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DEVELOPING PRESERVICE PRIMARY  
(ELEMENTARY) TEACHERS' CONFIDENCE  
TO TEACH MUSIC THROUGH A MUSIC  
FUNDAMENTALS COURSE.

NERYL CHRISTINE JEANNERET

A thesis submitted in fulfilment  
of the requirements of the degree of  
Doctor of Philosophy

*Department of Music*

*University of Sydney*

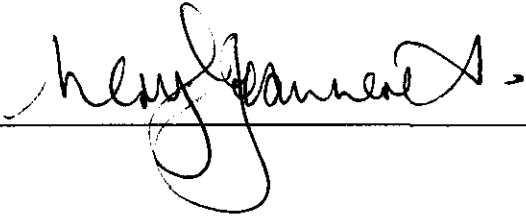
AUGUST, 1995

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## **ABSTRACT**

Although some school systems maintain music specialists in Primary (elementary) schools, the reality of the situation is that a large number of generalist primary teachers in Australia, Great Britain and the United States of America have the responsibility for teaching music in their classrooms. A notable amount of research from these countries has supported the notion that generalist and preservice Primary teachers have a negative attitude towards and lack the confidence to teach music. This study attempts to assess whether pre-service Primary (elementary) teachers' confidence to teach music might be influenced by their experiences in a Music Fundamentals course that was a prerequisite to a Music Methods course. Although there is some research on developing confidence to teach music in preservice Primary (elementary) teachers via Music Methods classes, little has focused on the role a Music Fundamentals course may play in the formation of these attitudes.

The study was conducted with preservice Primary (elementary) teachers (N = 222) enrolled in Music Fundamentals courses in two settings: the University of Arizona, United States of America, and the University of Newcastle, Australia. A curriculum was designed which focused on the development of musical knowledge through integrated performing, composing and listening activities. The philosophical base of the curriculum draws on the Manhattanville Music Curriculum project, Comprehensive Musicianship, the Hawaii Music Curriculum Project and the work of Swanwick (1988). The curriculum also provides the instructors with a set of teaching strategies synthesised from the literature related to the development of confidence and a positive academic self-concept.

The methodology involved the administration of a Student Survey at the beginning and end of single semester courses. This survey assessed the students' attitudes to various issues related to music education and their confidence to teach music, and contained items and suggestions from previous studies (Kritzmire, 1991; Lewis, 1991; Mills, 1989 ) as well as researcher designed items. A Preliminary and a main study were conducted over two

semesters with the Arizona sample. In the case of the main study, two of the three instructors used the teaching strategies related to the development of confidence, while the third instructor was only provided with the curriculum content. The results of the Arizona study showed that there was a significant gain in the students' confidence to teach music as a result of the Music Fundamentals course and this gain was greater amongst the groups that were instructed with the given teaching strategies.

A similar study was conducted at the University of Newcastle with a single instructor teaching all groups. This instructor shared a very similar teaching background and experience base to that of Instructor 2 in the Arizona study. These results supported the findings of the Arizona study including the data related to demographic and musical background information.

Some of the general findings reveal that a Music Fundamentals course can affect a gain in confidence to teach music and that previous musical experiences also have an effect. The students in both samples had an overall positive attitude towards music in the curriculum at the outset of the courses but their confidence to teach music was a great deal lower than their confidence to teach most other Primary (elementary) school subjects. It was also found that the instructor of these classes provided a strong model for teaching strategies and content and although this was not a focus of the study, it is an issue worthy of further investigation.

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## DEDICATION

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## TABLE OF CONTENTS

	<b>Page</b>
Abstract	iii
Acknowledgements	iv
List of appendices	x
List of tables	xi
List of figures	xvi
Abbreviations used in the text	xvii
Definition of terms used in the thesis	xviii
<b>Chapter</b>	
<b>1 INTRODUCTION</b>	<b>1</b>
1.1 The role of the generalist primary teacher in music education	1
1.2 Confidence and the generalist teacher	3
1.3 Musical development	5
1.4 Questions which the studies attempt to answer	10
1.5 Significance of the studies	11
1.6 Assumptions on which the studies are based	13
1.7 Organisation of the thesis	13
<b>2 REVIEW OF LITERATURE ON CURRICULUM CONTENT AND COMPETENCIES FOR PRIMARY MUSIC EDUCATORS</b>	<b>16</b>
2.1 Competencies for primary music educators	16
2.2 Musical attitudes and confidence	28
<b>3 REVIEW OF LITERATURE ON CURRICULUM DESIGN IN MUSIC</b>	<b>35</b>
3.1 Curriculum development in music	35
3.2 "Integration" in music curricula	38
3.3 Composition and creativity	45
<b>4 REVIEW OF LITERATURE ON TEACHER EFFECTIVENESS RELATED TO DEVELOPING STUDENT CONFIDENCE</b>	<b>55</b>
4.1 Attribution theory	55
4.2 Teacher feedback and praise	57
4.3 Self-concept and self efficacy	58
4.4 Goal orientation	60
4.5 Motivation enhancement	61
4.6 Presentation, demonstration and active practice	63
4.7 Questioning	64

<b>5</b>	<b>GENERAL METHODOLOGY</b>	<b>66</b>
5.1	Establishing research parameters	66
5.2	Development of the curriculum	69
5.3	Development of the instruments	79
5.4	The Preliminary study	83
5.5	Final version of Student Surveys and analysis of items	92
5.6	The instructors	102
<b>6</b>	<b>STUDY 1: ARIZONA</b>	<b>104</b>
6.1	Rationale and research questions	104
6.2	Methodology	105
6.3	Results and analysis	108
6.4	Discussion of results	140
6.5	Conclusions	145
<b>7</b>	<b>STUDY 2: NEWCASTLE</b>	<b>149</b>
7.1	Rationale and research questions	149
7.2	Methodology	150
7.3	Results and analysis	154
7.4	Discussion of results	173
7.5	Conclusions	176
<b>8</b>	<b>A COMPARISON OF THE ARIZONA AND NEWCASTLE STUDIES</b>	<b>178</b>
8.1	Demographic information	178
8.2	Musical background	179
8.3	Attitudes to past and present musical experiences	181
8.4	Perceptions of musical literacy	182
8.5	Attitudes and beliefs about music education	183
8.6	Confidence to teach music	183
8.7	Musical preferences	191
8.8	Perceptions of composition	193
8.9	Listening habits	193
8.10	Instructor ratings	194
8.11	Conclusions	195

<b>9</b>	<b>SUMMARY OF RESULTS, DISCUSSION AND CONCLUSIONS</b>	<b>198</b>
9.1	Summary of methodology	199
9.2	Summary of results and discussion	201
9.3	Limitations of the research	204
9.4	Relevance of findings to previous research	206
9.5	Implications for teaching practice and teacher education	210
9.6	Conclusions	213
9.7	Directions for future research	215
	<b>REFERENCES</b>	<b>222</b>

## LIST OF APPENDICES

<b>Appendix</b>		<b>Page</b>
<b>1</b>	<b>Preliminary version of Student Surveys 1 and 2</b>	<b>232</b>
<b>2</b>	<b>Arizona version of Student Surveys 1 and 2</b>	<b>241</b>
<b>3</b>	<b>Newcastle version of Student Surveys 1 and 2</b>	<b>248</b>
<b>4</b>	<b>Arizona curriculum and student handout</b>	<b>255</b>
<b>5</b>	<b>Newcastle curriculum, student handout and register of teaching</b>	<b>264</b>
<b>6</b>	<b>Arizona - ANOVA tables</b>	<b>275</b>
<b>7</b>	<b>Newcastle - ANOVA and MANOVA tables</b>	<b>285</b>

## LIST OF TABLES

<b>Table</b>		<b>Page</b>
1	Music competencies identified as important by Stegall, Blackburn and Coop (1978)	17
2	Music competencies identified as important by Raiman (1977)	18
3	Achievement Goal Analysis: Mastery versus Performance Goals, from Ames and Ames, (1991)	61
4	Guide-lines for Enhancing Motivation, from Ames and Ames, (1991)	62
5	Music competencies identified for <i>Music Fundamentals Through Experience</i> Course	70
6	Aims and objectives of the new curriculum	71
7	Modification of Musical Competencies for Preliminary Study	73
8	Teaching Strategies	74
9	Listening repertoire used throughout the course and teaching focus	75
10	Examples of ideal listening responses	77
11	Focus of items used on Preliminary version of the pretest Student Survey	82
12	Focus of items used on Preliminary version of the posttest Student Survey	83
13	New curriculum programmed over 17 weeks	85
14	Demographic information from Preliminary Study by frequency distribution and percentage	86
15	Background information	86
16	Musical preferences of subjects and ranking of confidence in teaching subjects	87
17	Preliminary study pre- and posttest subject rankings according to confidence	88
18	Pre- and posttest responses to <i>What has been your most positive musical experience?</i>	89
19	Pre- and posttest responses to <i>What has been your most negative musical experience?</i>	89
20	Pretest activities for 30 nine-year-olds	90
21	Posttest activities for 30 nine-year-olds	90
22	What is the most important thing(s) you have learnt in this class?	91
23	Student Survey 1- Demographic information items	93
24	Student Surveys 1 and 2 - Perceptions of musical literacy items	94
25	Student Surveys 1 and 2 - Musical background items	95
26	Student Surveys 1 and 2 - Attitudes to and beliefs about music education items	96

27	Student Surveys 1 and 2 - Perceptions about composition items	97
28	Student Surveys 1 and 2 - Confidence to teach music items	98
29	Student Surveys 1 and 2 - Beliefs about past and present musical experiences items	99
30	Student Surveys 1 and 2 - Musical preferences items	100
31	Student Surveys 1 and 2 - Listening habits items	101
32	Student Survey 2 - Instructor rating items	102
<b>ARIZONA DATA</b>		
33	Frequency distributions for gender, age, G.P.A., and college year of subjects.	110
34	Frequency distributions for previous music instruction	110
35	Frequency distributions for instrumental experience	110
36	Frequency distributions for <i>I have sung in a choir.</i>	111
37	Frequency distributions and percentages of parental influence and learning another instrument	111
38	Frequency distributions and percentages for elementary experience	112
39	Frequency distributions and percentages for other formal music experience	112
40	Frequency distributions and percentages for 360 experience	112
41	Frequency distributions for <i>I like music</i>	113
42	Pre- and posttest ratings for style preference.	114
43	Frequency distributions and percentages for listening habits	115
44	Frequency distributions for pre- and posttest concert attendance	115
45	Concert attendance - pre- and posttest means, standard deviations, and <i>t</i> values	116
46	Frequency distributions for future concert attendance	116
47	Musical literacy - pre- and posttest means, standard deviations, and <i>t</i> values	117
48	<i>I can play a musical instrument</i> - pre- and posttest means, standard deviations, and <i>t</i> values	118
49	<i>I would like to know more about music</i> - pre- and posttest means, standard deviations, and <i>t</i> values	118
50	Composition experience - pre- and posttest means, standard deviations, and <i>t</i> values	121
51	Attitude to composing- pre- and posttest means, standard deviations, and <i>t</i> values	121

52	Place of music in the curriculum- pre- and posttest means, standard deviations, and <i>t</i> values	122
53	Place of music in the curriculum - raw data	123
54	Place of music in the curriculum - a comparison of <i>t</i> scores with the Lewis study	124
55	Overall rank of each subject	125
56	Confidence to teach music- pre- and posttest means, standard deviations and <i>t</i> values	126
57	Comfort level - pre- and posttest means, standard deviations, and <i>t</i> values	138
58	Teacher inservice reports	139
<b>NEWCASTLE DATA</b>		
59	Frequency distributions of gender and age, combined and by groups	155
60	Frequency distributions for previous music instruction	156
61	Frequency distributions for instrumental experience	156
62	Frequency distributions for <i>I have sung in a choir.</i>	156
63	Frequency distributions for previous music classes	157
64	Frequency distributions and percentages of parental influence	157
65	Frequency distributions and percentages for school experiences	158
66	Frequency distributions and percentages for CSGS135 experience	158
67	Pre- and posttest ratings for style preference	159
68	Frequency distributions and percentages for listening habits	160
69	Frequency distributions pre- and posttest for concert attendance	160
70	Frequency distributions for future concert attendance	161
71	Musical literacy - pre- and posttest means, standard deviations, and <i>t</i> values	161
72	<i>I can play a musical instrument</i> - pre- and posttest means, standard deviations, and <i>t</i> values.	162
73	<i>I would like to know more about music</i> - pre- and posttest means, standard deviations, and <i>t</i> values.	162
74	Composition experience-pre- and posttest means, standard deviations, and <i>t</i> values	163
75	Attitude to composing- pre- and posttest means, standard deviations, and <i>t</i> values	164

76	Place of music in the curriculum- pre- and posttest means, standard deviations, and <i>t</i> values	164
77	Confidence to teach music- pre- and posttest means, standard deviations and <i>t</i> values	166
78	Overall rank of each subject	166
79	Comfort level - pre- and posttest means, standard deviations, and <i>t</i> values	172

#### **ARIZONA AND NEWCASTLE DATA**

80	Frequency distributions of gender and age	179
81	Frequency distributions for previous music instruction/experience	180
82	Frequency distributions and percentages of parental influence	180
83	Frequency distributions and percentages for elementary school experience	181
84	Frequency distributions and percentages for this class experience	182
85	Place of music in the curriculum- pre- and posttest means, standard deviations, and <i>t</i> values	183
86	Arizona and Newcastle pre- and posttest whole sample subject rankings	184
87	Pre- and posttest musical preferences for Arizona and Newcastle	192
88	Frequency distributions pre- and posttest for concert attendance	194
89	Comparison of instructor ratings on some items	195
90	Summary of research questions and results	203
91	Issues from the literature and ways in which the study addressed these issues	207

#### **APPENDICES**

##### **ARIZONA**

92	Comparison of confidence and gender - Group A	276
93	Comparison of confidence and gender - Group B/C	276
94	Comparison of confidence and age - Group A	277
95	Comparison of confidence and age - Group B/C	277
96	Comparison of confidence and GPA - Group A	278
97	Comparison of confidence and GPA - Group B/C	278
98	Comparison of confidence and year of study - Group A	279
99	Comparison of confidence and year of study - Group B/C	279
100	Comparison of confidence and elementary school experiences ('undecided' omitted) - group B/C	280



101	Comparison of confidence and previous music instruction ('undecided' omitted) - Group A	280
102	Comparison of confidence and previous music instruction ('undecided' omitted) - Group B/C	281
103	Comparison of confidence and ability to play an instrument ('undecided' omitted) - Group A	281
104	Comparison of confidence and ability to play an instrument ('undecided' omitted) - Group B/C	282
105	Comparison of confidence and rhythmic knowledge ('undecided' omitted) - Group A	282
106	Comparison of confidence and rhythmic knowledge ('undecided' omitted) - Group B/C	283
107	Comparison of confidence and knowledge of music reading ('undecided' omitted) - Group A	283
108	Comparison of confidence and knowledge of music reading ('undecided' omitted) - Group B/C	284
	<b>NEWCASTLE</b>	
109	Comparison of confidence and gender	286
110	Comparison of confidence and age	286
111	Comparison of confidence and Primary school experiences ('undecided' omitted)	287
112	Comparison of confidence and parental influence ('undecided' omitted)	287
113	Comparison of confidence and ability to play an instrument ('undecided' omitted)	288
114	Positive versus negative Primary experiences and attitude to music in the curriculum.	289
115	Elective music studied or not studied at high school and attitude to music in the curriculum.	289
116	Positive versus negative parental influence and attitude to music in the curriculum	290
117	Previous instrumental instruction and attitude to music in the curriculum	290

## LIST OF FIGURES

<b>Figure</b>		<b>Page</b>
1	Organisation of the thesis	15
2	MMCP Curriculum Concept Spiral	40
3	The Hawaii Music Curriculum Project	43
4	Matrix of composer-performer-listener relationships	47
5	Swanwick Tillman Developmental Spiral	53
6	A conceptual model of the study	68
7	Pretest rankings of confidence to teach music - Arizona	126
8	Posttest rankings of confidence to teach music - Arizona	127
9	Comparison of confidence and gender - Arizona	128
10	Comparison of confidence and age- Arizona	129
11	Comparison of confidence and GPA- Arizona	130
12	Comparison of confidence and year of study- Arizona	131
13	Comparison of confidence and elementary school experience- Arizona	133
14	Comparison of confidence and previous music instruction- Arizona	134
15	Comparison of confidence and ability to play an instrument- Arizona	135
16	Comparison of confidence and rhythmic knowledge- Arizona	136
17	Comparison of confidence and knowledge of music reading- Arizona	137
18	Pre- and posttest rankings of confidence to teach music - Newcastle	167
19	Comparison of confidence and gender - Newcastle	168
20	Comparison of confidence and age- Newcastle	168
21	Comparison of confidence and primary school musical experiences - Newcastle	169
22	Comparison of confidence and parental influence- Newcastle	170
23	Comparison of confidence and ability to play an instrument- Newcastle	171
24	Pretest rankings of confidence to teach music - Arizona & Newcastle	185
25	Posttest rankings of confidence to teach music - Arizona & Newcastle	186
26	Comparison of confidence and gender - Arizona	187
27	Comparison of confidence and gender - Newcastle	187
28	Comparison of confidence and age- Arizona	188
29	Comparison of confidence and age- Newcastle	189
30	Comparison of confidence and elementary school experience- Arizona	190
31	Comparison of confidence and primary school musical experiences - Newcastle	190
32	Music curriculum model for preservice primary teachers	212
33	Revised version of musical preferences item	220
34	Cycle of effects of musical experiences	221

## **ABBREVIATIONS USED IN THE TEXT**

<b>AMusA</b>	<b>Associate of Music Australia</b>
<b>CICG</b>	<b>Curriculum Implementation CoOrdinating Group</b>
<b>CMP</b>	<b>Contemporary Music Project for Creativity in Music Education</b>
<b>GPA</b>	<b>Grade Point Average</b>
<b>HMCP</b>	<b>Hawaii Music Curriculum Project</b>
<b>K - 6</b>	<b>Kindergarten to Grade 6 (approximately 5 - 12 years old)</b>
<b>MMCP</b>	<b>Manhattanville Music Curriculum Project</b>
<b>NASM</b>	<b>National Association of Schools of Music (US tertiary)</b>
<b>NESB</b>	<b>Non-English Speaking Background</b>
<b>NSW</b>	<b>New South Wales</b>

## DEFINITION OF TERMS USED IN THE THESIS

The key terms used throughout the thesis have been assigned the following meanings:

*Primary:*

specifically refers to ages 8 to 12 years within the school setting but is a general term used to encompass Kindergarten to Year 6 (ages 5 - 12 years) in New South Wales schools.

*Elementary:*

is the United States term used to describe the school setting Kindergarten to Grade 6 (ages 5 - 12 years).

*Secondary:*

generally refers to the high school setting. In the case of New South Wales government schools, this refers to Years 7 - 12 (ages 12 - 18 years). In the United States, junior high schools and senior high schools refer to divisions within approximately the same age group.

*Tertiary:*

refers to post-secondary educational settings. In the case of New South Wales, universities, Technical and Further Education (TAFE) colleges and private colleges provide post-secondary vocational courses. "College" is a frequently used term in the United States to refer to the majority of post-secondary educational settings.

*Preservice Primary teachers:*

refers to those tertiary students enrolled in a course of study that will prepare them to teach in Primary schools. In this study, the relevant course is a Bachelor of Education (Primary) degree. These students are usually referred to as elementary education majors in the United States.

*Primary Generalist (Teacher)*

is a term used to describe the Primary teacher who has responsibility for the teaching of all disciplines to his or her students.

*Music Fundamentals Course:*

is a term frequently used to refer to a tertiary subject constructed as an introduction to the basic principles of music. It may include music theory, music appreciation, learning an instrument, and/or a combination of listening, composing and performing activities.

*Music Methods Course:*

is the term frequently used to refer to a tertiary subject with music teaching methodologies as its focus. A Music Fundamentals course is generally a prerequisite for a Methods course.

*Integration:*

in music education refers to a curriculum that gives an approximately equal balance to listening, composing and performing activities in the development of knowledge and understanding about music.

*Non-Music Major:*

a term used frequently in the United States to differentiate tertiary students without a formal music background from those who are majoring in a music degree.

*General Music:*

is a term widely used in the United States to refer to music education that traditionally takes place in a K - 8 classroom setting as opposed to band, orchestra and choral instruction. The instructional outcome of this type of music education is generally not performance for an audience.

*Music Literacy:*

is a term that has widely differing definitions from the simple to more complex. A broad definition includes notions of aural memory and imagery but in the case of this thesis, it has been restricted to mean knowledge of notation that enables students to work out the names of the notes on the staff, and play an instrument.

*Musicology:*

is a term used in the New South Wales Board of Studies music curriculum to describe basic musical knowledge including music theory, history and analysis. The term is sometimes used in music academic settings to refer to musical scholarship that implies a long term academic study different from that in "to study music" as it is used in the NSW school curricula.

*Self-Concept of Ability:*

is the perception of whether or not one is able or competent to do something.

*Academic Self-Concept:*

is the self-concept related to specific disciplines such as mathematics or music. It relates specifically to a student's ability self-concept in a particular discipline.

*Self Efficacy:*

refers to students' beliefs about their capabilities to organise and implement the actions necessary to achieve designated levels of performance.

*Freshman:*

a term used for first year college students in the United States.

*Sophomore:*

a term used for second year college students in the United States.

*Junior:*

a term used for third year college students in the United States.

*Senior:*

a term used for final year college students in the United States.

## CHAPTER 1: INTRODUCTION

The arts are recognised as playing a significant part in people's lives and various national reports have called for a reassessment of arts curricula in schools if the arts are to play a more important role in the lives of the majority of adults (Calouste Gulbenkian Foundation, 1982; Curriculum Development Centre, 1985; National Endowment for the Arts, 1988). In terms of music, it would appear that childhood music experiences have a powerful influence on the development of future adult attitudes about music and are predictive of musical involvement in later life (Asmus, 1986; Bowles, 1991; Krizmire, 1991; Price and Swanson, 1990; Topp, 1987). The Primary teacher is an important source for early music experiences and has the potential to affect students' opinions about music (Gamble, 1988; Krizmire, 1991; Malin, 1988; Verrastro & Leglar, 1992), while the Primary school teachers' own musical experiences frequently shape their attitude toward and confidence in teaching music (Krizmire, 1991). This study examines the formation of these attitudes to music and the ways in which confidence to teach music might be developed at the preservice level.

### 1.1 The role of the generalist Primary teacher in music education

Regardless of the debate about whether music specialists or generalist Primary teachers should be responsible for teaching music, and given that some school systems maintain music specialists in primary schools, the reality of the situation is that a large number of generalist primary teachers throughout Australia, the United States and the United Kingdom have the responsibility for teaching music in their classrooms. In New South Wales the generalist has responsibility for teaching all the arts in over 1500 government Primary schools across the State. This translates into almost half a million students from K - 6 receiving music instruction from the non-specialist (Curriculum Corporation, 1991). In Arizona, 23% of primary teachers are responsible for music instruction, while 18% teach music in cooperation with a music specialist (Arizona Commission of the Arts/Arizona Department of Education, 1988). In England, where over 70% of primary schools have a

music specialist (Department of Education and Science, 1978), there are still 40% of the generalist teachers who opt to teach music (Department of Education and Science, 1985), and, according to Mills (1989), there exists a general drive towards the teaching of primary music by class teachers with the support of music consultants. In the past decade there have been no major initiatives in any of these locations that would significantly alter the percentage of non-specialists who are teaching music in primary schools.

There is a great deal of empirical data from the New South Wales Department of School Education that suggests the attitude of a teacher towards music affects what takes place in the way of music teaching in his or her classroom. From 1986 until 1989, as State Curriculum Consultant, Music, in the New South Wales Department of School Education, the writer's role included work with a team of regional music consultants and music inspectors on the implementation of the new *K - 6 Music Syllabus and Support Statements* (1984) in the more than 1500 Primary schools in the State. It was in this role that the writer realised the importance of developing confidence to teach music in preservice teachers. As with all the State's primary syllabuses, curriculum development was then seen as a ten-year cycle involving optional implementation, mandatory implementation, evaluation, and redevelopment. The first year of a three year optional implementation phase for the music syllabus was 1985, and all schools were expected to have developed and implemented a whole school music policy by 1988. New South Wales is the only state in Australia with a non-specialist music policy in the primary schools; the classroom teacher has sole responsibility for all aspects of the curriculum, including the arts. One of the aims of this syllabus was to make music teaching much more accessible to the non-specialist and to replace the very technical previous syllabus that had been originally issued in 1963 (Jeanneret, 1988).

What became clear from the data collected from evaluations, surveys, and anecdotal evidence during the writer's term as Music Curriculum Consultant was that there were some very successful music programs operating in schools and more than a few generalists teaching music very effectively in their classrooms. This was not the case in all schools, of

course, and as each of the ten regions in the state was responsible for its own curriculum implementation strategies, there were differences from region to region concerning inservicing and staff development and the amount of material and human resources available. It was also clear that teachers' lack of confidence and perceived lack of ability were two of the greatest problems to overcome when inservicing teachers on the syllabus (Curriculum Implementation Coordinating Group Reports, 1985, 1986, 1987, 1988; Nettle, 1987; Perrott, 1985). Many of the regional consultants commented that over the full three years optional period, teachers initially 'dabbled' in isolated activities, and as their confidence grew, eventually were able to develop whole year music programs for their classes. It was their own experiences at workshops, inservices, and whole school development days developing their own musical skills that gave them the confidence to teach music in their classrooms.

Once this optional implementation period ended, much of the support in the form of consultants, whole school development days, and other resources for the music syllabus were eventually withdrawn and redirected into the optional implementation period of the next Primary syllabus released by the Department of Education. With the withdrawal of this kind of support, preservice music training of the Primary generalist became even more important.

## 1.2 Confidence and the generalist teacher

While it is acknowledged that there are fine music programs being implemented at the Primary level, there are deficiencies in music instruction in the Primary classroom as exemplified by Amen's (1982) study that concluded from a study of US Primary classroom teachers that the overwhelming majority of the teachers surveyed were not meeting the minimal music teaching recommendations. It was also discovered that the greatest influence on instruction time was the grade level being taught: music instruction decreased as the grade level increased. These observations also support anecdotal evidence provided by the



music consultants throughout New South Wales (Jeanneret, 1988) and are reinforced by Russell-Bowie's findings in 1993.

Research and literature from Australia, the United States and Great Britain support the notion that generalist Primary teachers (preservice and inservice) lack the confidence to teach music in their classrooms (Bresler, 1993; Calouste Gulbenkian Foundation, 1982; CICG, 1987; Gifford, 1991; Russell-Bowie, 1993; Swanwick, 1989; Vandenberg, 1993) but Primary teachers' lack of confidence is not confined to music education. For example, the Primary teachers in the study conducted by Carpenter and Byde (1994) expressed a dissatisfaction with their preservice training that was sometimes linked to a lack of confidence stemming from the expectation that they would be able to teach a whole range of subjects, each with its own special method. When questioned about music specifically, the Primary generalist in the survey constructed by Russell-Bowie (1993) strongly expressed their dissatisfaction with their preservice music courses but also attributed their feelings of inadequacy to lack of ongoing inservice support. In particular, Mills (1989) found that education students often lacked confidence in their ability to deliver music instruction. Her suggestion that the non-music students should be given more encouragement about their own abilities in music education courses is also supported by Kritzmire (1991). Mills also discovered the students in her study were less confident in music than in other subjects and that this lack of confidence in the ability to teach music frequently came from an overestimation of the musical skills needed by the generalist teacher. She concluded that teacher educators, teachers and the students themselves should be much more optimistic about the potential of all teachers to teach music, implying that these three groups are not convinced from the outset that the generalist is able to teach classroom music satisfactorily.

In her study of Primary teacher attitudes to teaching classroom music, Paterson (1992) found a significant relationship between their present confidence and their confidence in teaching music at the end of preservice training. For teachers in that study, there appeared to be little change in their confidence to teach music once they were in service. In addition to

Paterson's findings, the research of Perrott (1985) took the issue of confidence further by distinguishing between teachers' actual lack of musical skills and their perceived lack of skills.

In ensuring that these teachers do teach music in their classrooms, music education courses taught at the tertiary level are of vital importance (Verrastro & Leglar, 1992). It appears, however, that there is little in the way of curriculum planning and consistency across institutions at this tertiary level (Atsalis, 1987; Brown, 1988). Although an important source of information for the planning of a music curriculum should be how musical development takes place in adult novices, the literature revealed little consideration of this issue when discussing the music education of preservice Primary teachers.

### 1.3 Musical Development

Very little research is available that attempts to describe adult musical development or even recognise that it might exist, and research in musical development focuses mainly on children. The sources of research in music in early childhood are many and varied but apart from the work of Swanwick and Tillman, there has been little interest by musicians in developing global theories that might chart the unfolding of musical behaviour into late adolescence. Although many physicians and psychologists have conducted isolated studies focusing on the value of music in early childhood, it is only recently that research has seriously begun to address music as it relates to children's development (Jeanneret, 1991). There is now some interest in comparing other areas of child development to musical development, and Brink Fox (1991), Gardner (1978, 1979, 1985, 1991), Kelly and Sutton-Smith (1987) and Rogers (1990) suggest that musical development may be discrete from other areas of development such as language acquisition. There have also been isolated studies focusing on the comparison of music majors versus non-music majors at the college level (Asmus & Harrison, 1990; Bartlett, 1973; Ellis & McCoy, 1990; Flowers, 1983; Geringer, 1982; Geringer & Madsen, 1984; Madsen, 1979; Madsen & Geringer, 1990;

McElwain, 1979), but little has been forthcoming from these that might inform the curriculum developer specifically on the most effective curriculum designs for adult music courses.

In *Frames of Mind* (1985), Gardner identified musical intelligence as one of the seven intelligences present simultaneously in humans. If Gardner's theory of multiple intelligences is accepted and there is a separate 'musical intelligence', it should be developed with the same attention to sequence as language and mathematics development. In his 1978 paper, Gardner suggested that musical ability does not appear to develop in a linear or sequential manner as do other artistic abilities, but is formed in early childhood and simply deepens in quality as the child matures. This notion is supported by Rogers (1990) who states,

music appears to be a discrete area of learning, available for development and growth quite early in life, rather unrelated to other developmental accomplishments of young children (such as language, motor skills, social skills), but quite dependent on environmental stimulation and training in order to develop fully (p. 2).

Additional support for Gardner's theory of multiple intelligences is provided by Kelly and Sutton-Smith (1987) in their observation that there appear to be different ways in which children learn to be musical just as there are different ways in which children first learn language. Language usually develops between one and two years of age and they speculate that the stages of music development in this period might be critical in establishing which of these kinds of progress is adopted by the child. They suggest that the inherently musical thinker may have acquired musical skill before the acquisition of language, "whereas the acquisition of musical skill after the acquisition of language may interpose that latter competence between the learner and his or her music" (p. 51).

Writing about his more recent research, Gardner (1991) discusses the existence of definite *streams* of symbolic development, defining stream as "an aspect that seems inherently tied to a specific symbol system and that exhibits no apparent link to any other symbol system" (p. 73). Children work through and progress in their understanding of a musical stream such as the organisation of tonal pitch structure - the appreciation that there exists a basic, organising key and that certain tones (tonic, dominant, and so on) are important within that tonal

structure - "but progress in this aspect of music seems unrelated in any straightforward way to progress in other symbolic domains" (p. 73).

Although this is only a superficial precis of these authors' works, they nevertheless are individually coming to grips with the pieces of a jigsaw that must ultimately come together into a global theory of musical development. These references to music in early childhood might appear to be unrelated to the preservice Primary teacher but they may also support the notion that music is a discrete learning area and that many tertiary music educators assume that chronological maturity means that non-music majors can function on a higher conceptual level in music than perhaps they are capable. It is the author's opinion that chronological maturity does not necessarily imply musical maturity and at the tertiary level the non-music major is all too often thrown in at a conceptual level beyond his/her musical comprehension and confidence. For example, it may be a fruitless exercise to bombard the future generalist Primary teacher with ways of introducing his/her students to music if they themselves lack musical skills, knowledge and, in particular, confidence to implement these strategies. This point is supported by evidence from the implementation of the New South Wales K - 6 music curriculum. One of the greatest barriers was teacher confidence. An evaluation of the implementation process showed that even some teachers with a formal music background lacked confidence in engaging their students in the types of activities suggested by the Syllabus (Nettle, 1987). This was also an important point raised in the Perrott Report (1985),

the most mentioned concern by interviewees was lack of confidence and perceived ability. In some cases this concern was combined with an entrenched belief that music was a specialist domain and/or should have low priority in the timetable (p. 20).

To draw a parallel with another area, when computer technology was first seen as a priority in schools, teachers were continually being asked to consider ways in which they could incorporate the new technology into their classrooms. The greatest stumbling block was that many teachers had never had the chance to experiment with and explore the possibilities of computers within their own lives and they were being asked to use computers in their

teaching. They were, in fact, being asked to function on a higher conceptual and confidence level than many were capable at that time. It is one thing to tentatively understand a concept. It is quite another thing to have the skills, knowledge and confidence to apply it to a teaching situation. Harmier (1992) appears to support the writer's empirical evidence when he notes the anxiety and the lack of self-confidence toward computer usage amongst the Primary teachers in his study who had few computer skills and little experience.

At this point, the writer wishes to draw upon seventeen years of teaching and observation of a music fundamentals course for senior high school students in New South Wales<sup>1</sup> that had a significant influence on the development of the curriculum for the preservice Primary teachers in this study. The 2 Unit Course One Music Syllabus (1977, 1994) was designed for senior high school students (Grades 11 and 12) with little or no previous musical experience. It should be noted that all Year 12 students in New South Wales sit for a statewide public examination (Higher School Certificate) in five of their subjects, and while the syndrome of "teaching to the exam" is considered educationally unsound, teachers nevertheless have the responsibility of providing their students with the best possible chance of performing well on these examinations. There was, therefore, some pressure to master this new syllabus as quickly as possible. Many teachers encountered exactly this problem of "assumption" about their students when first implementing this syllabus in 1978. They "assumed" that these students, simply because of their maturity as senior students, could function on a reasonably high conceptual level when it came to music fundamentals. It was believed that verbal explanations and listening examples of musical concepts would be sufficient to develop their musical understanding. Although performance activities were an important component of the course, for many teachers they remained isolated from other activities. A trend began to emerge in the early 1980s in the Department of School Education's high school music teacher inservice programs that promoted a more integrated

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<sup>1</sup> It should be noted that music classes in New South Wales high schools are what would be termed General Music in the United States. Band and choral work is considered extra-curricular and the high school music teacher's load is made up of approximately twenty-eight to thirty forty-minute periods of classroom music per week over grades 7 to 12. There may be some reduction (1 - 3 periods) in their teaching load by principals as recognition of this extra work, but it is by no means standard policy.

and participatory music curriculum for these students. When music teachers began teaching these students with similar integrated programs to those generally used for Grades 7 and 8 but with a more sophisticated content, the students came to a better understanding of musical concepts and their confidence as musicians developed. Evidence of these changes came from the writer's consultancy school visits and observations of a general improvement in the Higher School Certificate examination performance. Teachers discovered that these more mature students responded very well to a program centred on the development of musical understanding through an integrated program that involved active participation as listeners, performers and composers.

The relevance of these observations is that the teaching strategies related to "learning by doing", often seen as the domain of Primary syllabuses, have an equally important application to senior secondary music students. If this is the case for the age group 16 to 18 years, it could be applicable to tertiary students with little or no musical background. It appears there is some support for this notion in the conclusion drawn by Nettle (1987) from a study of the implementation of the *NSW Music K - 6: Syllabus and Support Statements* (1984) that "learning by doing" applies to teachers as much as it does to children. It is the researcher's proposal that these future Primary teachers may gain greater self-confidence in, and a more positive attitude to teaching music in a Music Fundamentals course when they are involved in analytical listening, composing and performing activities than when they are taught in a more traditional lecture format. By composing and performing their compositions, students will have first hand experience in manipulating the elements of music and the ways in which they are organised. Although not specific in defining "making music", Verrastro and Laglar (1992) lend support to this notion by saying that there is enough research evidence to suggest that Primary "teachers who have experience making music are most likely to include music in the daily classroom routine" (p. 689).

Of course, the approach briefly outlined above is only one aspect of developing a positive musical attitude and students' confidence as musicians and future teachers. There are

various general teaching strategies such as the use of attribution theory, goal orientation, motivation enhancement, teacher feedback and praising, the development of self efficacy and self-concept, presentation, demonstration and active practice, and questioning, which can also affect the development of student confidence.

#### 1.4 Questions which the studies attempt to answer

The main purpose of this study was to ascertain whether the method of instruction used in a Music Fundamentals course might increase preservice Primary teachers' level of confidence to teach music. A second purpose was to make a comparison across two educational settings in the Arizona and New South Wales.

The studies were based on three main hypotheses, two relating to the Arizona study and one related to the Newcastle study.

##### *Arizona:*

1. Particular factors of a specific Music Fundamentals course can affect the levels of students' confidence to teach music before they have undergone a Methods course.
2. An intergrated involvement model of teaching that includes a focus on teacher behaviour incorporating strategies for motivation enhancement, development of positive self-concept, and emphasis on mastery rather than performance goals will be more effective in developing students' confidence in music than the traditional lecture mode.

##### *Newcastle:*

3. The particular teaching model found to be the most successful in Arizona would also be successful in another setting.

In order to test these hypotheses, the studies endeavoured to answer the following research questions:

- 1 Is there a significant gain in student confidence to teach music as a result of a Music Fundamentals course?
- 2 Is the gain in student confidence achievable across several classes taught by different instructors?
- 3 Are there any changes in students' musical preferences as a result of a Music Fundamentals course?
- 4 Are there any significant differences in students' perceptions of their musical literacy as a result of a Music Fundamentals course?
- 5 Are there any significant differences in students' perceptions of composition as a result of a Music Fundamentals course?
- 6 Are there any significant changes in students' attitudes to and beliefs about the place of music in the curriculum as a result of a Music Fundamentals course?
- 7 What are the beliefs students hold about past and present musical experiences?
- 8 Do different cultural settings influence the effectiveness of the course in changing students' confidence to teach music?

### 1.5 Significance of the studies

Recent research in the area of preservice teacher confidence to teach music has concerned itself with several issues. An assessment of attitudes to music generally and in the Primary curriculum, and possible sources of these attitudes have been a significant part of this research (eg Gifford, 1991; Kritzmire, 1991; Lewis, 1991; Mills, 1989; Nettle, 1987; Paterson, 1992). Very few of the studies have attempted to evaluate the change in attitudes music courses at the tertiary level might bring about in these students and those that have,



have looked more closely at the role of the Music Methods course in these attitudinal changes (Lewis, 1991; Mills, 1989).

Although different modes of delivery in preservice Primary teacher music courses have been investigated, the effects of these modes have been related to students' musical achievement rather than changes in attitude (Cassidy, 1988, 1993; Slagle, 1971; Tunks, 1976). The literature revealed one study related to teacher effectiveness in these music courses at the tertiary level (Cassidy, 1988, 1993) but the literature did not reveal any significant studies that had as their focus general teacher effectiveness in the development of student confidence in music. Review and exploration of the curriculum structure and content of these courses and the effects these might have on teacher attitudes have also not been examined, but some effort has been made to identify, either directly or indirectly, the musical competencies needed by Primary teachers (Bennett, 1992; Caylor, 1974; Gerber, 1992; D'Ombrian, 1974; Greenberg, 1972; Hogg, 1978; Kinder, 1987; Perrott, 1985; Picerno, 1970; Raiman, 1977; Stegall, Blackburn and Coop, 1978).

The present studies are significant because they directly address several of the limitations of the studies mentioned in the previous paragraph, and in doing so provide additional insights into how adults develop their confidence in teaching music.

Data for this research were gathered from two main sources: two samples of preservice Primary teachers enrolled in a Music Fundamentals course at the University of Arizona and at the University of Newcastle over four semesters. This is significant because previous research has generally confined itself to single semester courses in a single tertiary setting. The present study therefore has the potential to provide insights into the adaptation and refinement of a curriculum focused on developing confidence to teach music over several semesters and in two tertiary settings, as well as the applicability of this curriculum in two different cultural settings that were not possible in previous studies.

Previous studies have not gone beyond research in single cultural settings and the outcomes provided by this study may be useful in the future curriculum design and implementation of Music Fundamentals courses for preservice teachers both in the United States and Australia, as well as, potentially, in Great Britain.

## 1.6 Assumptions on which the studies are based

The basic assumption that underlies these studies is that it is possible to develop confidence to teach music in preservice Primary teachers, and that this development can begin in a Music Fundamentals course. It is also assumed that the changes in students' confidence can be measured and that the changes will be sufficient to allow some conclusions to be drawn about the efficacy of a Music Fundamentals course as a means of facilitating desirable changes in attitude and confidence.

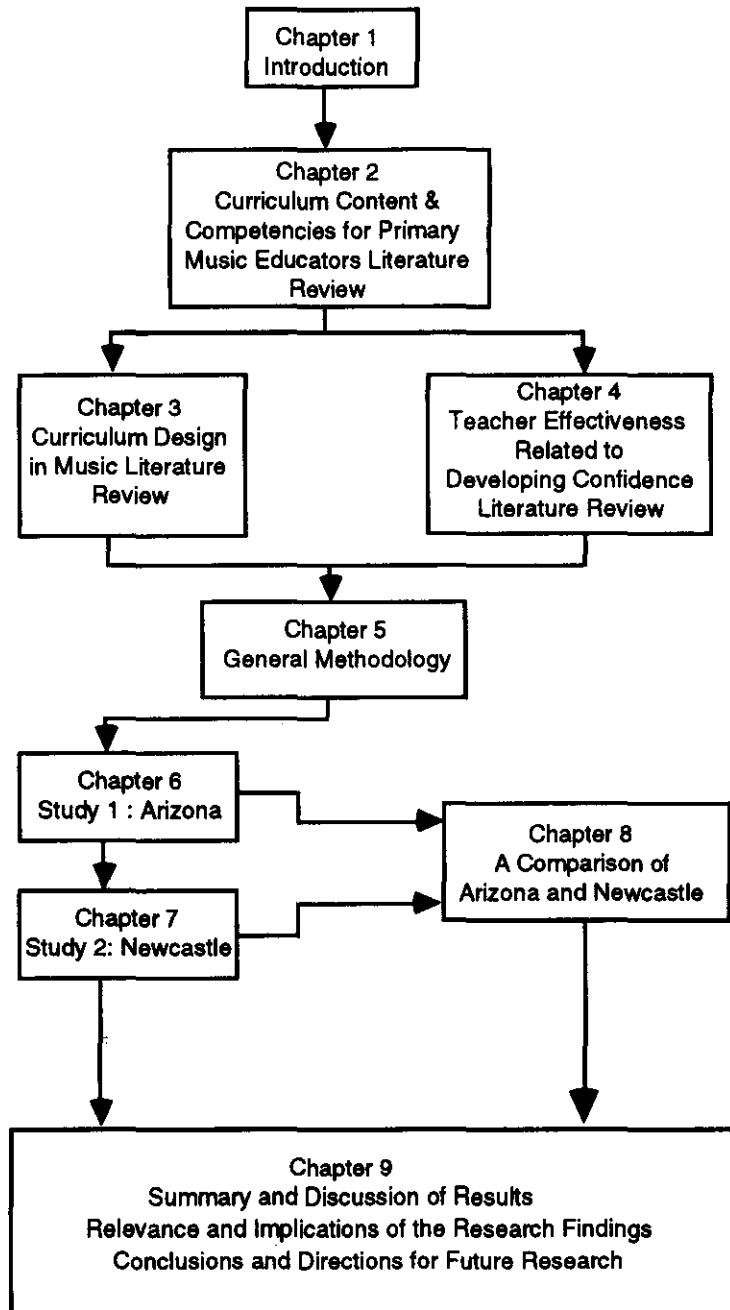
It is also assumed that the results of the studies reported here will be directly applicable to all Music Fundamentals courses (or their equivalents). It is recognised that the effectiveness of any attempts to change preservice teachers' knowledge, skills and confidence are influenced by many factors. The present studies focus on just some of those factors in two specific situations.

## 1.7 Organisation of the Thesis

The review of literature is presented in three chapters. Chapter 2 outlines research related to competencies for Primary music educators, as well as the research regarding attitude and confidence towards music amongst Primary generalists. Literature related to curriculum development in music and the place of composition and creativity in music curricula is reviewed in Chapter 3, and Chapter 4 examines effective teaching strategies for the development of preservice teacher confidence. The general research methodology is described in Chapter 5 and includes the development of the curriculum for the Music

Fundamentals course used in the study, the development and validation of the instruments and details of the Preliminary Study. The overall research consisted of two separate, but related studies and methodology and results of the individual studies are presented in the corresponding chapters. Chapter 6 presents the study conducted at the University of Arizona , USA, and Chapter 7 describes a similar study carried out at the University of Newcastle, Australia. A comparison of the results of these two studies is contained in Chapter 8. The summary, discussion and limitations of the overall research are discussed in Chapter 9. This chapter relates the findings to other related research reported in the literature and discusses conclusions and suggested directions for future research in the area. The overall organisation of the thesis is illustrated in Figure 1.

Figure 1: Organisation of the thesis.



## **CHAPTER 2: REVIEW OF LITERATURE ON THE MUSIC EDUCATION OF PRESERVICE PRIMARY TEACHERS**

This chapter reviews the relevant literature related to curriculum content and competencies for Primary music educators as well as considering some problems and issues associated with preservice Primary teacher education in music.

### **2.1 Competencies for Primary music educators**

The question of what musical knowledge and skills the generalist Primary teacher should possess in order to teach music is the subject of some debate. This section examines the literature from a number of nations over the past twenty-five years related to the competencies perceived necessary for the Primary generalist to teach music. It would appear that a number of preservice Primary teacher education courses in Australia, the United States, Great Britain and Canada include a music education component. It also seems there are themes that emerge from the related literature across these decades and nations indicating commonalities in the debate about these competencies.

Many of these preservice Primary teacher education programs contain a "fundamentals of music" course that acts as a prerequisite for a music teaching methods course while other programs combine the two courses. Regardless of the configuration, it is assumed that these courses provide students with skills and understandings that will prepare them to teach music in the classroom. It has been suggested Saunders and Baker (1991) that these skills and understandings are generally those which the instructor personally perceives to be most appropriate and the specific textbook selected is inclined to be that which most closely mirrors these perceptions. A review of currently used textbooks (for example, Bayliss & Ramsey, 1987; Winslow & Dallin, 1991) in the United States indicates that various perspectives exist among the authors on what are appropriate musical competencies for the non-specialist music educator. While some focus on comprehension and understanding of music theory, others emphasise music skill development, and possible classroom activities

receive different emphases. What is apparent in this variance is the lack of consensus concerning what are the competencies needed by these preservice teachers and, consequently, what is the pertinent course content for these students?

During the seventies there were concerted efforts in the United States to identify specific musical competencies needed by the Primary generalist through varying degrees of consultation with tertiary and school music specialists. A project was undertaken by Stegall, Blackburn and Coop (1978) for the National Association of Schools of Music (NASM) to ascertain the competencies which music administrators believed Primary teachers should possess. They devised a questionnaire using the list of 99 competencies derived from consultation with 30 professional music administrators from 11 different institutions. This questionnaire, requiring the rating of these competencies on a five point scale from 'should not be included' to 'essential to a good program', was circulated amongst the heads of departments in 400 NASM schools. Of the 232 responses, most of the competencies were rated either 'of definite value' or 'of highest value'. Table 1 lists the competencies the respondents believed teachers should possess, some of which assume a high musical skill level. In order to develop this skill level in music, considerable time and practice are required and the question arises as to how carefully the music administrators who responded to the questionnaire considered the practical aspects of creating a Primary undergraduate music course that could accommodate this type of skill development.

Table 1 : Music competencies identified as important by Stegall, Blackburn and Coop (1978).

<p><i>Basic Musicianship</i> Teachers should be able to:</p>	<ul style="list-style-type: none"> <li>• sing at sight</li> <li>• take down melodic dictation</li> <li>• sing accurately while others sing at least three other parts</li> <li>• identify incorrect pitches or rhythms in performed music</li> <li>• identify musical instruments aurally</li> <li>• compose melodies</li> <li>• harmonise melodies</li> <li>• write contrapuntal compositions</li> <li>• analyse harmonic functions</li> <li>• identify written harmonies</li> <li>• take down dictated harmonies</li> <li>• define terms</li> <li>• analyse form</li> <li>• identify styles and stylistic characteristics of music</li> </ul>
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<p><i>Basic Learning</i> Teachers should be able to:</p>	<ul style="list-style-type: none"> <li>• describe the purpose of music within public education</li> <li>• describe the role of music in contemporary society</li> <li>• describe procedures to motivate and discipline students</li> <li>• write musical goals which justify music on the basis of intrinsic values</li> <li>• discuss professional responsibility</li> </ul>
<p><i>Elementary General Music</i> Teachers should be able to:</p>	<ul style="list-style-type: none"> <li>• accompany class singing</li> <li>• sing in tune</li> <li>• improvise on various sound sources</li> <li>• identify changing voices</li> <li>• establish criteria for evaluating elementary music texts</li> <li>• write lesson plans</li> <li>• arrange a melody for instruments and voices</li> <li>• use electronic media</li> <li>• develop a list of appropriate songs</li> <li>• compile a list of materials needed for a school program</li> <li>• outline a teaching unit which correlates music with some other subject area</li> <li>• teach lessons using discovery-learning techniques</li> </ul>

Prior to this study, Raiman (1977) drew 14 competencies (Table 2) from music education literature and a sample of 66 experienced music educators ranked these on a 5 point scale. He concluded that there was neither a generally determined set of teaching competencies nor a hierarchy of relative importance amongst the opinions of these music educators. Raiman's list is notably simpler than that compiled by Stegall et al that is possibly due to the fact that he drew his original list from music education literature and this list was ranked by music educators rather than the heads of music schools whose background could be composition, performance or musicology. Nevertheless, the list still assumes that there would be a large amount of time in the undergraduates' schedule for the development of all these competencies.

Table 2: Music competencies identified as important by Raiman (1977).

<ul style="list-style-type: none"> <li>• conducting</li> <li>• performance on a major instrument (or voice)</li> <li>• accompanying</li> <li>• using instruments for teaching purposes</li> <li>• singing</li> <li>• theory and composition</li> <li>• teaching methods</li> </ul>	<ul style="list-style-type: none"> <li>• rehearsal discipline</li> <li>• knowledge of history and styles</li> <li>• knowledge necessary for job performance</li> <li>• planning for teaching</li> <li>• execution of planning</li> <li>• evaluation</li> <li>• 'inner city competencies'</li> </ul>
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In spite of the findings by Stegall et al, Atsalis (1987) found almost ten years later, that an extensive difference existed in the content of music curricula and the teaching personnel

servicing the music component for elementary teacher certification between the colleges and universities in southwestern Ohio. In addition, the majority of administrators and instructors interviewed felt that the music component of the primary education curriculum was less than satisfactory at their respective institutions.

It would appear that while tertiary music staff may have identified what they saw as essential music competencies for the Primary teacher, little was being done to ensure that these were being developed. Added to this, Brown (1988) notes that no descriptive data exist that present information concerning various techniques used in teaching these courses at the several institutions in his study of tertiary level music courses for elementary education majors at NASM institutions in the Western Great Lakes Region of the United States.

Picerno's studies in 1970 reveal some interesting perceptual differences between Primary teachers and music supervisors/specialists. Of the 229 teachers he surveyed, 83% supported the idea of the generalist teaching music and 63% saw themselves as 'moderately' to 'very successful' practitioners. These teachers also felt their training had been adequate for the task with 70% nominating 'well prepared' or 'adequately prepared' when asked about their preservice music preparation. On the other hand, 90% of the 264 music supervisors surveyed felt that these generalists had either 'limited preparation' or were 'unprepared' to teach music. Added to this perception, 93% were of the opinion that classroom teachers were not interested in teaching music, 67% nevertheless acknowledging that these teachers had some responsibility for the music program. Given the competencies identified by music specialists by Stegall et al (1978), it seems music specialists assess the aim and content of music lessons with different criteria to that of the classroom teachers.

The studies cited above had as their focus the types of musical competencies deemed necessary to teach music in the Primary school. They are based on the assumption that musical expertise will automatically ensure success in teaching music and fail to acknowledge



that non-musical teacher traits and competencies may play a part in the teaching of music. There is some evidence that such an assumption may not be appropriate. Greenberg (1972) found that despite a limited musical background, some teachers taught music to very young children as competently as those with considerable music background. Similarly, Young (1974) identified teacher traits such as willingness to take the initiative, determination and industry as having more effect on children's improvement than the teacher's musical background. The New South Wales *K - 6 Music: Syllabus and Support Statements* (1984) also acknowledges that "General teaching skill, enthusiasm, and a positive attitude towards the involvement of children in classroom music activities provide the basis for beginning a music program" (p. 182). More recently, the teacher has again been acknowledged as playing a significant role in the development of adult attitudes to music and the teacher qualities considered most important included "sensitivity to students regardless of their musical ability and knowledge, possessing a sound knowledge of the subject area, and demonstrating this knowledge to students in a variety of enjoyable ways that encourage student input into the learning situation" (Temmerman, 1993, pp. 64-65). In 1972, Caylor (1974) surveyed Primary administrators across the United States on reasons for the lack of effectiveness of music education. The reasons given, such as of lack of teacher skills, lack of time for music, lack of funds for music, lack of administrative and community support, lack of student interest together with a low priority for music in the curriculum, lack of discipline in class, an impossible staff-student ratio, and the size of the school district, include general teacher skill and administrative problems. In a survey by Russell-Bowie (1993), the two main problems that teachers perceived as being a hindrance to teaching music more effectively were lack of time in the school day and lack of personal music experience while the Primary teachers in Chenault's (1993) study indicated that lack of support and, again, insufficient instructional time were problems. A survey of Canadian Primary schools also made recommendations for increased time for music, more inservice support, and improved music facilities (Brown, 1993), while one of the recommendations made by the Northern California teachers in the survey conducted by Vandenberg (1993) was the improvement of training at the preservice level using instructors who have experience with children. The findings of

these studies would indicate that there are more factors related to the success or failure of music teaching in Primary schools than simply the confidence and musical ability of individual teachers.

In an Australian context, Hogg's (1978) findings provide interesting data about possible correlations between the length of music tuition at college, previous musical background and perceived and observed music teaching competence in first year Primary teachers. She states quite emphatically that, contrary to some opinions expressed in the literature, teachers do see a value in teaching music and that this importance was firstly related to children's enjoyment and secondly, to the development of the child. Hogg also found that very few of the classroom teachers were trying to develop instrumental performance skills and that the belief among many Teachers' College music staff that music skills are being developed through the use of classroom instruments is clearly unsubstantiated her observations (p. 189). Again, there is the difference between the perceptions of music educators and Primary generalist teachers as to what is important in the way of musical competencies. While the tertiary music educators view the development of performance skills as important for young children, the teachers appeared to find the intrinsic value of music more important in children's development. In making several recommendations about the content of tertiary music courses, Hogg feels that there should be a core curriculum music program that is centred upon the development of class singing skills and that teaching the concepts of music should be related to the singing lesson. In other words, performance activities should be centred on the use of the voice rather than an instrument and that teaching the concepts of music should be closely integrated with singing activities.

Throughout the literature there runs the assumption by many music educators that musical competencies are the most important factor in deciding whether Primary generalists will teach music in their classrooms. This is highlighted in Hogg's (1978) discussion of a 1975 District Inspectors of Schools report on music education in Victorian Primary schools. The report paints a rather dismal picture of music education at the Primary level and the low status

of music is attributed to the lack of music skills of classroom teachers and their lack of confidence, "If teachers lack competence, then they lack confidence. Success in one leads to achievement in the other that results in an effective, expanding program and leads to future and developing abilities of teachers and children...."(cited in Hogg, 1978, p.42). This report did not acknowledge the possible existence of other factors that might affect music teaching such as the lack of time within the teaching program or the lack of resources noted in the studies by Brown (1993), Caylor (1974), Chenault (1993) or Russell-Bowie (1993). Hogg also notes a 1967 comment by Terence Hunt, the then Inspector of Schools in Charge of Music - NSW, which looks beyond preservice training as the main factor involved in whether Primary teachers teach music effectively or not, "The variation in ability to present the subject adequately is mainly the result of inadequate musical experience prior to entering Teachers Colleges" (Hogg, 1978, p71).

Although Hogg suggests that first-year teachers with a formal background gained before entering their tertiary course tended to have more confidence to teach music than other first-year teachers, what the literature frequently fails to recognise is that a number of musically competent teachers are still reluctant to teach music. The research of Perrott (1985) made the distinction between teachers' actual lack of musical skills and their perceived lack of skills when she discovered teachers with high skill qualifications (for example, an AMusA) were still reluctant to teach music in the classroom. This skill perception is not confined to music education. In relation to science education at the Primary level, Anderson (1992) found that teachers are more likely to teach science in their classrooms if they have confidence in their ability to do so and that there was no correlation between the number of science courses done at a tertiary level and the amount of time these teachers spent teaching science in their classrooms. Perhaps these adult perceptions have their roots in the Primary school where Pognowski (1985) discovered that private instrumental study did not strongly influence the classroom music attitudes of these students. While the author acknowledges being able to play an instrument does not instantly supply a teacher with the skills required to implement a classroom music program, many music educators and Primary teachers believe, however,

that lack of musical skills such as proficiency on a musical instrument directly restricts their ability to teach music in the classroom.

At this point it might be interesting to consider that although music literacy seems to be universally deemed essential by music educators, both the *New South Wales Music K - 6: Syllabus and Support Statements* (1984) and the CICG stress that the reading of traditional notation and performance skills are not necessary to implement this syllabus (Jeanneret, 1987). While some other forms of notation (such as graphic) were sometimes used, traditional staff notation was rarely used for any purpose in 25% of the Primary schools surveyed by Swanwick (1989). At the same time, nearly 51% of class time was devoted to the acquisition of skills related to imitating rhythms, performing percussion accompaniments, identifying metre and the number of notes in a chord, responding to changes in levels of volume, demonstrating that although a variety of music activities were taking place, learning traditional notation had a low priority in many of the teachers' minds.

The traditional emphasis on notational literacy within music education is also a rather ethnocentric view of music education and a view *not* held by all communities. A survey of opinions about music education by Smith (1993) across several communities in the Northern Territory, for example, indicated a recurring concern with the "mainstream's preoccupation with musical literacy" (p.8) and the assumption that every student should be prepared for a musically literate adulthood. Smith sees this cultural music dominance as part of the assumption by middle class musicians that knowledge of Western High Art Music is something always be aspired to whether one is a performer, a composer, or part of the audience, and within this view, reference to other cultures amounts to little more than tokenism. He implies that music educators are driven by a missionary zeal in their efforts to impart knowledge of Western High Culture in saying, "The promoters of Western religion and Western High Art Music appear compelled to bring others into the 'fold', leading the unconverted towards 'fulfilment' that Western religion and music brings when conversion takes place" (p8). He also notes that amongst his informants from a strongly aural tradition,

there was great concern about their children being tutored in an exclusively literate instruction system. The consideration of Smith's propositions is long overdue in tertiary music education, especially given the diversity of clientele that preservice Primary teachers will ultimately serve. Smith's concerns seem to be somewhat supported by the findings of Russell-Bowie (1993) in her survey of Primary teachers and principals in four New South Wales' regions. Teachers in schools in lower socioeconomic areas with a high percentage of children from non-English speaking backgrounds (NESB) taught significantly less music than their counterparts in schools in higher socioeconomic areas with a lower percentage NESB populations. The knowledge that attitudes to classroom music vary as a function of grade level, socioeconomic level, and gender (Pognowski, 1985) as well as culture, and the understanding of these effects on children's learning in music would appear to be an important skill for the Primary generalist.

In contrast to the focussing on music competencies, other writers are more concerned with the quality of the preservice teachers' musical experiences rather than their musical achievement. The general feelings expressed have their roots in the notion that if these students do not experience and come to value the intrinsic and aesthetic values of music through their own participation, they are unlikely to engage children in music activities. While many of his colleagues were trying to establish lists of musical skills and knowledge, D'Ombain (1974), in his report on teacher training, states, "Details of content clearly have proved to matter little. Levels of involvement and qualities of experience do matter and these depend upon the sensitivity of a teacher at a particular time" (p.23), giving the clear implication that high involvement in quality musical activities is more important than the actual knowledge content. On the issue of creativity he goes on to say, "If imagination is less important than conformity, and the programme teaches this, then it has little to do with music education and can serve no useful purpose in the training of teachers" (p.24). D'Ombain concludes that success in music teaching depends on a person discovering "in his own experience, through his tertiary program, that concepts become personally known empirically, through involvement in activity" (p.23).

Almost twenty years later Bennett (1992) and Gerber (1992), in their discussions of the effectiveness of preservice music training for the Primary teacher, focus on more specific issues related to music methods courses but the sentiments expressed are the same as D'Ombra's. Gerber states, "Of paramount importance in the music methods course is the development of positive attitudes about music education" (p. 26). She asserts that the development of confidence and a knowledge in these future classroom teachers that they are able to make music, initiate musical activities and that they have musical skills that can be passed onto their children, could enable the generalist teacher to become a powerful advocate for music in the Primary school (p. 26). Bennett's (1992) comments support the observations of Gerber. She feels that the emphasis on music theory and the mechanics of music can be intimidating for the non-music major and that focussing on these aspects within the short time these students have for music, works against the development of confidence. "No matter how effective and nurturing a teacher is, when the expectations of Methods courses are beyond the capabilities of most of the students, the teachers' efforts and the students' joy of music can be sabotaged" (p. 25). Bennett also refers to the development of the understanding of music's intrinsic and aesthetic power as being vital in the education of preservice Primary teachers and states,

By moving the non-major methods course expectations closer to the heart side of the music experience continuum, we could gain teachers' enthusiasm for sharing music with children, which would pay off in children's positive attitudes toward music. There may be no greater mission for teachers of methods courses than preparing classroom teachers to regard music making as something they want to do to enrich the lives of their students (p. 27) .

One can glean from the literature, although perhaps not directly addressing the issue of curriculum content, observations as to what might be included in the content of a Music Fundamentals course. Very little of the literature considers what the students may feel are their needs, although Bowles (1991) found when asked to indicate the degree of interest in various topics related to the category of "studying about music", the respondents ranked "what to listen for in music" (aural analysis) as number one (p. 199) and suggests "Adult music educators should be aware of the broad range of musical style interests of prospective

participants" (p. 202). In contrast to Hogg's (1978) observations that teachers were not using instruments in the classroom, Price and Burnsed's (1989) study of classroom teachers' assessments of Primary music methods found that teachers rated singing and playing instruments as the most important skills of the fundamentals of music taught in undergraduate methods courses, followed by aural skills, reading music, and theory. These teachers ranked music teaching techniques in the order of singing and listening, playing instruments, movement, planning lessons, forming objectives, and creativity. Creativity was not only rated as the least important teaching technique but the fewest teachers reported it as having been a component in their Methods classes. It is interesting to note that one of the results of Cassidy's (1988) study of preservice Primary teachers showed that poor singing actually contributed very little to instructional problems. In Kinder's (1987) survey, the recommendations consist mainly of suggestions for the reinforcement of the activities of singing in the classroom, listening to recordings, correlating music with other subjects, playing rhythm instruments, preparing music programs for the public, using singing games, dancing, and other motor movements as well as teaching music concepts of beat-rhythm and loud-soft sounds, by including more of them in the tertiary fundamentals and methods courses. Kinder also states that observation of music classrooms at various grade levels should be a frequent experience in not only the methods courses but also the fundamentals courses.

Several of these studies show some disparity between what tertiary music educators and teachers see as essential musical competencies and Fitzgerald's (1989) research found there were significant differences between the expressed needs of general music educators and teacher preparation programs. More interestingly, though, was his discovery of the difference between what tertiary music educators nominated as crucial issues for successful music teaching and what was actually being taught in their teacher education programs.

Bennett (1992) is quite specific in her recommendations, suggesting that the curriculum for a combined fundamentals/methods course in music for the preservice elementary generalist teacher should be rethought with the following points taken into consideration:

1. Skills in reading and notation are important components of studying music; but this does not mean students can teach what they know.
2. Paper and pencil work with notation is important to knowing music. These proficiencies pale, however, in comparison to the lasting value and importance of being a joyful music maker who can also lead others in joyful music-making experiences.
3. Non-music majors deserve to know the difference between teaching and teaching music activities. This helps them understand the emphasis of the course and helps them to see their own role in working with children and music.
4. Don't make these students so doubtful of their own music skills (especially singing) that they have no confidence in leading others in music activities.
5. Don't overwhelm students so much with the theory of music that they do not know the joy of producing and sharing music with others.
6. Don't convince students that only music teachers should offer children music experiences, or that, if they don't know much about music, they should not teach music activities to children.
7. Do build students' confidence in singing and leading others in singing.
8. Do offer students sensitivity to the music-making potential of groups at various skill levels (p. 22 - 27).

Bennett sees the acquisition of musical knowledge and skills as an important component of a preservice music education course but she also emphasises that musical achievement will not alone ensure that these students teach music in their classrooms. She is suggesting that the development of musical knowledge and skills should go hand in hand with the development of confidence in music making and a belief in the value of musical involvement for both children and adults.

The research cited above deals with the debate related to the musical competencies needed by generalist Primary teacher and in the case of D'Ombra, Gerber, and Bennett, the issue of developing confidence and a positive attitude to music arises. Other studies have looked more closely at the musical attitudes and confidence in the preservice and inservice generalist Primary teacher.



## 2.2 Musical attitudes and confidence

While there is a certain amount of research that looks in part at generalist Primary teachers' attitudes to music in the classroom (for example, Nettle, 1987; Perrott, 1985; Paterson, 1992; Russell-Bowie, 1993), Kritzmire (1991) conducted a study that examined the recollections of preservice and inservice classroom teachers regarding their Primary school music experiences in an attempt to ascertain whether these experiences affected their present attitudes. She found that attitudes toward music appeared largely positive in the Primary grades, with an attitudinal movement toward indifference or aversion emerging at grade four, whereas in Temmerman's (1993) first year tertiary student sample, only 15% of the respondents surveyed recalled their "best" music experiences occurring in Primary school and a mere 5% nominated secondary school. It must be noted, however, that Temmerman's survey allowed for outside school experiences and K - 12 music education fairs rather badly with 46% respondents nominating their "worst" music experiences occurring in school. The majority of the negative Primary school experiences recounted had a performance base where the student was forced to perform solo or participate in group music activities they considered tedious. On the other hand, the greatest criticisms of the high school experiences revolved around the curriculum content in Years 7 and 8<sup>1</sup>, and either teacher intolerance or perceived teacher ineptitude. As a matter of interest, the most nominated "best" experience was a live pop or rock performance that also had one of the lowest ratings as a "worst" experience.

Kritzmire (1991) also found that the music curriculum recalled by the preservice teachers in the study had a strong similarity to that recalled by the inservice teachers, implying that classroom practice has remained fairly stable in its continued emphasis on group singing and the production of programs and performances. The issue of perceived ability versus content knowledge emerged in an interesting way in the study. Kritzmire states,

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<sup>1</sup> This survey took place in a New South Wales university so that when students referred to music in Grades 7 and 8, it is most likely that they were referring to a General music class.

... it appeared that, among these subjects, it was sometimes primarily the memory of competence or incompetence which remained over time. What subjects "learned" about music seemed less important to them than what they discovered about their musical ability, perceived or real (p. 15).

This observation relates to the performance-based criticisms levelled by the students in Temmerman's (1993) sample noted earlier. This notion of the difference between real and perceived ability amongst Primary children is referred to in an earlier study by Pognowski (1985) who found that musical aptitude and classroom music attitudes are essentially unrelated. Kritzmire notes that theories emerging from neurobiology and cognitive psychology suggest that we "feel" first and "think" later, notions that have been suggested for some time by theorists such as Eliot Eisner, Keith Swanwick and Louis Arnaud Reid. She adds that learning cycles in which positive or negative thoughts colour information at both its encoding and at recall are being posited, and few subjects in this study reported a musical activity without also referring to their feelings about the event. Kritzmire's study also indicates that this group of pre- and inservice Primary teachers believe that music education has value for their students and that they would like to incorporate music in their classrooms, given more time and more competence. Perhaps the "competence" aspect relates more to confidence in using the competencies they already have, a notion that is supported by Swanwick's (1989) observation that "the range of activity is strongly influenced by the presence or absence of confident music teachers, with a less ambitious curriculum being operated by class teachers than by music specialists" (p. 165).

Studies that focus on ways in which tertiary music curriculum might encourage the development of a positive attitude and confidence to teach music are very few. The studies that do exist have generally had as their focus the Music Methods course rather than the often prerequisite Music Fundamentals course (Lewis, 1991; Mills, 1989). The primary purpose of Lewis' (1991) study was to examine the effect of instruction in music methods and materials on preservice Primary teachers' attitude toward music and music education in the Primary school. Through the pretest/posttest procedure, Lewis assessed whether there was a difference in students' level of comfort in directing various musical activities and the

amount of importance they placed on the study of music as a result of the methods course. She concluded that the taking of a music methods course had a positive impact on undergraduates' views concerning music education. Lewis notes that although other studies had assessed the attitudes of preservice elementary teachers, they did not seek to determine if there were *changes* in attitudes. She suggests that students' musical knowledge, home background, musical preferences, I.Q., performing ability, and attitude about past musical experiences might also warrant further investigation in order to assess what external factors might be working with or against what is taking place in music courses at the tertiary level. For example, Apfelstad (1989) supports Kritzmire's (1991) findings that the power of negative/positive experiences affected student's attitudes to music at a tertiary level significantly but she adds that the attitude of the family is also quite powerful.

In the introduction to her investigation, Mills (1989) states that while a specialist music teacher is needed in the Primary school for those children who need a greater range or depth than their class teacher can provide, the major responsibility for music should lie with the class teacher as it does for all other subjects. She asks, "If music is not for all teachers why should children assume it is for all children?" (p. 126). She considers that the low confidence of generalist teachers in their ability to teach music contributes significantly to the continuing dominance of specialist teaching. The study focuses on how the confidence of prospective teachers of music developed during their professional music course (a methods course) and considers some causes and effects of low confidence. Mills discovered that some of the students thought they needed to have musical skills such as piano playing, fluency in music reading and a detailed knowledge of 'the classics' customarily associated with music specialists if they were to be effective generalist teachers of music. Mills attributes this over-estimation of the musical skills required by the generalist music teacher to some students' lack of confidence in their ability to teach music. Mills asked the students to rank the subjects they would teach as generalist teachers according to how confident they felt. She found that the subjects came out in precisely the same order for both the pretest and the posttest and suggests that "the stability of these data indicates students' attitudes to

their abilities - and possibly also other attitudes - may become established early in the courses so that the introductory stages help students to develop attitudes that will be useful to them in the future" (p. 135) but the opposite could also be true. The correlation between the students' musical literacy score and their relative confidence showed that "whilst the students with higher levels of musical literacy tend to have greater confidence in their ability to teach music, other factors (including presumably a student's general level of confidence in his or her ability to teach at all) are also important" (p. 134). In her discussion, Mills points out that while everyone has a curriculum area in which they are least confident, those student teachers with low confidence in music can avoid teaching it to an extent that would be impossible in mathematics, for instance.

Some studies that have focused on modes of delivery (Moore, 1976; Moore and Kuhn, 1975; Slagle, 1971; Tunks, 1976; Verrastro/Drew, 1976) but have generally not assessed the content of the curriculum nor issues of motivation and developing confidence, but rather musical achievement. Tunks (1976) did, however, recognise that one of the important goals of music courses for preservice Primary teachers was the promotion of positive attitudes toward the value of music instruction in the education of young children. He identified two factors he considered important in the formation of these attitudes: (1) successful personal experience with music, and (2) viewing children engaged in successful musical experiences, and noted related research in support of the rationale that the Primary school teacher's attitudes toward the value of Primary music are vital in shaping the attitudes of children. His subjects consisted of Primary preservice teachers enrolled in a required Music Fundamentals course and his research design allowed each teacher to be assigned to one class using every possible combination of the independent variables, that is, high achievement classes with and without video tapes, and low achievement classes with and without video tapes. The videotape viewing sessions were the only difference between the experimental and control groups. Tunks found that placing students in sections of homogenous music achievement levels, and/or using videotapes of Primary music classes had no significant effect on their attitudes toward the value of Primary school music. It is

unclear, but implied, that this course was the only music course these students were expected to take as there is no mention of subsequent methods classes. Greenberg (1976), in his critique of the Tunks' study states that "the researcher was remiss in not providing the reader with more information on the background and capabilities of the graduate assistants who taught the experimental and control groups. If these assistants were not proficient in both teaching children and teaching "methods" to college-age students, then the research design itself would be faulty" (p. 59). This study compared the experimental and control groups, but musical achievement, not attitudes, was the focus of the measures and it was not shown to be significantly different between the different groups.

A similar study was carried out by Slagle (1971) who also explored the effectiveness of several different methods of instruction in Music Fundamentals classes for Primary teachers through the measurement of achievement at the end of the courses. He does not question the curriculum content, and the worth of the teaching methods was judged on the students' performance on a music achievement test at the end of the course. Although Slagle assumes musical achievement relates to effective music teaching, the study made no mention of the students' attitudes to music nor the teaching of music. On the other hand, Moore (1976) does include attitude and teaching skills in the assessment of different modes of instructional delivery. His results support the use of contingency-managed instruction (CMI) in a Primary Music Methods course but the analysis of the attitude questionnaires focuses on the students' attitudes about the text used, learning Primary music methods, and the influence of materials on future teaching rather than the effect the course might have on their attitudes to or confidence in teaching music. In a later study, Moore and Kuhn (1975) assessed the success of various combinations of teaching methods through the rating of students teaching a five-minute mini-lesson and concluded that "students learn only that which they are taught" (p.63).

The objectives of Drew's (Verrastro, 1976) doctoral study with elementary majors have some relevance to the present study and its objectives, but the measurement of the outcomes is

quite different. After an analysis of the Manhattanville Music Curriculum Project (MMCP)<sup>2</sup>, Drew had the control groups taught with the traditional lecture format while his experimental treatment was based on the following five general objectives:

1. To provide situations whereby pre-service teachers participate in and help to determine the dimensions of their own learning experience.
2. To provide participative experiences in which preservice teachers apply increasing knowledge about the concepts of music and the interrelationships of those concepts in musical composition.
3. To provide experience in which preservice teachers may apply progressive performance skills, from selecting and manipulating sound sources, to performing with classroom instruments, voice, and traditional orchestral instruments.
4. To provide experiences through which preservice teachers may develop positive attitudes about music, about themselves, their creative potential, and their potential as a teacher.
5. To develop an instructional procedure which is consistent with the Manhattanville Music Curriculum Program. Such approaches as discovery learning, problem solving, inquiry method inductive learning, conceptual understanding, laboratory techniques, student centred-activities, small group dynamics, and peer interaction were considered vital (Verrastro, 1976, p. 32).

Drew's method of ascertaining differences between the control and treatment groups was by way of the Colwell Test of Musical Achievement so that despite one of the objectives relating to the development of positive self-concept for the experimental group, there is no reference to, nor evidence to support the outcomes of this objective from the results of a musical achievement test. In fact, the results merely showed that the treatment group experienced greater achievement when dealing with "tonal centre discrimination" than the control groups, and the control groups experienced greater achievement with "pitch and metre discrimination" and "tonal memory".

The underlying assumption by most of these researchers seems to be that achievement of musical literacy and skills will naturally lead these preservice teachers into implementing successful classroom music programs.

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<sup>2</sup> This project is outlined in detail in Chapter 3.

In summary, much of the research has primarily concentrated on the preservice Primary teacher in the Music Methods class setting rather than a Music Fundamentals course, and has found that students' "perceptions" of their musical ability affects their attitude more than their actual skill and knowledge level. Various studies have assessed musical achievement rather than attitude amongst these students and those that have attempted to assess attitude have rarely looked at possible changes in attitude. There has been some consideration of the musical competencies the Primary generalist may need but little documentation of the structure and content of courses in Music Fundamentals and only fragmented information available that might guide the curriculum developer in the design of such courses for future Primary teachers. In addition to attempts to establish musical competencies, the literature also points to problems with general teaching skills that probably affect teachers' delivery of music instruction. Although there are some studies that focus on different methodologies used in these courses, little was forthcoming about the effect the instructors or the curriculum may have on attitude outcomes of their students. This is an issue that will be further explored in Chapters 3 and 4.

## CHAPTER 3: REVIEW OF LITERATURE ON CURRICULUM DEVELOPMENT IN MUSIC

This chapter reviews the relevant literature related to curriculum design in music and the place of composition and creativity in music curricula.

Because a part of the student studies in this research involved the development of an appropriate Music Fundamentals curriculum for the preservice Primary teacher, literature related to the philosophy of and curriculum development in music education was reviewed. As there is considerable anecdotal and empirical evidence for the value of including composition in music curricula, a section of this chapter reviews findings from the literature related to this issue.

### 2.1 Curriculum development in music

The most fundamental aspect of designing a curriculum is the formulation of a solid philosophical base or rationale. Why should this curriculum exist and what benefit can students gain from it? Although the purpose of a Music Fundamentals course for preservice Primary teachers may seem obvious, the author believes that music educators have a dual role in any course they teach. There are the specifics of the particular course, be it a theory course, music appreciation, or whatever, and there is the more global aspect of developing the students' general musicianship, regardless of the course, based on the intrinsic philosophy of music education. As one of the chief advocates of aesthetic education, Reimer (1989) states that "Music education has a dual obligation to society. The first is to develop the talents of those who are gifted musically ... The second obligation is to develop the aesthetic sensitivity to music of all people regardless of their level of musical talent" (p. 112). In expanding this idea, Temmerman (1991) states,



the intrinsic philosophy of music education goes beyond the mere acquisition of knowledge about music and the ability to perform musical works. It includes complete immersion in the music, its sound combinations, form and development. The anticipated outcome is being able to make well-grounded, qualitative decisions about music and ultimately develop individual taste and self-reliance in music. In short, the intrinsic philosophy is about the unique function of music, as a significant symbolic mode available to individuals, to express symbolically that which cannot be expressed by language (p. 152).

Many music educators therefore feel that they have an obligation to ensure that preservice Primary teachers have an understanding of music that goes beyond basic music theory. For example, it is important to point out to students that there are affective and analytical approaches to listening, and that a greater depth of appreciation is possible when one learns about the analytic approach. Although referring specifically to teacher education, Beyer (1987) warns that the focus on techniques of teaching (specific teaching skills such as questioning and teaching strategies such as direct instruction),

often becomes ends in themselves rather than a means toward some articulated, reasoned educational process ... Consequently, student teachers tend to accept the practices they observe in their field placements as the upper and outer limits of what is possible..... The school serves as a model for accepted practice; it is not itself an object for analysis or possible alteration (p. 21).

Beyer goes on to say,

Bartholomew argues with regard to teacher education in Great Britain that in both the universities and schools the main form in which curriculum knowledge is presented to prospective teachers is as a predefined set of 'worthwhile' activities to be mastered. Popkewitz makes the claim that this same externalised or objective conception of knowledge characterises US teacher education as well, and that the result is prospective teachers come to believe that knowledge is something that is detached from the human interactions through which it is constituted and by which it is maintained (p. 22).

If these future Primary teachers are to avoid the problems outlined by Beyer, they must understand the intrinsic worth of music in their own lives and in the lives of their students. The importance of this intrinsic and aesthetic value is also taken up by Willis (in Ross, 1989) when he states,

The future of the arts in education rests with those arts teachers able to relate directly to the cultural and expressive experience of their students and capable of articulating a methodology that makes the exploration of sensuous symboling and the expressive handling of sensate structures the essence of their mystery. Their work will be interdisciplinary in character and will value creative rather than bland, utilitarian objectives (p. 16).

Coupled with the philosophical stance on the intrinsic value of music is the notion of the holistic approach to music education. Although he does not refer to college level students specifically, the ideas expressed by Zentz (1992) about the value of applying Gestalt theory to music education certainly have an application. Gestalt psychology, according to Swanwick (1988), is "the organisation of sensory information into meaningful wholes based on prior experience" (p. 31) and it is based on the idea that the whole is different from or greater than the sum of the parts. Gestalt theory also relates to concepts expressed in semiology where it is thought that our perception of the world is based on the interpretation of signs, both artificial and natural, and that the gaining of knowledge is a dynamic process. The acquisition of knowledge generates new knowledge and questions that continue to become deeper and more complex. On a more pragmatic level, this concept can be related to the idea of the "spiral curriculum" where initially simple concepts are constantly revisited and built upon as the learner becomes more confident and more knowledgeable. Zentz suggests that teachers should begin with a concept in its most readily perceivable form and that, for example, students should experience simple songs with ascending and descending melodies before they can be expected to comprehend contour, and, ultimately, notation. He also stresses the importance of recognising patterns in music and notes that the competent reader perceives music in groups and recognisable patterns. An underlying idea throughout the Zentz discussion is the importance of practical experience in the development of musical concepts so that students perceive even the simplest of elements as part of a much greater whole.

There is little research related to the way in which these philosophies may apply specifically to the music education of adults. The issue of prior experiences with music becomes important because of the influence of early musical experiences in shaping adult attitudes

that may have an effect on their learning. In her review of literature, Bowles (1991) states "there is little data on which educators can base assumptions about the general entry-level experience, skills, and knowledge of prospective adult participants, or on which to design programs that begin at the point where the adult is in his or her own experience" (p. 192). She also found the type of music experience was highly predictive of music interest and suggests that adult music educators should consider prior experience of participants when planning goals and objectives, in selecting instructional materials, and in the sequencing of learning activities. She adds "because prospective participants seem to be attracted to courses with which they have had prior experience, program planners may achieve more enrolment success if they investigate the music training/experiences of the clientele for whom programs are designed" (p. 203). It would appear that the assessment of preservice Primary teachers previous musical experience could be vital as input into curriculum design given the influence these future teachers will have on the developing musical attitudes of their students. It could well be that negative attitudes towards music in the classroom come as part of the musical baggage these preservice teachers bring to their tertiary music classes and that the tertiary instructor has a part to play in consciously countering these negative attitudes.

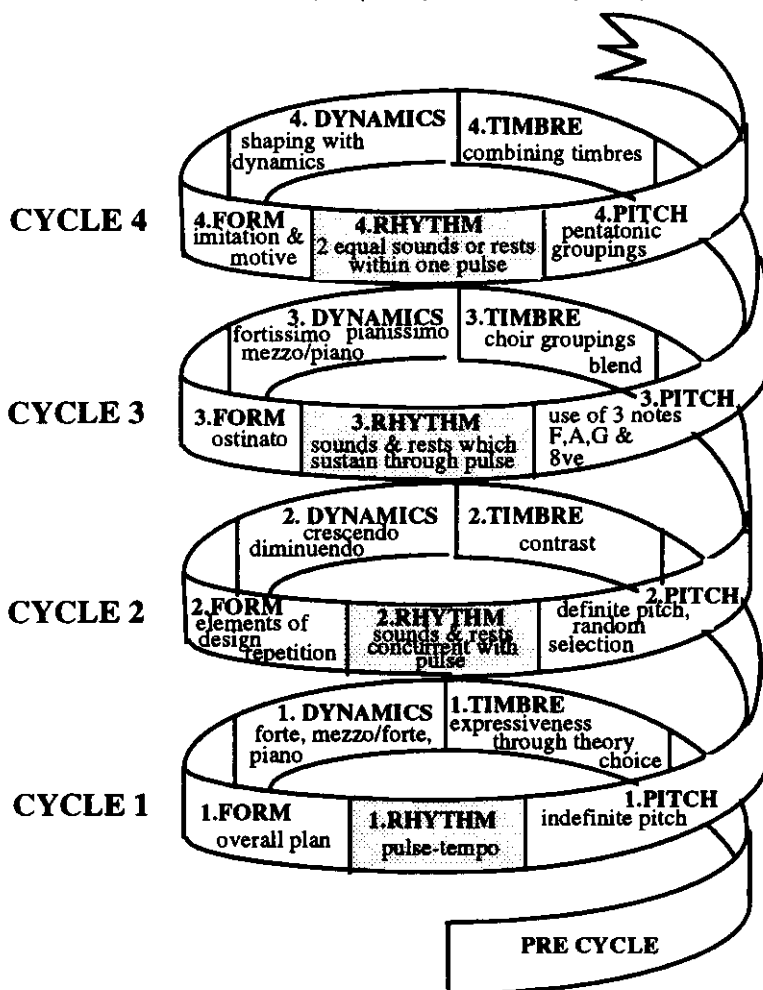
## 2.2 "Integration" in music curricula

Although the importance of including time for children to create music is widely acknowledged in music education, and the value of integrating the musical activities of composing, listening and performing is supported by many music educators, there is little research to either support or refute such propositions. There are, however, notable historical events in the past three decades that have done a great deal to encourage the ideas of integrating musical activities and including composition in this integration.

In the early sixties the Ford Foundation funded *The Young Composers' Project* whereby composers went into schools as music teachers and music resource people. This led to the

establishment of the *Contemporary Music Project for Creativity in Music Education* (CMP) in 1962 that encouraged teachers to use a synthesis of performance, analysis, and composition in all instructional activities in music, as well as music from all periods and from all cultures in both performing groups and general music classes. This project was followed in 1963 by the Yale Symposium, the first federally supported conference in the United States in arts education, where thirty-one professional musicians, professors, and scholars prepared a report containing recommendations for music curricula for Grades K to 12. Although few music educators were part of the symposium and the final report was highly criticised for its inability to define "good" music, the first of the ten recommendations supported the development of musicality of K - 12 students through performance, movement, musical creativity, ear training, and listening. 1965 saw the establishment of the *Manhattanville Music Curriculum Program* (MMCP) with the objectives to develop a music curriculum and related materials for a sequential music program for Primary grades through high school. The project resulted in the development of a comprehensive curriculum and related materials for Grades 3 through 12 called the *synthesis* and an early childhood curriculum in music called *interaction*. Amongst other recommendations, the program encouraged the notion of "discovery learning": children would experiment with both environmental and musical sounds to discover the inherent nature of sound and the structure and function of the elements of music so that the children draw their own conclusions about sound and music based on the results of their experiences. There was also the expectation that students would become composers, conductors, performers, listeners and critics in the classroom activities. Musical conceptual development, as proposed by the MMCP, is illustrated in Figure 2, and this notion of a spiral (with its origins in Bruner's (1963) work) recurs frequently in music education. For example, the four music syllabuses currently being implemented in New South Wales K - 12 schools are all based on a similar spiral to that shown in Figure 2.

Figure 2: MMCP Curriculum Concept Spiral (Mark, 1986, p.140)



The Tanglewood Symposium in 1967 involved music educators, musicians, sociologists, labour leaders, scientists, educators, and representatives from corporations, foundations and government, in the discussion of problems and potentials for music activities and development of American society. This symposium concluded that "education must have as its major goals the art of living, the building of personal identity, and the nurturing of creativity" and gave direction to music education in the United States through the adoption by the Music Educators National Conference (MENC) of the recommendations in the Goals and Objectives Project (GO Project).

In 1965, efforts were made to rethink tertiary music education through a seminar entitled "Comprehensive Musicianship - the Foundation for College Education in Music" held at Northwestern University. The term *Comprehensive Musicianship* is used to describe the interdisciplinary study of music as opposed to studying aspects of the subject as separate and distinct areas of music. This seminar resulted in six Institutes for Music in Contemporary Education (IMCE), which were held at thirty-six educational institutions, the purpose of which was to implement comprehensive musicianship as formulated at the Northwestern seminar. An evaluation of these courses took place at a seminar in Virginia in 1967 and four assessment criteria were agreed upon which were intended for students in their second year of music study at the tertiary level:

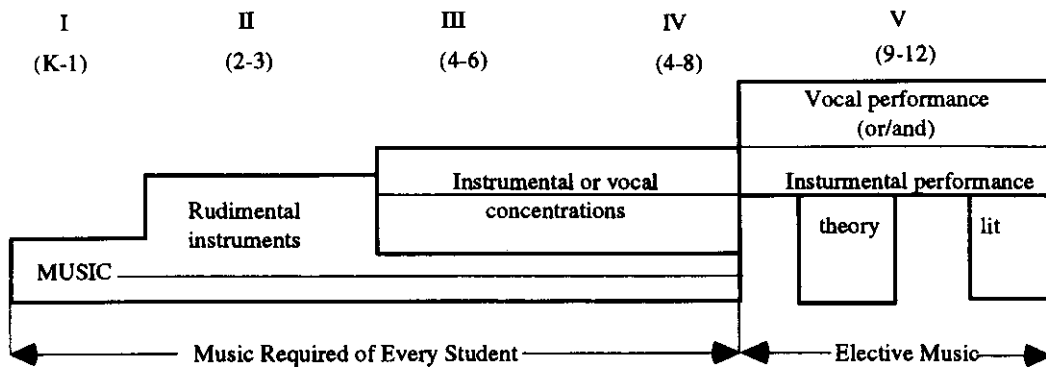
- A. *Descriptive Competence*: The student is expected to listen to specific musical examples from various periods including contemporary, and discuss the elements of music.
- B. *Performing Competence*: The student is expected to demonstrate all aspects relating to performance.
- C. *Creative Competence*: The student is expected to demonstrate his ability to write and improvise music.
- D. *Attitude*: The student is asked to indicate on a questionnaire the degree of importance he attaches to thirty specific activities and experiences outside his classwork. His instructor is asked to fill out a separate questionnaire in which he assesses the student's attitude toward specific classroom activities (Mark, 1986, p. 185).

Interestingly, the concept of *Comprehensive Musicianship* has had a far greater impact on music education in Primary and secondary schools than at the originally intended tertiary level. The Hawaii Music Curriculum Program (HMCP) produced the text, *Comprehensive Musicianship through Classroom Music* in which the term 'comprehensive' meant that students would be involved with music in school in the same ways in which people are involved with music in the outside world, that is, as composers, performers, listeners, and scholars. The curriculum is based on seven basic concepts - tone, rhythm, melody, harmony, form, tonality, and texture - that are presented in form of a spiral and all other musical concepts can be classified under one or more of the basic seven. A taxonomy of musical concepts was developed that progresses from the general to the specific, and from the simple to the complex. This taxonomy of concepts was translated into a curriculum by means of a five part division that covered the entire K - 12 music experience.

This curriculum was innovative for the time in two ways. It was an ungraded curriculum that represented "levels of sophistication" rather than formal school grade levels and it was intended that students progress through 'zones' (Figure 3). This aspect of the curriculum would appear to acknowledge that chronological maturity does not presuppose musical maturity and that a student's progress depends upon exposure to a sequence of musical activities. As can be seen, although the activities of performing, composing and listening are fundamental to this curriculum, they receive varying degrees of emphasis, with performance occupying a consistent 50% of the time throughout the curriculum. A feature that made this curriculum unusual for the United States was that it came from a centralised source. It was possible to develop a state-wide curriculum for the public schools of Hawaii because of that state's unique educational structure. Rather than local school systems, there is a statewide educational system that enabled the implementation of the curriculum, the monitoring of the process and inservicing of teachers. Whereas previous recommendations by the various symposia advocated integrated music curricula that included composition, it tended to remain the prerogative of local school systems as to whether these recommendations were acted upon. It is the author's belief that the MMCP and HMCP had a significant influence on music curriculum development in New South Wales that functions on a similar centralised syllabus system. The present K - 12 syllabuses all have their roots in the notions of developing and understanding of the concepts of music through the 'spiral curriculum', that is, revisiting the various concepts while moving from simple to complex knowledge. This development functions within the simultaneous development of the musical skills of listening, composing and performing - the integrated music curriculum that reflects the same notions espoused by both the MMCP and HMCP.

Figure 3: The Hawaii Music Curriculum Project (Mark, 1986, p. 192)

ZONES OF INSTRUCTION (with grade approximations)



ZONES	I	II	III	IV	V
PERFORMANCE (singing & playing of music)	50% throughout				
LISTENING	40%		30%		40%
COMPOSING	10%		20%		10%

While these events were taking place in the United States, a similar push for a more integrated music curriculum took place in Great Britain. Until recently, the decentralised education system has meant that music teachers have been responsible for the design of their own curricula and Plummeridge (1991) notes that two trends in teaching music had seemed to exist. The more liberal of the two advocated that creativity and self-expression be advanced through experimentation and the exploration of sound materials, while the more "traditional" approach emphasised "choral and instrumental programmes, skill acquisition (particularly literacy skills), 'academic' studies and the appreciation of the great classical masters" (p. 14). Plummeridge also records that since the 1970s there has been a strong inclination towards the notion that children should experience music through a performing-composing-listening model of teaching (p. 47). He suggests the origins of this idea can be



traced back to Rousseau or even Aristotle and those music educators such as Percy Scholes and Keith Swanwick have endorsed the model that has also provided the basis for many of the documents published by the Department of Education and Science and several local education authorities since. The introduction of the General Certificate of School Education (GCSE) at this time not only instigated a national appraisal of assessment procedures but a consideration of what should be learned in music because the requirements for composition and performance were a now a formal acknowledgment that these activities should be taking place in the classroom (Paynter, 1992). Without a centralised music syllabus, many music teachers looked to publications such as Swanwick's (1979) *A Basis for Music Education* and Paynter's (1982) *Music in the Secondary School Curriculum* for guidance in developing their teaching programs. Both these music educators are strong supporters of the integrated music teaching model of performing-composing-listening and more recently, the National Curriculum has continued to support this model.

From the information presented above, it can be seen there is historical support for the integrated music curriculum and the initial formulation of these projects came from eminent people in a variety of fields. There has been recent continuing discussion about the benefits of this kind of integration at the tertiary level.

In her interview with Graham Hair (1990a), eminent Australian music educator Doreen Bridges complains that most tertiary music courses break down into what she terms watertight compartments, often with a very conservative approach to teaching them, and that there is not enough overall planning of courses. In saying that most of these tertiary music students will not be composers or performers but rather classroom or private teachers who will perpetuate this form of teaching in order to prepare their students for the tertiary curricula, Bridges is referring to the secondary specialist. She goes on to say,

people have not given enough thought to what they could be teaching as the foundation for a musician. For well over a century, this 'harmony /counterpoint/history' (mostly extended these days into the 20th century, as a sort of appendage) has been assumed to be the basic requirement for all musicians. Of course, people must know about the art of music in our society. We can't just throw that out; it's part of our heritage, and we're not going to ditch it. But we're not making the understanding of it any clearer by what we're teaching, and I don't think we're doing our students a service (Hair, 1990-91, p. 8).

Bridges' comments could also be pertinent to what may be taking place in tertiary fundamentals courses for the non-music major. She suggests, "We shouldn't be teaching ear training, music literacy and writing, history, etc, all boxed up into separate bits and pieces. We should be integrating the whole lot. This is very threatening to a lot of tertiary teachers..." (p. 8). Sarcich (1993) is equally critical of the tertiary music system. He comments that general music education at this level is much the same as it was two generations ago and that, with few exceptions, methodology in teacher education is more concerned with the transmission of facts and figures rather than a focus on experiential learning. Bridges also recognises the need for different ways of teaching and that these tertiary institutions need to ask themselves questions like, "Why are we teaching what we're teaching? What is our function? What are the aims of music education at this level?", and goes on to point out the problems of the lack of integration of all areas of music at a tertiary level. In highlighting her comments, the writer suggests that whatever is taking place in the curricula for the music major, also affects what is considered important content for the non-major. This idea seems to be evident in the development of the competencies identified by Stegall et al (1978) in Table 1 (p. 19) that would suit the secondary music specialist well in the high school setting.

The focus of the next section is on composition and creativity in music education, but in this discussion there are obvious overlaps with this section.

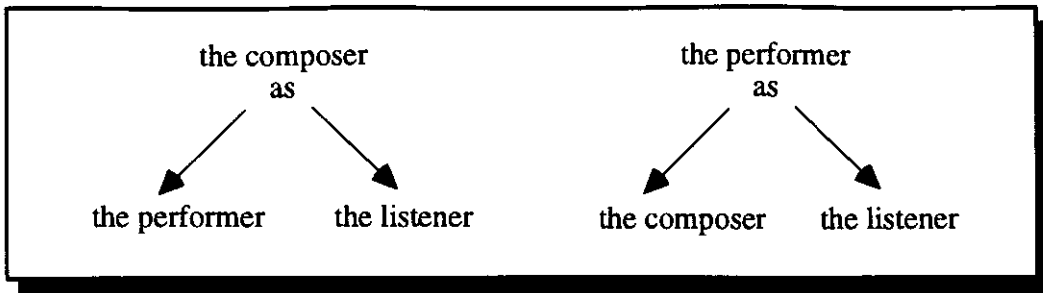
### 3.3 Composition and creativity in music

Although the issue of creativity has been the subject of many studies, the writer could find little research that directly addressed why creative activities might be important within musical

learning. There is support for an integrated music learning program that includes compositional activities and there is quite a body of research that focuses on the fostering of creative behaviour, but in this context it is seen as a behaviour applicable to all situations and not specifically to the learning of musical concepts and skills. Composition in this music education context is not the "pure" act of composing from an external inspiration but a structured activity aimed at internalising concepts of music by manipulating sound. A significant promotion of this concept of composition in music education came with the publication of Paynter and Aston's (1970) work, *Sound and Silence*. Part of their argument for a focus on creative activities in classroom music came from the question that if children are involved in the creative manipulation of the materials and media used in the visual arts, language, drama and crafts, why could this not be so in music? Paynter and Aston observe that there had been an emphasis in music education on "re-creative rather than creative activities in schools' music" (p. 6) and that critics of composition in the classroom argued that the development of the skills and knowledge needed for public examinations such as the General Certificate of Education would be neglected if time was devoted to creative activities. The authors countered this argument with "the first step must be the understanding of the medium and its potential. We can only discover this through creative experiment " (p. 7).

As with Paynter and Aston, it is the writer's belief, grounded in teaching experience, that creative and composition activities lie at the heart of true musical understanding and there are many music educators who share this belief, but aside from anecdotal information from direct teaching experience there is little documented research to support this notion. For example, an interesting matrix (Figure 4) is supplied by Howard (1988) which he introduces by saying, "It is equally of benefit, in these days of 'composing, performing and listening', for students to consider the ways in which listening and performing support composing" (p. 32) and that "teacher training students" should devise ways to nurture these cross-relationships. The sentiments are noble and the matrix interesting but Howard provides no support nor evidence for his assertions.

Figure 4 : Matrix of composer-performer-listener relationships, Howard (1988), p. 32.



More recently, Christensen (1992) concluded from her qualitative study of children in a fourth grade general music classroom who were involved in a music composition project that "the music composition process ... is a powerful means for developing elementary music students' ability to perceive what is musical about music, their ability to engage in collaborative musical production, and their metacognitive awareness of the composition process" (International Dissertations Abstracts, DAI-A 53/06) but little more research of this type has been forthcoming.

Although support for the inclusion of composition in music curricula exists the observed *lack* of composition and stress on theory may have come from, as Witkin (1974) suggests, the teacher having been trained as an instrumentalist. Although Witkin's study focused on the secondary music teacher, the writer would suggest that many of his claims are also applicable to the tertiary teacher. He states that the teaching strategies of many of these music teachers have been influenced by the disciplines and constraints of learning a musical instrument, being able to read what a composer has written and knowing enough about theory to analyse the piece properly. For these teachers, music has existed as the interpretation of set pieces, and music teaching is therefore defined as the attempt to discipline pupils to sing or play or to listen to a set piece "properly." Witkin also found that there was a "fear and distrust" of experiment and musical invention and that music teachers laid few claims to developing individualism and self-expression when compared with the other arts teachers interviewed in his study. He observes that although the music teacher can be justly proud of the achievements of his (sic) choirs and orchestras, these achievements often serve to narrow

his sights to the realisation of the ideal that guided his training and to cause him to shelve the very real problems of making music an effective force in the lives of the vast majority of pupils (Jeanneret, 1993). It seems logical that as the musical training of both secondary and tertiary music educators is similar, the issues raised by Witkin have equal relevance to the tertiary music education arena.

In support of composition in the curriculum, Hair (1990b) feels it should be at the core of an integrated music program:

... music education at tertiary level should start out from the assumption of the centrality of the act of composition, and that the curriculum of everyone who undertakes the study of music at this level should grow outwards from a determination to nurture an understanding of and a feeling for the primacy of the act of creating music ... (p. 11).

The implementation of the study of music generating from a core of composition as suggested by Hair, would most likely have given those music teachers referred to by Witkin a less inhibited approach to their teaching. It would seem that these teachers would be more likely to aim at developing individualism and self-expression in their students if they themselves were products of a course that stressed composition and experimentation (Jeanneret, 1990). If this idea was extended to the preservice Primary teacher, they may be more inclined to be risk takers when it comes to implementing musical activities in the classroom.

The work of Wojtowicz and Hirst (1990) has attempted to address some of the issues related to integration of music courses and greater emphasis on composition. They outline the Cowan (1988) model of experiential learning as applied to undergraduate and continuing learning and suggest that this model has a more relevant application to tertiary music education than the conservatoire model commented upon by Bridges in the Hair (1990a) interview. They note that this conservatoire model seems to view creativity as an ultimate goal rather than a state, or way of relating to musical thinking. This view of the tradition is associated with the artist as a special rather than ordinary person and implies a particular view

of culture. Wojtowicz and Hirst support ideas expressed by Witkin (1974) by saying that most music education students have been trained in this conservatoire or performance model that is the conservation of tradition or culture - the mode of teaching where teachers pass on knowledge to passive recipients who produce preconceived results (Jeanneret, 1993). Wojtowicz and Hirst conclude that students should not be made to adjust to a tradition but that the institutions and teachers should adjust to the changing needs of each successive generation of students. Relating to the present is difficult when students have been made to relate solely to a remote distant past.

Similar sentiments are echoed about teacher education in general by Turney (1977) who says teacher education must reflect and stimulate change. It must change not only in response to changes in the nature and purpose of schooling but also promote changes in schools through the new attitudes, ideas and approaches it introduces to teachers. Stubbs (1988) also feels that teachers frequently choose from the scope of activities available in the curriculum without any real guidance. In saying that "familiarity is usually the strongest instinct but often the weakest criterion for selection" (p. 73), he supports the long held belief that teachers frequently teach in the manner they were taught. In a musical context, teachers may continue to ignore composition as a part of the curricula simply because of their own lack of experience and this could notion apply to all music instructors from the Primary to tertiary levels.

A more holistic approach to music education at all levels is suggested by Swanwick (1988). He states that "... the first aim of teaching music in schools and colleges is to raise consciousness and to purposefully and imaginatively explore a number of musical procedures, experienced directly through the reality of various idiomatic 'instances' taken from a range of cultures " (p. 8). This would suggest a teaching model along the lines of that commented upon by Wojtowicz and Hirst. Hargreaves (1986) seems to support this holistic idea by suggesting several approaches to music teaching. He believes that developmental psychology offers a firm foundation for music education. To Hargreaves, the

interrelationships among the cognitive, affective and psychomotor musical skill components hold the key to understanding the mysteries and complexities of artistic behaviour. "The growing recognition that the cognitive, social and affective dimensions of development cannot be studied in isolation from one another is completely in tune with the needs of music education" (p. 227). It could be argued that to effectively develop these dimensions there needs to be a balance between performing, composing and listening and greater integration of the three in teaching.

Support for this more holistic approach can be found in the teaching theories of Orff and Dalcroze, which are well accepted within music education. These philosophies have long advocated an integrated approach to the teaching of music and the frequent involvement of children in creative activities. Although references to these approaches are included in some way in many teacher education courses, there appears to have been no thought given to the fact that some of the ideas espoused might have an application to overall tertiary music teaching (Jeanneret, 1993).

In the realm of Primary music, there has also been quite strong support for creative activities. In her summary of Orff-Schulwerk, Richards (1992) states that Orff believed elemental music experiences were vital to help waken the artistic powers of the individual and that each of us has an innate need to create. It is through creative processes that we make sense of our complex world, "whatever title is assigned to this type of personal endeavour, the intent is the same; a vital part of a child's total music education must include opportunities to create, to express his/her individuality through sound" (p. 7). In contrast, Ainsworth (1970) highlights the prominent negative attitude to children's creative musical activities, which is equally applicable to the feelings expressed by some tertiary level staff with regard to any students other than those majoring in composition,

'How can one begin to create music,' so the argument goes, 'until one has studied harmony, counterpoint, and various other aspects of music; until one has emerged from a lengthy course of formal academic training?' On the other hand, there are those who maintain that since children write essays and paint at school, they should also be given the chance to make up some music for themselves; this creative part is as important for a proper understanding of music as is listening to music and performing the music of others (p. 43).

A review of creativity research in music was conducted by Peterson Richardson (1983) over the period 1962 to 1979 but little of the material is directly applicable to the case at hand except for the work of Arthur Harvey. Harvey's dissertation (cited in Peterson Richardson) focused on the training of creative music teachers from the perspective of the humanistic psychology of Abraham Maslow. Peterson Richardson sees his recommendations for "the training of self-actualising and creative music educators based on the principles that aesthetic experience, aesthetic sensitivity, and success-oriented teaching methods classes as necessary for the development of a creative music educator" (p. 9). This sense of 'creative' is the one that is encountered most frequently in the literature; the fostering of creative behaviour not the role of composition in learning. Fryer (1989) surveyed the views of teachers and further education lecturers in England and Wales about creativity and its development. It is a general study but Fryer concludes that the feature that mainly distinguishes those teachers in the sample most orientated to creativity from those much less orientated, is a body of opinion that reflects a preference for pupil-centred learning rather than teacher-centred. Gibson's (1988) study did show that the gain scores between pretest and posttest scores on improvisational performance and general creativity indicated a significant relationship between these two factors, a focus on improvisational activities being part of the treatment. This is one of the few studies that has attempted to assess the effect of creative activities on other musical learning outcomes.

The value of composition in musical development is highlighted by the work of Swanwick (1979, 1988, 1991, 1994) and his collaboration with Tillman (1986). His many years of research regarding children's composition has evolved into a what appears to be a unique theory of music learning (Swanwick, 1988). Swanwick (1991) states music,

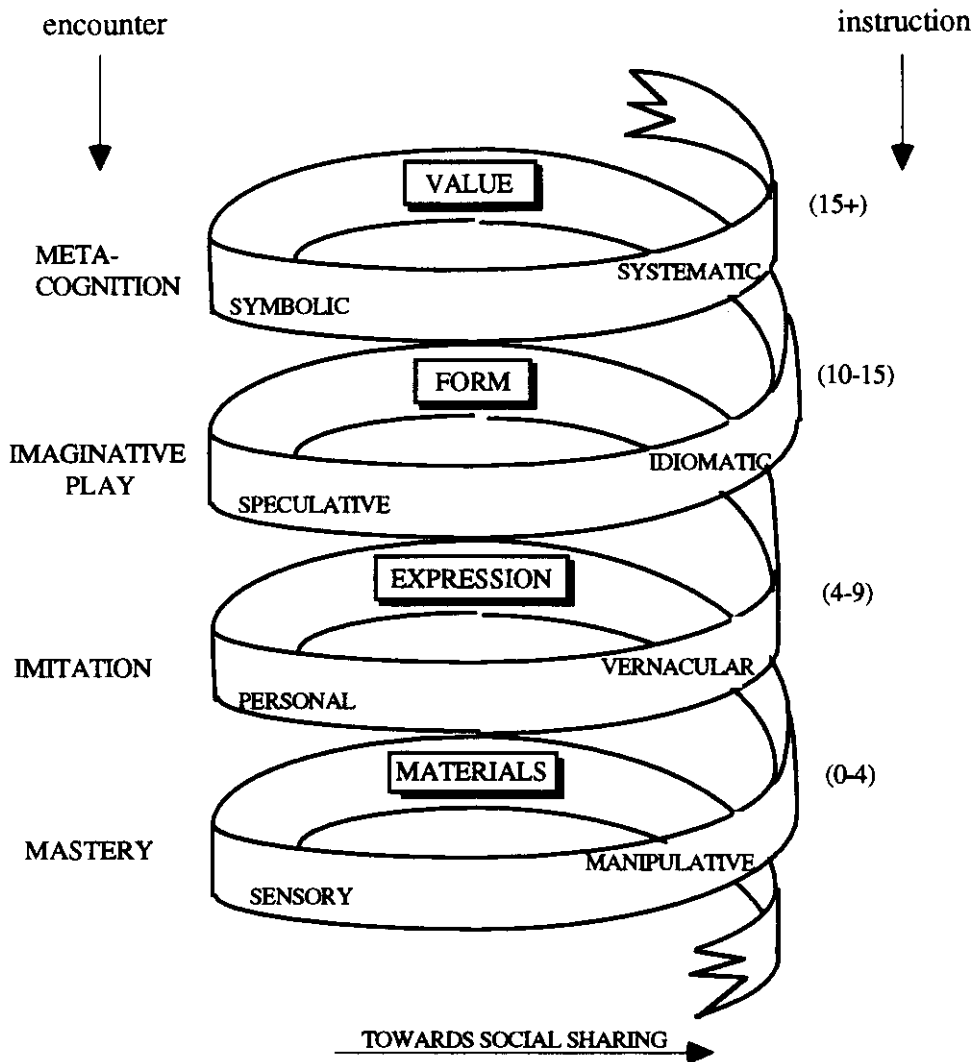


is an activity essentially concerned with musical criticism at various levels and in different circumstances. 'What would happen if we used a cymbal here instead of a gong?' 'What makes that sound so brilliant?' 'Should this phrase flow quite so confidently forward or be more tentative?' 'Does that piece's performance hold our attention?' These are examples of critical questions and some of them can be answered in practical ways, by musical experiment or demonstration (p. 140).

He argues that the essential elements of any form of artistic engagement are mastery, imitation and imaginative play and that these psychological processes have corresponding artistic elements, namely the handling and perception of sensory materials, expressive character and structure. In relation to his continuing research into children's composition, he notes that this work is about more than the process of composing. He feels it illuminates the growth of critical judgment in music, stating that the first critic is always the composer. Swanwick concludes by expressing the hope that this work might stimulate further dialogue on the role of criticism in music education and the relationship of composing to audience-listening. His discussion implies that if students are given the opportunity to experiment as composers, they will come to a greater understanding of the compositional process and appreciation of the work of others.

Swanwick, in collaboration with Tillman, also subscribes to the notion of a development spiral occurring in music, which he related to composition (Figure 5).

Figure 5: The Developmental Spiral (Swanwick and Tillman, 1986)



Although Swanwick has indicated possible age ranges to the right of the spiral, the characteristics of the different levels seem to be evident in a range of ages so that the model may in fact be related to stages of musical development rather than age specific levels.

Gifford (1991) suggests this model should be considered as an alternative approach to music education for the preservice Primary teacher. His study of pre- and inservice primary teachers showed that preservice music courses did little to improve the confidence and competence of the students to teach music and that over the course of their degree, they

perceived their music courses to be less valuable and less enjoyable. Gifford notes that although the students saw the acquisition of music competencies as an essential process in their teacher education, involvement in the music courses seemed to cultivate attitudes that were counter-productive to positive involvement in music by teachers after graduation. He states that the music courses were developed and taught in terms of behavioural objectives that placed value on musical achievement and did little to foster understanding, enjoyment and imagination in music. These courses involved students in learning about musical conventions and traditional repertoire or *instruction*, the right side of the spiral, and neglected the exploration of the *sensory* qualities of sound and personal *expressiveness* which feature in *encounter*, the left side of the spiral. Gifford proposes that for preservice music courses to be effective, there needs to be interaction and balance between *instruction* and *encounter* and that preservice teachers need to develop both musical skills balanced with the time available, a sensitivity to musical processes and an understanding of what makes music *musical*. In order for this to take place, the students need to be involved in music as performers, composers and listeners.

There is considerable philosophical support in the literature for the notion of an integrated music curriculum but what is lacking in the research are the systematic studies that provide evidence of the value of such integration. In the same way, the lack of evidence to support the inclusion of composition in an integrated music curriculum seems to be a simple matter of lack of research in the area. Although composition is the very heart of musical endeavour, Swanwick's work appears to be the only extensive investigation into composition as part of children's musical development.

Another significant factor in the development of attitudes to music is the teacher, as mentioned earlier. The next chapter explores teacher effectiveness related to the development of student confidence.

## **CHAPTER 4: REVIEW OF LITERATURE ON TEACHER EFFECTIVENESS RELATED TO DEVELOPING STUDENT CONFIDENCE**

Teaching strategies can have a significant effect on increasing confidence and encouraging a positive attitude in the learner (for example, Ames and Ames, 1991; Ames and Archer, 1988; Craven, Marsh and Debus, 1991; Schunk, 1987; Single, 1992). On the other hand, some writers have questioned the extent to which research findings have been adopted by teachers and the extent to which these findings have made any real difference to classroom practices. Glickman's (1991) proposition that there has been little structural change in classroom teaching in the past fifty years implies also that little notice has been taken of research at the tertiary level. He states,

The majority of classroom time is spent on teachers lecturing, students listening, students reading textbooks, or students filling out worksheets despite the fact that we know that real projects, with primary sources, real problems to solve, and real discussions show dramatic and significant gains in student achievement and motivation (p. 6).

Despite its practical base, general music at the tertiary level frequently falls into the first description. This chapter reviews areas of teacher effectiveness that may assist in the development of the learner's musical confidence, and although there is certain overlap amongst the strategies selected, the information is organised under the headings: attribution theory, goal orientation, motivation enhancement, teacher feedback and praising, self efficacy, self-concept, presentation, demonstration and active practice, and questioning.

### **4.1 Attribution theory**

Attribution theory proposes that students' beliefs about success and failure have an important effect on their achievement (Weiner, 1974). Students' reasons for why they have done well or poorly are generally summarised as four fundamental causes: ability, effort, task

difficulty, and luck. "Ability attributions for success lead students to believe that they can succeed again in the future and are related to such emotional reactions as pride, positive self-esteem, and hopefulness. An effort attribution for success contributes to feelings of pleasure and pride and a belief that continued effort is necessary for future success" (Ames and Ames, 1991, p. 251). On the other hand, when students make external attributions such as the task difficulty or luck, they are abdicating responsibility for either success or failure. As a result, these causal factors of ability, effort, task difficulty and luck are in turn related to specific motivational responses. There is considerable empirical support for the notion that students' attributions are related to educational performance (Uguroglu and Walburg, 1979) and self-concept (Ames, Ames and Felker, 1977; Marsh, 1984; Marsh, Relic and Smith, 1983; Marsh, Cairns, Relish and Debus, 1984). While the four causal factors may not delineate all possible attributions in all possible settings (Cooper and Burger, 1980; Weiner, 1983; Whitley and Frieze, 1985), they nevertheless assist in understanding the motivational process.

There have been several studies that have successfully used attribution theory to encourage students to ascribe effort rather than ability as the principle factor for success or failure (Andrews and Debus, 1978; Relich, Craven, Debus and Marsh, 1991; Debus and Walker, 1986). In the case of preservice Primary teachers learning an instrument, attribution theory is vitally important. At this age, the students are all too ready to attribute initial awkwardness and difficulties to lack of musical ability that diminishes their overall confidence as musicians. It is important to point out to the students when learning to play, for example, the recorder, what exactly they are asking their brains to process - the interpretation of a new symbol system and the transfer of this interpretation into the physical coordination of hand/finger positions, and breath control - and that this becomes easier with practice and repetition. In other words, stressing that effort will bring success and playing down the clouding issue of "musical talent".

There are some studies that point to attributional responses in music being quite different from those associated with other discipline areas (Asmus, 1986; Austin, 1988; Austin and Vispoel, 1991) but reasons for these differences have not yet been fully explored (Austin and Vispoel, 1991). Although they can only speculate as to why this might be, Austin and Vispoel (1991) found that the motivation of the music performance student may be undermined by excessive teacher emphasis on ability and discovered that some of the students in their study preferred to be told they lacked ability than being told they didn't try hard enough or didn't use good strategies (p. 15-16). They suggest that perhaps this response could be related to teachers telling students to "keep trying" and "go home and practice" without giving them learning strategies that will ensure success through effort.

#### 4.2 Teacher feedback and praise

Effective teacher feedback is one of the most crucial strategies in the development of confidence and a positive self-concept. Some of the literature relates more to feedback as part of classroom discipline (Madsen and Madsen, 1981; Single, 1992) but Madsen and Madsen note that teachers must select forms of approval that are functional both in terms of affecting behaviours in the short run, and in terms of their effects on the long-term goals of education. In reacting to student responses, teacher enthusiasm for the content and support of the students is important (Wright and Nuthall, 1970) and there are many studies that discuss teacher reactions to incorrect student responses. Teachers should avoid personal criticism of the student and the negative feedback should involve simple negation (Brophy and Good, 1986), plus the use of strategies such as rephrasing or simplifying the question, giving prompts, reteaching material, and providing an explanation for the answer as well as the correct answer (Anderson, Everston, and Brophy, 1979; Brophy and Good, 1986; Good and Grouws, 1979; Rosenshine and Stevens, 1986).

Praise is an important component of teacher feedback and twelve guidelines for praising effectively are suggested by Brophy (1981), including:

1. specifying accomplishment,
2. ensuring that praise is credible,
3. providing information to students about their competence, and
4. attributing students' success to effort and ability.

It is crucial that music students not attribute musical success and achievement solely to talent and therefore, that teachers stress effort and ability as important factors leading to accomplishment and success. It is also vital that music students see praise as credible. Being told that their performance or composition is "wonderful" when it clearly was not reduces the plausibility of the instructor and gives no indication how the product may be improved.

It would seem that these types of questioning and feedback strategies are crucial in a Primary teacher education course. These students are expected to come to grips with an extensive range of knowledge over several disciplines and develop a confidence to use this knowledge in their teaching. Positive feedback and credible praising aid in the eventual confident use of knowledge.

#### 4.3 Self-concept and self efficacy

Self-concept is important to preservice Primary teachers in several ways. They are developing a professional self-concept for their role in the school as well as continuing to develop academic self-concepts in each of the many disciplines they are expected to teach. In addition, Burns (1989) would argue it is essential that these preservice teachers understand the role of the self-concept in relation to children's growth and development. It appears those key persons from both the training and work environments act as influences in the development of the professional self-concept (Carpenter and Byde, 1994). In the case of preservice Primary teachers, this makes the lecturers concerned with each of the disciplines important in ways other than simply providing content knowledge and methodologies of teaching. Primary teachers must emerge from their preservice education confident in the knowledge that, amongst other things, they are able music educators. If

they struggle with the content of music courses it is unlikely they will perceive themselves as capable music educators.

Constant positive feedback and praise are essential in creating a positive academic self-concept. One way students may avoid the possibility of trying hard and failing, and so demonstrating that they are unable to do something, is to avoid taking risks by not trying. Self-concept of ability, on the other hand, is the judgement of whether or not one is able or competent at something. This is distinguished from self-worth in that one may be able to do something but not perceive it as worthwhile. Self-concept of ability is also referred to in the literature as self-efficacy. Schunk (1987) describes it as the students' beliefs concerning their capabilities to organise and implement actions necessary to obtain designated levels of performance. Individuals acquire information to assess self-efficacy from their actual performances, vicarious experiences, forms of persuasion, and physiological indexes. "In general, one's own successes raise self-efficacy and failures lower it, although once a strong sense of efficacy is developed an occasional failure may not have much effect" (p. 8). Students are persuaded by teachers that they are capable of performing well (eg "You can do this"). "Positive persuasory feedback can enhance self-efficacy, but this increase is apt to be short-lived if students' subsequent efforts turn out poorly" (Schunk, 1987, p. 9). The development of self-efficacy is essential with novice music students, particularly in the area of composition that is frequently perceived to be a realm for the talented few.

The idea of academic self-concept also exists. Craven, Marsh, and Debus (1991) focused on research with Primary school children and their academic self-concept related to reading and mathematics, showing that teaching strategies can have a positive impact on a child's academic self-concept. This certainly has application to the adult music students. Schunk (1987) states "How learners use their knowledge, skills, and abilities, depends in part on such factors as their beliefs concerning what use they will make of the new learning, their interest in learning, their perceived capabilities for learning, and their affective reactions to their successes and failures" (p. 5). Schunk also supports Craven, Marsh and Debus in



highlighting the role of self-concept in learning stating that recent research characterises self-concept as multifaceted and hierarchically organised.

Self-perceptions of specific behaviors influence subarea self-concepts (eg. English, mathematics), which combine to form the academic self-concept. The general self-concept is formed by self-perceptions in the academic, social, emotional, and physical domains. Higher correlations between academic achievement and subject area self-concepts have been obtained than between achievement and academic self-concept (Schunk, p. 6).

#### 4.4 Goal orientation

Closely tied to self-concept of ability is a student's view of intelligence. One view of intelligence is that it is static; it is hardened, fixed, and an inherent or inborn trait whereas the incremental view of intelligence perceives intelligence as having a dynamic, increasing quality; something that grows and changes over time with experience and learning. Some research suggests a student with an incremental view of intelligence is more likely to possess intrinsic motivation and significant task engagement than a student with a static view of intelligence (Nicholls, 1984). These views of intelligence affect the types of goal orientations that exist amongst students (Nicholls, 1984; Dweck, 1986; Ames and Archer, 1988). The static view of intelligence is congruent with ego or performance goals where students strive to obtain positive judgements of their ability, avoid negative judgements of ability, and generally document and validate their competence to themselves and others. A performance goal orientation reflects valuing of ability and "doing better" than others whereas the process of learning itself is valued with a mastery goal. The pursuit of a mastery assumes an incremental view of intelligence and its attainment is seen as dependent on effort. The following table is taken from Ames and Ames (1991) and shows an analysis of these achievement goal orientations.

Table 3: Achievement Goal Analysis: Mastery versus Performance Goals, from Ames and Ames, (1991), p. 250.

<i>DIMENSIONS</i>	<i>MASTERY</i>	<i>PERFORMANCE</i>
Success defined as ...	improvement, progress	high grades, high normative performance
Value place on ...	effort, learning	normatively high ability
Reason for satisfaction ...	working hard, challenge	doing better than others
Teacher oriented toward ...	how students are learning	how students are performing
Perceived incentives ...	learn something new	grades, perform better than others
View of errors/mistakes ...	part of learning	anxiety eliciting
Focus of attention ...	process of learning	own performance relative to others
Reason for effort ...	learn new things	high grades

Students are more likely to use effective learning strategies when they perceive their classroom as emphasising mastery rather than performance goals. They are also more likely to attribute their performance to effort, are less worried about whether or not they are able or unable, and are more likely to choose challenging tasks than they were pursuing performance goals (Ames and Archer, 1988). Ames and Archer found that students also have a higher sense of efficacy when they perceive their classrooms as emphasising mastery goals. Efficacy, as stated earlier, refers to a rather specific judgement of ability; the judgement that one knows how to do certain kinds of problems and tasks. As well as developing a sense of self-efficacy in their own musical ability, it may follow that preservice Primary teachers may attempt more challenging musical activities in their classrooms. It might also be that they model the way they teach music on the way they themselves learnt, in which case mastery rather than performance goals would feature.

#### 4.5 Motivation enhancement

As stated at the outset, many of these areas are interrelated and Ames and Ames (1991) provide a valuable synthesis of research related to motivation. They identify a sense of self-worth, self-concept of ability, goals, efficacy beliefs, attribution for success and failure, and beliefs about effective and ineffective learning strategies as being involved in student's

motivational thoughts. They define self-worth as the value a student places on his or her perceived abilities, qualities and attributes that are derived from society, parents, teachers, and other important adult role models, peers, and direct experiences with the environment and identify nine factors they believe contribute to a negative motivation pattern:

- Competition and social comparison in the classroom,
- public evaluation,
- reinforcing ability, instead of effort,
- communicating low expectations,
- permitting students to be uninvolved in learning,
- reinforcing performance, instead of learning,
- excessive emphasis on success and grades,
- lack of recognition, and
- poor working/learning conditions.

They state,

... negative motivation is characterized by a desire to protect one's sense of self worth by avoiding the appearance of being unable, avoidance of situations that require effort because failure under high effort expenditure leads to the conclusion of low ability, low efficacy of beliefs, attributions for success and failure to ability rather than effort, and lack of use of effective learning strategies (p. 269).

Their research identifies five guidelines for enhancing motivation and specific teaching strategies to aid in this enhancement:

Table 4: Guidelines for Enhancing Motivation, from Ames and Ames, (1991), p. 260.

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I	<p><b>REDUCE SOCIAL COMPARISON</b></p> <ul style="list-style-type: none"> <li>* avoid social comparison,</li> <li>* reduce public evaluation/emphasis on success and grades,</li> <li>* communicate performance expectations in advance, and</li> <li>* use a variety of grading practices.</li> </ul>
II	<p><b>INCREASE INVOLVEMENT IN LEARNING</b></p> <ul style="list-style-type: none"> <li>* use cooperative learning methods,</li> <li>* use peer tutoring,</li> <li>* use games and simulations, and</li> <li>* allow student choices - in method, pace, content</li> </ul>
III	<p><b>FOCUS ON EFFORT</b></p> <ul style="list-style-type: none"> <li>* emphasize student progress,</li> <li>* reinforce learning/effort,</li> <li>* make known that mistakes and errors are part of learning, and</li> <li>* require "reasonable" effort.</li> </ul>
IV	<p><b>PROMOTE BELIEFS IN COMPETENCE</b></p> <ul style="list-style-type: none"> <li>* focus on role of effort and strategy in learning,</li> <li>* make grades contingent on reaching goals,</li> <li>* communicate positive expectations, and</li> <li>* make plans with students for improvement.</li> </ul>

- V INCREASE CHANCES FOR SUCCESS
- \* provide skill training.
  - \* use peer tutoring.
  - \* use cooperative team learning, and
  - \* use individualised instruction.
- 

It would seem that many of these ideas for effective teaching and enhancement of positive attitudes and confidence could be easily incorporated into the teaching strategies of a music curriculum.

#### 4.6 Presentation, demonstration and active practice

In presenting information and instructions, new material should be introduced step-by-step with practice after each step, and a high level of active practice should be provided for students. The step-by-step presentation followed by active practice process will also control the problem of presenting too much new information at once which hinders students' comprehension (Rosenshine and Stevens, 1986). This would appear to be even more important in music lessons given the findings of Temmerman (1993) in her survey of first year preservice Primary teachers. In recalling their negative school experiences, a theme emerged related to music experiences encountered in class lessons and the content and presentation of these lessons. The students were highly critical in their perception that the music theoretical knowledge was often conveyed in a peremptory way without being balanced by student experience and engagement.

The teaching tool of demonstration is another important strategy for music educators. Research indicates that more effective teachers in some subject areas spend more time in demonstrating than less effective teachers do (Good and Grouws, 1979; Stallings, Needles and Stayrook, 1979; Everston, Emmer and Brophy, 1980; Good, Grouws, and Ebmeier, 1983). It is important for the teacher to remember not only to demonstrate the new skill or behaviour, but to explain the principles involved, and the importance of acquiring this skill/behaviour. "Students should not only be able to imitate the teacher, but should also

understand the principle being taught. This is especially important, since the ultimate goal of education is independent learning" (Single, 1992, p. 5). This concept is vital at the tertiary level. In a Music Fundamentals course where the students are learning an instrument such as the recorder or guitar, it is critical that they be alerted to the principles and processes behind learning an instrument.

#### 4.7 Questioning

Questioning can be an effective teaching tool and it is one of the teacher behaviours that has been correlated positively with student achievement (Single, 1992). There is a great deal of support for effective teachers asking more questions than do less successful teachers (Soar, 1973; Stallings, Needles and Stayrook, 1979) and asking fewer questions to which there is no response or incorrect answers (Good and Grouws, 1977). Although the pupil answers in the question/answer sequence are essential to the progress of the lesson, the answer expected by the teacher is frequently not obvious (Cazden, 1986). Effective teachers have clarity of instruction and are able to select appropriate level and wording of the question as well as providing process feedback, rather than just the correct answer, when errors occur (Good and Grouws, 1977; Single, 1992). In the case of music, where students are frequently expected to respond with a discipline-based vocabulary, teachers should carefully consider the questions they are asking and make sure there is a balance between higher- and lower-order questions. Single (1992) notes that although the educational benefits of asking higher order questions have been validated, a predominance of lower-order questions is associated with high achievement, even on items dealing with higher-order content. For example, asking students to describe the style of a piece of music is a higher-order question and a novice class should be led to such a question through examination of the elements of music that contribute to this ultimate reference to style. In the case of a rock piece in a metre of four, a lower-order question might be "What is the metre?". The response eventually contributes to the answer of the higher-order question about style because a metre of four is a general characteristic of rock music.

The use of questioning also relates, of course, to student response and Single states "Experimenters in recent research in music education have demonstrated that providing students with opportunities to respond to teacher questions and directives seems highly important to the perception of effective classroom instruction and would seem to further engage the student in participation" (p 7). One way of obtaining a high frequency of student responses in a minimum amount of time is through group choral responses that are also useful for learning material that needs to be "overlearned". For example, before beginning a new piece on recorder, the students could be quickly asked, "What is the time-signature and what does it mean? Is there a key-signature and what does it tell us? Do we repeat any sections?" This technique promotes higher student engagement rates, and provides more practice as well as opportunities to respond.

## Conclusion

There are several key issues arising from the literature that are pertinent to this study. In relation to teaching strategies, there are several that have been shown to increase a positive attitude and positive subject self-concept. A high level of active practice of skills, teacher demonstrations and explanations, the use of questioning, all with positive feedback and praising can contribute to the development of a positive academic self-concept and self-efficacy. The promotion of positive motivation by the instructor can also contribute to the students' development of a more positive attitude to the subject being taught. Through the setting and implementing of mastery goals, students can develop a positive self-concept of ability which in turn could make them more self-sufficient and likely to choose challenging tasks. The research findings summarised here suggest that application of these principles to the music education of preservice Primary teachers might encourage them to take musical risks and to be more willing to participate in the musical activities in their subsequent Methods class.

## CHAPTER 5: GENERAL METHODOLOGY

The review of literature in Chapters 2, 3 and 4 presented three broad areas for consideration in the music education of preservice Primary teachers. Chapter 2 examined the variety of competencies held to be needed by Primary music educators, and issues related to musical attitudes and confidence; Chapter 3 discussed curriculum design in music; and Chapter 4 considered teacher effectiveness related to developing student confidence. One of the outcomes of these reviews was the highlighting of the lack of recent systematic research that investigates the combination of curriculum design and effective teaching strategies in a Music Fundamentals course as possible factors in developing confidence to teach music.

This chapter outlines the general methodology used in this study by describing the research parameters, the development of the curriculum, the development of the instruments, the Preliminary study, the final versions of the Student Surveys, and the role of the instructors.

### 5.1 Establishing research parameters

Music education experience in a variety of educational settings served as background for the researcher to consider the implementation of a curriculum that attempted to address the main issues raised in the previous chapters. The University of Arizona provides a one semester elective Music Fundamentals course for preservice Primary teachers as a prerequisite for a one semester Music Methods course in the elementary education major program. This course provided an ideal arena in which to investigate the ways in which confidence to teach music might be developed in a Fundamentals class rather than a Methods class. A similar subject is a mandatory component of the first year Bachelor of Education (Primary) course at the University of Newcastle and employment of the researcher at this university provided a comparable setting for a similar study.

Information gathered from the literature suggests that empowering these students as musicians through a variety of musical activities, which includes composition, could go some way towards developing their confidence to teach music, more so than the traditional lecture format often employed in these courses. The literature on teacher effectiveness also provides several strategies for improving academic self-concept and self-efficacy in particular disciplines (eg Ames and Ames, 1991; Ames and Archer, 1988; Craven, Marsh and Debus, 1991; Schunk, 1987; Single, 1992).

The data gathering methodology in relevant studies has been, for the most part, by way of surveys, questionnaires and tests, using both pre-/posttest and single posttest designs, and a number of the studies employed an experimental design involving control and treatment groups (Lewis, 1991; Moore and Kuhn, 1975; Moore, 1976; Tunks, 1976; Mills, 1989; Slagle, 1971). These studies have, almost without exception, focused on a single semester for the collection of data but the emphases of the surveys have ranged over testing musical achievement, assessing attitude changes, and evaluating music teaching skills. Although students have frequently been asked to rate the mode of delivery in music studies, the inclusion of student ratings of the instructor is rare, despite support for the valuable information that may be uncovered (Aleamoni, 1978, 1983).

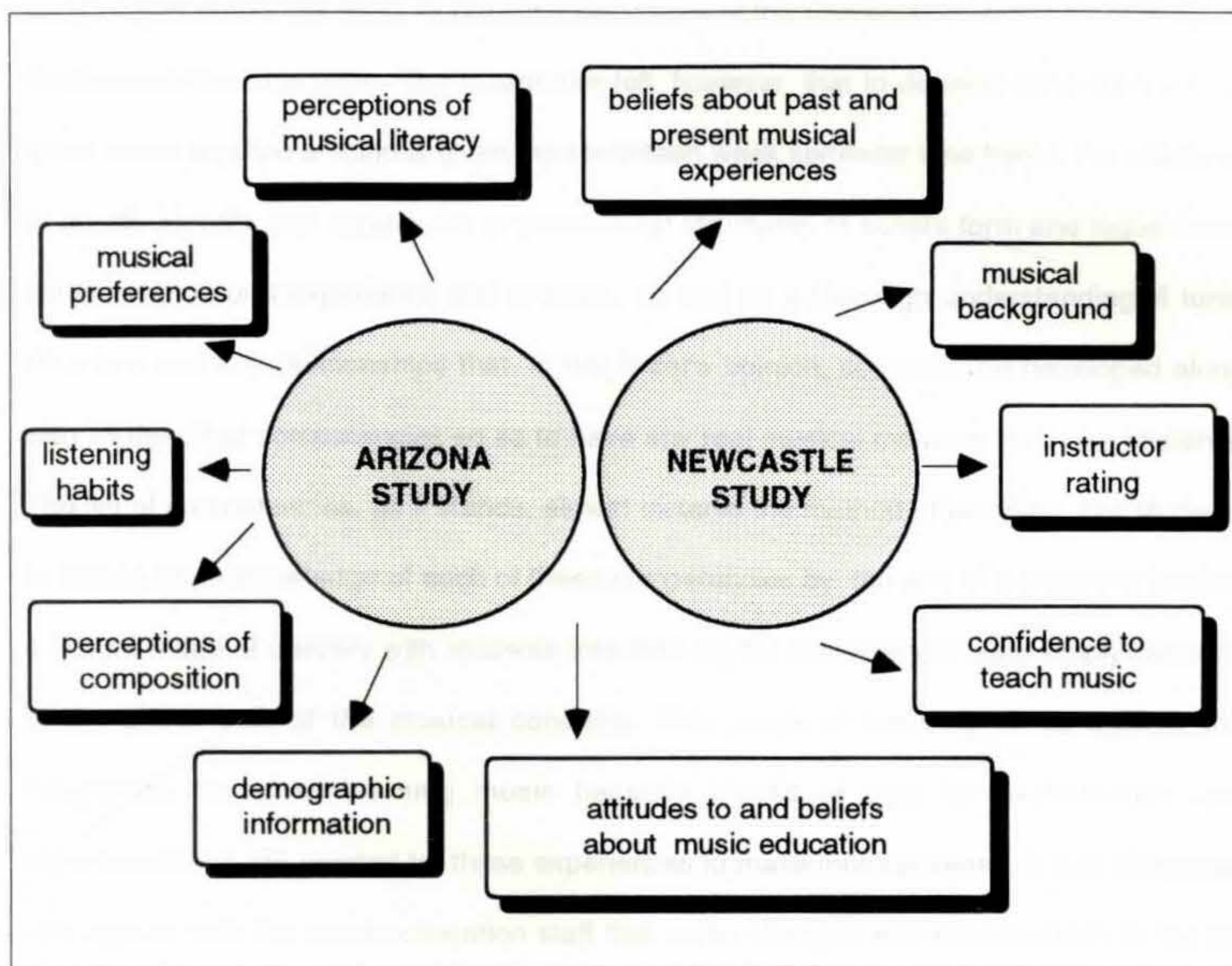
Some studies have investigated the effect of past musical experiences on the development of Primary teachers' attitudes to music (eg Kritzmire, 1991; Temmerman, 1993), but there has been little exploration of whether concerted efforts at a tertiary level can alter negative attitudes or change students' academic self-concept in music.

It was decided that the development of the study would function on two levels. One was to design a curriculum that incorporated the development of various musical competencies thought to be important for the Primary generalist and acknowledged ways in which confidence in music might be enhanced. On another level, students would be surveyed, not only to ascertain whether they had acquired a more positive attitude to teaching music, but



also to compare their perceptions about various issues with those reported in previous studies. A conceptual picture of the approach taken in the thesis is presented in Figure 6.

Figure 6: A conceptual model of the study.



The two studies conducted would provide individual data related to the categories nominated in the surrounding ten boxes. The curriculum used in both settings shared the same aims, objectives, conceptual content and teaching strategies and the measurement instruments used to collect data were fundamentally the same. The literature surveyed revealed that common issues and problems associated with preservice and inservice music education and the Primary generalist exist in the United States, Australia and Great Britain suggesting that the two studies might yield some common findings.

## 5.2 Development of the curriculum

The curriculum (Appendices 4 and 5) used in the study drew on several sources for its construction. As a starting point, the researcher was directed to work from list of musical competency outcomes used in previous semesters at the University of Arizona (Table 5) as the base of the curriculum. The researcher felt, however, that to develop competency in all these areas was too ambitious given the seventeen week semester time frame. For example, to aurally identify and explain the organisational structures of sonata form and fugue takes considerable aural experience and practice, as well as a thorough understanding of tonal structure and key relationships that, in the writer's opinion, could not be developed along with all the other competencies so as to have any real musical meaning for these students. The list of competencies, as it stands, almost dictates the method of teaching. For students to demonstrate knowledge of each of these competencies by the end of a semester implies a lecture mode of delivery with students rote learning for achievement tests simply because of the sheer bulk of the musical concepts. This mode of learning works against the integration model of learning music because blocks of time for performance and experimentation are needed for these experiences to make musical sense. It was discussed and agreed with the music education staff that some changes and modifications to the list could take place.

Table 5: Music competencies identified for *Music Fundamentals Through Experience Course*.

As a result of a semester's work in Music 360, students will be expected to demonstrate ability to perform the tasks and define the terms listed below:

### Temporal Organization

- Identify pitch names and explain the relative durations of all notes and rests.
  - Define and demonstrate the terms pulse (or beat), accent, rhythm, and meter.
  - Explain the meaning of both numbers in a meter signature.
  - When given the number of beats in the measure and the unit of beat, write any meter signature.
  - Place correctly the primary and secondary accents in any symmetric meter.
  - Demonstrate the conducting patterns for two, three, and four beats per measure.\*
- Terms:* downbeat, upbeat, "pickup note", barline, double barline, measure, tie

### Tonal Organization

- Identify pitch names on the staff in treble and bass clefs.
  - Write treble and bass clef signs.
  - Construct half and whole steps from any pitch.
  - Construct major scales from tonic using accidentals.
  - Identify any key from its signature.
  - List sharps and flats in order.
  - Construct the correct signature given the name of the key.
  - Find relative minor of any major key.
  - Write a minor scale in natural, harmonic and melodic forms.\*
  - Tell the key a song is in by looking at it.
  - Transpose, on paper, a melody equivalent to those found in a third grade music test.\*
  - Transpose diatonic chords and chord names which accompany any melody.
  - Construct a tonic triad from any tonic in a given key.
  - Construct the V7 in any key and include the raised third in minor keys.\*
  - Write a triad in its inversions and identify the root of an inverted triad.\*
  - On paper, harmonize with I, IV, and V7 chords simple folk songs and other melodies found in elementary music texts.
- Terms:* staff, clef, ledger line, half step, whole step, sharp, flat, natural, tonic, scale degree, root, third, fifth, seventh, triad, chord, seventh chord

### Design

- Identify aurally and be able to explain binary, ternary, rondo, and theme-and-variation forms.\*
  - Identify aurally and be able to explain the organizational principles of canon and fugue\*.
  - After listening to music, describe it in terms of tone color, texture, melodic contour, harmony or polyphony, tempo and dynamics.
- Terms:* phrase, coda, introduction, exposition\*, recapitulation\*, development\*, recitative, aria, sonata\*, symphony\*, concerto\*, trio, quartet, chamber music, opus, tone poem,\* cadenza\*, overture\*.

### Performance Directions

- Define *lento*, *adagio*, *andante*, *moderato*, *allegro*, *vivace*, *presto*.
- Define and write abbreviations or signs for *pianissimo*, *piano*, *mezzo piano*, *mezzo forte*, *forte*, *fortissimo*, *crescendo*, *decrescendo*, *diminuendo*, *ritardando*, *accelerando*.
- Explain and use the signs, *D.C. al fine*, *first and second endings*.

### Instrumentation

- Recognize aurally and visually the following instruments: Violin, viola, string bass, harp, piccolo, flute, oboe, English horn, bassoon, contra bassoon, clarinet, bass clarinet, trumpet, French horn, trombone, tuba, snare drum, bass drum, tympani, xylophone, celeste\*.
  - Recognize visually the saxophone, baritone, cornet, sousaphone, and a variety of percussion instruments\*.
  - Classify instruments according to family groupings and relative ranges within families.
  - Identify instruments as belonging to band, orchestra, or both.
  - Describe the means by which air is caused to vibrate and pitch changes are made for each family or sub-family of instruments\*.
  - Distinguish between pitch-producing and non pitch-producing percussion instruments.
  - Describe the instrumentation of a trio, string quartet, and woodwind quintet and the proportion of strings found in a symphony orchestra\*.
- Terms:* mouthpiece, reed, bell, valve, bow, rosin, pizzicato, glissando, vibrato, staccato, legato, harmonic, bridge, arpeggio, double stop, trill, mute, concertmaster.

### Singing

- Sing scales and simple melodies using numbers, syllables, and hand signals (moveable do)\*.

### Recorder Playing

- Play and read from notation music which uses c, d, e, f, f<sup>#</sup>, g, a, b<sup>b</sup>, b, c', c<sup>#</sup>, d'
- Terms:* tonguing, slur

### Guitar Playing

- Name the strings on a guitar.
  - Identify the pitch produced by fingering any given string on any fret.
  - Play I, IV, and V7 chords in C, D, and G.
  - Play I and V7 in a and d minor.
  - Play and sing songs using at least two different chords in two different keys.
  - Read the letter names for guitar from a vocal line.
- (Minimum list of chords to be learned: C, G, G7, D, A7, F, D minor.)

The modification began with the establishment of aims and objectives for the course. A list of three aims and seven outcome objectives were developed based on an integrated music curriculum model drawn from the literature related to the MMCP, CMP, HMCP and Swanwick (1988) models outlined in Chapter 3, and included specific references to the development of confidence (Table 6). The aims and objectives make a point of experiential learning and these experiences taking place within the integration of listening, composing and performing activities. It should be noted that the only "composing" included in Table 5 is under Tonal Organisation and refers to adding chords to simple melodies.

Table 6: Aims and objectives of the new curriculum

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#### Aims

It is the aim of this syllabus:

- to provide students with opportunities to develop their creative potential by developing and reinforcing the musical concepts and skills through involvement and first hand experience in music,
- that students should emerge from this course as musically sensitive individuals with the capacity and desire for music to play a significant and continually developing role in their lives at a level appropriate to their future needs, and
- that students will gain confidence as musicians, and as future elementary teachers, feel comfortable implementing a variety of musical activities in their classrooms.

#### Objectives

Students should develop:

- an understanding of musical concepts associated with: duration, pitch, dynamics, tone colour, structure, texture, and style within the context of the music encountered,
  - some understanding of the interaction of music and a changing society,
  - rudimentary compositional skills, some pertaining to the various styles of music encountered,
  - performing skills through extensive activities in performance associated with the media and styles being studied, and to preferences and interests of the individual,
  - musicological skills by observing the ways in which others have used the materials of music,
  - an ability to react to and make judgements about their own creative efforts and those of others,
  - confidence in using the materials of music as performers, composers and listeners, and
  - the confidence to explore and acquire new skills necessary for the understanding of significant but less traditional areas of music.
- 

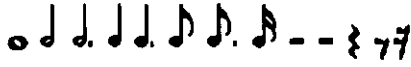


Several of the listed competencies (marked with an asterisk\*) in Table 5 were omitted because of their complexity and musical skill level required. It is not to say, however, that if any of these concepts were encountered in the musical examples used that they were not noted in class discussion. For example, the tone colour of various symphonic instruments would be noted and discussed when they were a feature of a particular musical example but

not in an isolated exercise that specifically set out to teach students to aurally identify each and every possible member of the symphony orchestra.

The remaining competencies outlined in Table 5 were modified and reorganised under the various elements of music, and the types of activities in which the students would be engaged were added under the headings of performing, listening and composing (Table 7). The competencies listed under Temporal Organisation plus some of the Performance Directions were transferred to the element of Duration; Tonal Organization and some Instrumentation competencies were listed under Pitch; Structure and Texture included Design and Performance Directions from the original list; and Tone Colour took in most of the remaining Instrumentation competencies.

There was also additional basic knowledge frequently used in Orff Schulwerk included within some of the elements. Metres of 5 and 7, plus ostinato were added to Duration. Drone, counter melody, and less common scales such as pentatonic were included under Pitch, while the key-signatures were reduced to four sharps and flats. Structure included call and response and removed the complex structures of sonata form and fugue plus the larger forms of sonata, symphony, concerto, tone poem and structures used in chamber music. The development of any depth of understanding of these Western Art Music forms in addition to developing basic music skills was neither possible in the time allocated nor particularly relevant for these future Primary teachers. The exploration of classroom instruments such as non-melodic percussion and the Orff Schulwerk instruments was added to the Tone Colour section and Texture sought to explore the linear organisation within musical examples encountered rather than focus specifically on concepts such as polyphony and homophony that, for the purist, relate to specific periods in the development of Western Art music. In addition to the above modifications, the skill areas were isolated and the types of activities that would take place in each of the three areas were described. The new inclusions in this area were part-singing, moving, improvising, and all but harmonising simple melodies using the primary triads in the Composing section.

Table 7: Modification of Musical Competencies for Preliminary Study.

Course Content	
Elements of Music	Concepts
<b>DURATION</b> <i>rhythm</i> <i>metre</i> <i>tempo</i>	<ul style="list-style-type: none"> <li>• metre; metric groupings of 2, 3, 4, 5, 6, and 7</li> <li>• time-signatures using quarter and eighth note beats</li> <li>• tempo indications: <i>lento</i>, <i>adagio</i>, <i>andante</i>, <i>moderato</i>, <i>presto</i>, <i>vivace</i>, <i>accelerando</i>, <i>ritardando</i></li> <li>• notes and rests</li> </ul> 
<b>PITCH</b> <i>melody</i> <i>harmony</i> <i>tonality</i>	<ul style="list-style-type: none"> <li>• treble and bass clefs</li> <li>• key-signatures to 4 sharps and flats</li> <li>• whole and half steps</li> <li>• major and relative minor scales</li> <li>• melodic contour</li> <li>• consonance/dissonance</li> <li>• drone</li> </ul> <ul style="list-style-type: none"> <li>• countermelody</li> <li>• transposition</li> <li>• chords: I, IV, V, V7 and inversions</li> <li>• uncommon scales: pentatonic, etc</li> <li>• staff, clef, leger line, sharp, flat, natural</li> <li>• ornamentation</li> </ul>
<b>STRUCTURE</b> <i>micro</i> <i>macro</i>	<ul style="list-style-type: none"> <li>• phrase</li> <li>• call and response</li> <li>• binary, ternary, rondo</li> <li>• first and second time endings</li> <li>• theme and variations</li> </ul> <ul style="list-style-type: none"> <li>• canon</li> <li>• recitative and aria</li> <li>• repeat sign</li> <li>• DC al fine</li> </ul>
<b>DYNAMICS</b>	<ul style="list-style-type: none"> <li>• pianissimo (pp), piano (p), mezzo piano (mp), fortissimo (ff), mezzo forte (mf), forte (f)</li> </ul> <p style="text-align: center;"> <i>crescendo</i>      <i>diminuendo/decrescendo</i>    </p>
<b>TONE COLOUR</b> <i>individual</i> <i>combined</i>	<ul style="list-style-type: none"> <li>• classifying instruments</li> <li>• different instrumental combinations e.g. symphony orchestra, jazz band, rock band, etc</li> </ul> <ul style="list-style-type: none"> <li>• sound production</li> <li>• melodic and non-melodic instruments</li> <li>• classroom instruments</li> </ul>
<b>TEXTURE</b> <i>layers of sound</i>	<ul style="list-style-type: none"> <li>• the linear organisation of music</li> <li>• polyphony, homophony, monophony</li> </ul> <ul style="list-style-type: none"> <li>• canon</li> <li>• descriptive terms eg. dense/sparse</li> </ul>

### Activities

The activities relate directly to developing an understanding of the elements of music and the concepts listed under Course Content.

<b>PERFORMING</b> <i>singing, playing,</i> <i>moving, improvising</i>	<p><b>Singing:</b> singing simple songs from a broad repertoire base in unison, 2, 3, and 4 parts</p> <p><b>Playing:</b></p> <ul style="list-style-type: none"> <li>• Recorder: <ul style="list-style-type: none"> <li>* playing and reading the treble clef notes C - E' on the descant</li> <li>* playing tunes with given pitch and rhythmic vocabulary</li> </ul> </li> <li>• Guitar: <ul style="list-style-type: none"> <li>* tuning</li> <li>* identifying pitch produced by fingering any given fret</li> <li>* playing chords I, IV, V, and V7 in several keys</li> <li>* playing and singing songs using at least 2 different chords in 2 different keys</li> </ul> </li> <li>• performing on assorted melodic and non-melodic classroom instruments</li> </ul> <p><b>Moving:</b> engaging in simple movement activities that can accompany songs and speech rhymes</p> <p><b>Improvising:</b> see Composing</p>
<b>LISTENING</b> <i>responding, observing, criticising</i>	<p>Describing the elements and concepts of music as related to their use in a broad repertoire of styles and genres of music.</p>
<b>COMPOSING</b> <i>organising sound, creating,</i> <i>improvising, varying</i>	<ul style="list-style-type: none"> <li>• creating simple melodies</li> <li>• creating simple rhythms</li> <li>• inventing and writing simple bass lines</li> <li>• harmonising simple melodies using the primary triads</li> <li>• improvising on blues and pentatonic scales</li> <li>• using variation techniques</li> <li>• creating descants and melodic accompaniments for the recorder</li> </ul>

In addition to the curriculum content and types of activities, a set of teaching strategies (Table 8) was developed that included those related to the development of musical knowledge and those drawn directly from the research of Brophy (1981), Craven, Marsh and Debus (1991), and Ames and Ames (1991) which were aimed at the development of a positive music self-concept, confidence, and a positive attitude toward the teaching of music. The strategies relating to the development of musical knowledge stressed that students be provided with the opportunities for individual and group performance, musicological investigation, composition and other forms of creative activities, and varied aural experiences, and that these activities be integrated rather than experienced in isolation from one another. The strategies relating to the development of a positive attitude to music fell into the categories of positive feedback and praising, setting mastery goals, and enhancing positive motivation with specific suggestions as to how these objectives might be achieved.

**Table 8: Teaching Strategies**

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Teachers will:

- provide students with the opportunities for:
  - \* individual and group performance,
  - \* musicological investigation,
  - \* composition and other forms of creative activity, and
  - \* varied aural experiences.

*Musical growth and development are maximised where these activities are integrated. In presenting these activities, there should be an emphasis on the students' own efforts in composing as well as the study and performance of widely varied examples of music.*
- encourage the development of a positive music self-concept through positive feedback and praising. Strategies for effective praising will include:
  - \* specifying accomplishment,
  - \* ensuring that praise is credible,
  - \* providing information to students about their competence, and
  - \* attributing students' success to effort and ability.
- encourage students to set learning or mastery goals in music rather than ego or performance goals via appropriate testing, assessment, assignments and class exercises.
- encourage the transfer of knowledge from one musical situation to another.
- enhance motivation in the classroom by:
  1. reducing social comparison through:
    - \* avoiding social comparison,
    - \* reducing public evaluation/emphasis on success and grades,
    - \* communicating performance expectations in advance, and
    - \* using a variety of grading practices.
  2. increasing involvement in learning through:
    - \* using cooperative learning methods,
    - \* using peer tutoring,

- \* using games and simulations, and
  - \* allowing student choices - in method, pace, etc.
3. focussing on effort through:
- \* emphasising student progress,
  - \* reinforcing learning/effort,
  - \* making known that mistakes and errors are part of learning, and
  - \* requiring "reasonable" effort.
4. promoting beliefs in competence through:
- \* focussing on role of effort and strategy in learning,
  - \* making grades contingent on reaching goals,
  - \* communicating positive expectations, and
  - \* making plans with students for improvement.
5. increasing chances for success through:
- \* providing skill training,
  - \* using peer tutoring,
  - \* using cooperative team learning, and
  - \* using individualised instruction.

The new curriculum also stressed the study of music through a broad repertoire of musical styles and genres. A focus on Western Art and Anglo-American folk music was considered by the researcher to be narrow, ethnocentric and not in keeping with the multicultural student profile that exists in the majority of Primary schools. Table 9 lists the listening repertoire used by the researcher during the course as an example of the breadth of musical styles covered plus the teaching context in which they were used.

Table 9: Listening repertoire used throughout the course and teaching focus.

COMPOSER/PERFORMER	PIECE	TEACHING FOCUS
<b>MEDIEVAL/RENAISSANCE</b> Anon	Bubak Hungaricus from <i>Amadeus</i>	• use of elements of music
<b>BAROQUE</b> J.S. Bach Telemann Vivaldi	3rd mvt, Brandenburg Concerto No 3 Concerto for Recorder 1st mvt, Bassoon Concerto in A Minor	• canonic entries, 6 metre • Baroque recorder • use of elements of music
<b>CLASSICAL</b> Mozart Beethoven	Finale, Serenade in Bb 2nd mvt, Symphony No 7	• use of elements of music • unity and variety techniques
<b>ROMANTIC</b> Puccini Saint-Saëns  Tchaikovsky Verdi	O mio babbino caro from <i>Gianni Schicci</i> The Swan, performed by Ofra Harnoy, Niels Ullner and Michelle Dubé 2nd mvt, Symphony No 6 Va Pensiera from <i>Nabucco</i>	• use of elements of music • different interpretations of same piece • 5 metre • use of elements of music



<b>20TH CENTURY ART</b> Ross Edwards Fauré Brian Ferneyhough Gorecki Ives Arvo Pärt Steve Reich Nino Rota John Rutter Peter Sculthorpe Vaughan Williams	3rd mvt, Piano Concerto Cantique de Jean Racine No 3, Etudes Transcendentales 2nd mvt, Symphony No 3 Scherzo (Holding Your Own) 2nd & 3rd mvts, Cello Concerto Music for Large Ensemble Scherzo Requiem Left Bank Waltz Port Essington The Lark Ascending	<ul style="list-style-type: none"> <li>• 20th century techniques</li> <li>• use of elements of music</li> <li>• use of elements of music</li> <li>• 20th century techniques</li> <li>• use of elements of music</li> <li>• 20th century techniques</li> <li>• use of elements of music</li> <li>• 20th century techniques</li> <li>• 20th century techniques</li> <li>• 3 metre</li> <li>• 20th century techniques</li> <li>• use of elements of music</li> </ul>
<b>ROCK</b> Pat Benatar Pat Benatar Pat Benatar Jethro Tull Rice and Lloyd Webber	I Get Evil The Good Life Bloodshot Eyes Living in the Past Everything's Alright from <i>J.C. Superstar</i>	<ul style="list-style-type: none"> <li>• 12 bar blues</li> <li>• 12 bar blues</li> <li>• use of elements of music</li> <li>• 5 metre</li> <li>• 5 metre</li> </ul>
<b>POP</b> Jeffrey Leask Bette Midler	Lucky Seven One More Time Girls	<ul style="list-style-type: none"> <li>• 7 metre</li> <li>• canon, ostinato</li> </ul>
<b>FOLK</b> Joni Mitchell	Hejira	<ul style="list-style-type: none"> <li>• use of elements of music</li> </ul>
<b>BLUES</b> Melissa Etheridge	Occasionally	<ul style="list-style-type: none"> <li>• use of elements of music, tone colour</li> </ul>
<b>JAZZ</b> Count Basie Dave Brubeck Dave Brubeck Vince Jones	Magic Take Five Unsquare Dance Loose Bloose	<ul style="list-style-type: none"> <li>• use of elements of music</li> <li>• 5 metre</li> <li>• 7 metre</li> <li>• use of elements of music</li> </ul>
<b>MULTICULTURAL</b> Blindman's Holiday Gondwanaland Mesana Salata Anon	El humahaquena (Bolivian) Bullant (Aboriginal rock) A Bre Kako Dilenea (Macedonian) I Yerikeaa (Greek)	<ul style="list-style-type: none"> <li>• use of elements of music</li> <li>• drone</li> <li>• drone, elements of music</li> <li>• 7 metre</li> </ul>
<b>FILM</b> Morricone Shostakovich Bruce Smeaton Vaughan Williams	Vita Nostra from <i>The Mission</i> The Ghost from <i>Hamlet</i> 1915 Prelude from <i>Sinfonia Antarctica</i>	<ul style="list-style-type: none"> <li>• use of elements &amp; variety</li> <li>• use of elements of music</li> <li>• use of elements of music</li> <li>• tone colour, structure</li> </ul>
<b>MISCELLANEOUS</b> Cole Porter Cole Porter Anon	I've Got You Under My Skin performed by Ella Fitzgerald, Vince Jones and Neneh Cherry You Do Something To Me performed by Frank Sinatra and Sinead O'Conner Rock On Recorder	<ul style="list-style-type: none"> <li>• different interpretations of same piece</li> <li>• different interpretations of same piece</li> <li>• score reading</li> </ul>

The pieces cited above were not always used in their entirety and it will be noted that in Table 9 that the teaching focus "use of the elements of music" appears frequently. The approach to the analysis of music focused on the way in which the composer manipulated the each of the elements of music rather than the bar-by-bar breakdown frequently used in music theory instruction. The excerpts to be used for this kind of analysis were no longer than two minutes to allow for maximum concentration and were played at least four times. Table 10 shows two examples of a listening question used on a mid-term quiz and the ideal responses that were used for correction and class discussion purposes.

Table 10: Examples of ideal listening responses.

- Example 1:** 1. For each excerpt comment briefly on each of the following elements of music: rhythm, tempo, melody, dynamics, metre/beat, accent, tone colour, texture, structure, and harmony.  
2. Name the element(s) you think is/are most important to the overall effect of the piece and briefly explain why.

**Loose Bloose** - Vince Jones from 'Watch What Happens'. 24" - 1'13 (49")

**Rhythm:** voice, piano and guitar parts highly syncopated but beat maintained by bass guitar that uses relatively long notes; use of dotted rhythms, lots of rests and a 'swing' feel in the upper parts; the use of brushes on a snare drum also maintains the beat.

**Tempo:** moderato - gives the impression of being faster because of the short note values used in the main melody lines.

**Melody:** melodies of voice, guitar and piano very flexible and free; voice dominates and has an improvised or 'scat' style; the melody is quite angular with many leaps combined with clusters around the same note; the bass melody seems to move by steps using relatively long notes; fairly wide range.

**Dynamics:** remain much the same throughout - mf

**Accent:** stress on beat of 4.

**Metre:** in 4 - stressed by walking bass and brushes.

**Tone Colour:** a jazz/blues sound created by the syncopated melodies played/sung by voice, guitar and piano and the walking bass and brushes on snare. The tone colour of the voice is also jazz-like because it is used more like a jazz trumpet than a normal singing voice.

**Texture:** is fairly sparse because of the treble instruments all playing around the same notes and the bass as balance. It is sometimes polyphonic when the treble instruments play similar but not the same melodic material.

**Structure:** seems to fall into one section with the words 'loose bloose' at the end, repeated.

**Harmony:** a combination of consonance and dissonance - lots of jazz chords (7ths) used.

- Example 2:** Discuss the composer's use of the following elements in the excerpt: rhythm, tempo, melody, dynamics, metre, tone colour, texture, harmony, and structure.  
How does the composer maintain the listener's interest?

**VITA NOSTRA** from 'The Mission' by Ennio Morricone. 1'52"

**Rhythm:** polyrhythmic; use of syncopation; deep drum ostinato; regular accent on first beat of bar; beat sometimes indistinct because of polyrhythms and syncopation; ostinati: -



**Tempo:** moderato throughout

**Melody:** choral part rhythmic and staccato like based on first ostinato - narrow range; high wind legato melody (sounds like a wooden flute or antara) almost improvisatory in style and made up of small steps and leaps;

**Dynamics:** gradual build up with addition of instruments and crescendo.

**Metre:** 6 although sometimes blurred due to syncopation and polyrhythms

**Tone Colour:** contrast of ethnic, choral and orchestral colours; features particularly a high wind which sounds ethnic, full choir singing in close harmony and percussion with orchestra providing a background wash

**Texture:** begins light and becomes increasingly dense and complex as more and more parts are added; use of polyrhythms and the many instrumental parts create a polyphonic effect.

**Structure:** no obvious structure; repetitive as the piece builds to a climax; choral part is repeated as a melodic ostinato and the wind part is repeated with some ornamentation

**Harmony:** mostly consonant with some dissonance

**How does the composer maintain interest?**

The composer maintains interest through the use of contrast and the gradual build up of dynamics and instruments.

ethnic instruments	versus	European choir and orchestra
clipped choral part	versus	lyrical wind melody
vocal	versus	instrumental parts
ornamentation of wind part		

A textbook, *Music Skills for Classroom Teachers* by Winslow and Dallin (1991) which had been preselected by the head of the music education department was also assigned to the course. The text contains outlines of basic music theory with some information about music teaching methods and it was incorporated into the course as will be outlined in the Preliminary Study.

Rather than use the chapter in the text exclusively for recorder tuition, the researcher decided to use a resource called "Rock On Recorder" that was developed in the Metropolitan West Region of the NSW Department of School Education. The series of recorder pieces increase in difficulty throughout the sequence of skill development in much the same way as other recorder manuals do but the kit also contains a cassette tape that provides a pop/rock accompaniment for each piece. The researcher chose this kit not only because of the musical context the accompaniments provided but also because the kit provided a wealth of music basics in terms of a variety of keys, metres, rhythmic combinations, structural elements, performance directions, and styles within the pop/rock idiom. It was anticipated this resource would be useful for learning material identified by Single (1992) as needing to be "over learned". For example, before beginning a new piece on recorder, the students could be quickly asked "What is the time-signature and what does it mean? Is there a key-signature and what does it tell us? Do we repeat any sections?" This technique, which promotes higher student engagement rates, and provides more practice as well as opportunities to respond, was highlighted in the questioning section of the review of literature on teacher effectiveness in developing student confidence.

Having established the aims, objectives and content of the new curriculum, a draft program was planned which attempted to sequence the development of skills and knowledge and assessment phases over the seventeen weeks of the semester. The researcher was bound by the traditional assessment methods and schedule that involved three tests throughout the semester worth 60%, a final examination that included proficiency tests on the guitar and recorder worth 30%, a mark worth 10% for class participation and preparation, and a concert

attendance requirement for satisfactory completion of the course. The attendance of five concerts was reduced to four through negotiation with the music education staff in order to lighten the student work load a little. The *Music Fundamentals Through Experience* course had traditionally incorporated these concert reports into the assessment schedule. Students were expected to attend a set number of concerts each semester and submit a report that included an analysis of one of the pieces performed. Details of the requirements of this report appear in Appendix 4. The student handout was then prepared (Appendix 4) and it contained, apart from the usual general information about assessment for example, the same outline of concepts and activities as shown in Table 7. The researcher believed that the course might be somewhat demystified if the students were aware of exactly what knowledge and skills were to be developed throughout the course and were able to keep a checklist of these as they were covered in class.

During the development of the new curriculum, the instruments were also developed for the Preliminary Study.

### 5.3 Development of the instruments

The principal data gathering devices used in this research were two Student Surveys through which students' attitudes to the various areas delineated in Figure 6 could be assessed. The differences between the surveys used in Arizona and those administered in Newcastle were small, mostly related to wording that accounted for cultural contrasts and demographic information.

#### 5.3.1 Basis for the Student Surveys

The most often used data gathering device in the research reviewed was a rating survey (eg Gifford, 1991; Russell-Bowie, 1993; Temmerman, 1993), generally administered at the end of a semester course (eg Lewis, 1991; Mills, 1989). Some studies included open-ended

questions (Kritzmire, 1991) but this qualitative approach was rare. Some studies employed a single survey at the end of a course (eg Tunks, 1973) but those studies using the pre-posttest method offered a clearer picture of the factors that might be attributed to any changes that occurred during the course.

From the literature reviewed, the research of Lewis (1991) and Mills (1989) provided the most relevant approaches to the measurement of teacher confidence in music. These two studies, plus the findings of Kritzmire (1991), provided a base for the development of the Student Surveys used for this research. Two Student Surveys were developed as a pre- and posttest to assess whether there were changes in the students' perceptions and attitudes over the course. The Arizona and Newcastle Student Surveys are reproduced in Appendices 2 and 3.

### 5.3.2 Rationale for the Adaptation of Mills (1989) and Lewis (1991) Surveys

Specific categories for the items were developed by the researcher and some of the Mills and Lewis items were reproduced exactly within these categories while other items were expanded in order to gather more information and ensure greater reliability of the instrument.

There were ten categories decided upon:

- demographic information,
- musical background,
- beliefs about past and present musical experiences,
- attitudes to and beliefs about music education,
- perceptions of musical literacy,
- confidence to teach music,
- perceptions of composition,
- instructor rating,
- listening habits, and
- musical preferences.

The categories included additional items suggested for inclusion by Lewis at the end of her study. These covered students' musical knowledge, home background, musical preferences, I.Q., performing ability, and attitude about past musical experiences that she felt warranted further investigation in order to assess what external factors might be working with or against what was taking place in the music course.

### 5.3.3 The Preliminary Version of the Student Surveys

The Preliminary version of the Student Surveys is shown in Appendix 1. Student Survey 1 was intended to provide data about: students' ages, sex and Grade Point Average; students' initial confidence in their ability to teach music; students' musical background; and the students' musical preferences and their previous contacts with music, both positive and negative. The items were made up of "Yes/No" and open-ended responses as used in the Mills (1989) survey. Student Survey 2 repeated some of the Survey 1 items and aimed at gathering data related to students' confidence in their ability to teach music at the end of their course and students' final perceptions of the activities they might implement as generalist teachers of music. Tables 11 and 12 show the items used in this survey in categories and identify those taken from the surveys used and ideas by Lewis, Mills and Kritzmire (1991). Section 5.5 gives a full analysis of the items used in the Preliminary, Arizona and Newcastle studies.

Table 11: Focus of items used on preliminary version of the pretest Student Survey. (Full survey in Appendix 2)

Key: \* Directly from Lewis' (1991) survey § Directly from Mills' (1989) survey † Researcher designed  
‡ Suggested by Lewis # Originated with Kritzmire (1991)

CATEGORY	ITEM	STATEMENT, QUESTION OR FOCUS
Demographic Information	1 2 3	Gender Age GPA‡
Perceptions of Musical Literacy	6 8 10 11 13	YES/NO Music reading is a complete mystery to me.§ I can work out the names of any notes in the treble clef.§ I can work out the names of any notes in the bass clef.§ I can play a musical instrument.† I can work out the timing of simple rhythms from their notation.§
Musical Background‡	7 11 12 14 15 19	YES/NO I have sung in a choir.† I can play a musical instrument.† I often sing along with recordings.† I have had some experience playing an instrument.† I have had some music tuition.† I have had some experience creating my own music.†
Beliefs About Past and Present Musical Experiences#	16 29 30	YES/NO Most of my experiences with formal music classes have been positive.† OPEN-ENDED What has been your most positive musical experience?† What has been your most negative musical experience?†
Confidence to Teach Music	5 9 31 32 33 34	YES/NO I would like to teach music in my classroom.* I feel a bit silly singing children's songs.† RATING§ Elementary school subjects according to confidence to teach them.§ OPEN-ENDED Imagine you are required to attend an elementary school tomorrow and teach 30 nine-year-olds music for half an hour. What would you do with them? Be as specific as possible.§ Listing musical activities which students are worried about teaching.§ Listing musical activities which students are reasonably confident about teaching.§
Listening Habits†	17 21 22 23 24 25 26	FREQUENCY SCALE I listen to a wide range of music. I listen to recorded music. I listen to live music. I watch music video. I attend concerts. I have attended rock concerts. I have attended classical concerts.
Musical Preferences‡	4 18 20 27	YES/NO I like music.† I would like to learn a musical instrument.† I would like to know more about music.† RATING Eight musical styles according to preference.†

Table 12: Focus of items used on preliminary version of the posttest Student Survey. (Full survey in Appendix 2)

Key: \* Directly from Lewis' (1991) survey § Directly from Mills' (1989) survey † Researcher designed  
 ¶ Suggested by Lewis # Originated with Kritzmire (1991)

CATEGORY	ITEM	STATEMENT, QUESTION OR FOCUS
Demographic Information	1 2 3	Gender Age GPA¶
Perceptions of Musical Literacy	6 8 10 11 13	YES/NO Music reading is a complete mystery to me.§ I can work out the names of any notes in the treble clef.§ I can work out the names of any notes in the bass clef.§ I can play a musical instrument.† I can work out the timing of simple rhythms from their notation.§
Musical Background	8 10 19	YES/NO I can play a musical instrument.† I have had some experience playing an instrument.† I have had some experience creating my own music.†
Beliefs About Past and Present Musical Experiences¶	11 15 16	YES/NO Most of my experiences with formal music classes have been positive.† OPEN-ENDED What has been your most positive musical experience?† What has been your most negative musical experience?†
Confidence to Teach Music	4 17 18 19 20 23	YES/NO I would like to teach music in my classroom.* RATING Elementary school subjects according to confidence to teach them.§ OPEN-ENDED Imagine you are required to attend an elementary school tomorrow and teach 30 nine-year-olds music for half an hour. What would you do with them? Be as specific as possible.§ List musical activities which students are worried about teaching.§ List musical activities which students are reasonably confident about teaching.§ Do you feel more comfortable about teaching music in your classroom than you did at the beginning of the semester?†
Course Content†	21 22	What is the most important thing(s) you have learnt in this class? Why? What parts of the course were of least value? Why?

The preliminary survey was modified considerably for use in the main studies and these modifications are outlined in the section 5.5.

## 5.4 The Preliminary Study

The subjects for the Preliminary Study consisted of three classes made up of mainly elementary education majors<sup>1</sup> enrolled in the *Music Fundamentals Through Experience* course at the University of Arizona and the new curriculum was taught in the one class instructed by the researcher. These students met each week for three separate fifty minute

<sup>1</sup> It was discovered that students other than elementary education majors chose this course in order to fulfil the University's fine arts requirement.



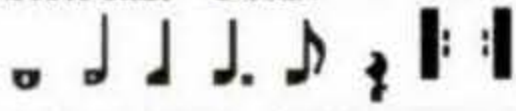
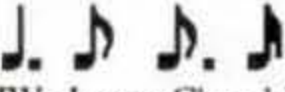
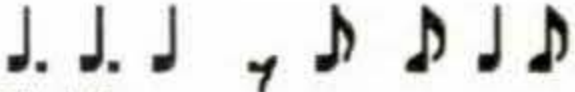
classes on alternate days. The Preliminary Study Student Surveys were administered to all three classes in the first and last weeks of the seventeen week semester.

#### 5.4.1 The New Curriculum

Overall the draft program worked well as a plan for covering the content and activities listed in the new curriculum. A register detailing content covered in each session plus an evaluation of the lesson was maintained by the researcher as a record for future modifications to the course. Table 13 shows the content and activities for each lesson over the seventeen weeks.

Although there was a large amount of content to cover, the division of the three hour lecture time into three sessions over alternate days allowed for fairly content intensive lessons with time for student homework and review between sessions. The planned sequence of knowledge and skill development was comfortable and appropriate for both the students and the lecturer. A mid-semester evaluation of the course in progress by the students revealed they were at ease with the pace and instruction and were particularly enjoying the group work and practical activities taking place. One student commented, "I very much enjoy the participation we have going in this class! It is *much* more fun doing than simply listening to 'how to's' all of the time. Actual application is much more rewarding, creative, and fun!" Several students commented that their hand-eye coordination was slow when learning the recorder showing that they attributed some of their difficulties to motor problems and practice rather than lack of musicality or ability.

Table 13: New curriculum programmed over 17 weeks.

WEEK 1	WEEK 2	WEEK 3
	<ul style="list-style-type: none"> <li>review speech rhyme and broad overview of elements of music</li> <li>basic concepts related to elements of music</li> </ul>	LABOR DAY
	<ul style="list-style-type: none"> <li>range of listening excerpts and discussion related to concepts covered in previous lecture</li> </ul>	<ul style="list-style-type: none"> <li>discuss descriptive words for each of the elements of music</li> <li>melodic contour, canon, layers of sound through singing round - <i>Du Bi Du</i></li> </ul>
<ul style="list-style-type: none"> <li>Course requirements</li> <li>Student Survey 1 administered</li> <li>speech rhyme with simple movements</li> </ul>	<ul style="list-style-type: none"> <li>remaining listening activities from previous lecture</li> <li>discuss affective and analytic listening</li> </ul>	INSTRUCTOR ABSENT Read Chapter 8: Recorder in text.
WEEK 4	WEEK 5	WEEK 6
Recorder: <ul style="list-style-type: none"> <li>hand position - echo rhythms using B</li> <li>treble staff - G.A.B.</li> </ul>  <ul style="list-style-type: none"> <li>Pieces 1 - 3 Rock On Recorder</li> </ul>	<ul style="list-style-type: none"> <li>vocalisation of words representing arctic images - transfer to percussion</li> <li>Task: plan/create Arctic soundscape in groups for Friday</li> </ul>	<ul style="list-style-type: none"> <li>written responses to Sinfonia Antarctica</li> <li>discussion of use of elements of music</li> </ul> Recorder: <ul style="list-style-type: none"> <li>revision of pieces</li> <li>Pieces 9 - 10 ROR</li> </ul>
<ul style="list-style-type: none"> <li>Tone Colour: name, explore &amp; discuss tonal possibilities of untuned percussion</li> <li>revise speech rhyme with added percussion</li> <li>create soundscapes for given titles using percussion</li> </ul>	Recorder: <ul style="list-style-type: none"> <li>review homework &amp; play pieces</li> <li>Pieces 6 - 8 ROR</li> </ul> HW: with partner, write descant for <i>The Bee</i> in text & perform next week. Use <i>Duet</i> as model.	<ul style="list-style-type: none"> <li>performance of countermelodies &amp; discussion</li> <li>combine into groups, add accompaniment on xylophone or metallophone</li> </ul> Recorder: <ul style="list-style-type: none"> <li>revision of pieces 9 - 10 ROR</li> </ul>
Recorder: <ul style="list-style-type: none"> <li>review HW</li> <li>add countermelody to Hot Cross Buns</li> <li>Pieces 3 - 5 ROR</li> </ul>  HW: Learn C' and D'	<ul style="list-style-type: none"> <li>final rehearsal of soundscapes</li> <li>performance of Arctic soundscapes</li> <li>listen &amp; compare with Sinfonia Antarctica</li> </ul>	QUIZ 1 Describe each of the elements of music in four musical excerpts.
WEEK 7	WEEK 8	WEEK 9
<ul style="list-style-type: none"> <li>quiz review and discussion</li> <li>new terms related to jazz styles</li> <li>application to listening example</li> </ul>	<ul style="list-style-type: none"> <li>evaluation exercise: metres of 2, 3, 4, 5, &amp; 7</li> </ul> Recorder: <ul style="list-style-type: none"> <li>Pieces 12, 13 &amp; 14 ROR</li> <li>new terms: whole/half steps, F#</li> </ul>	Recorder: <ul style="list-style-type: none"> <li>pieces from text + 15 - 16 ROR</li> <li>using trills in Trumpet Voluntary</li> </ul>
<ul style="list-style-type: none"> <li>metres of 5 &amp; 7: performance and listening activities</li> </ul> Recorder: <ul style="list-style-type: none"> <li>Piece 11 ROR - Jazz-5 in 5 metre</li> </ul>  DC al fine	<ul style="list-style-type: none"> <li>Guest lecturer: Michelle Dubé - description and demonstration of cello and de gamba</li> <li>new terms: frets, bowing, col legno, pizz., arco, snap pizz., glissando, accents, sul ponticello, legato, use of mutes</li> </ul>	<ul style="list-style-type: none"> <li>group work on composition task set previous week</li> </ul>
<ul style="list-style-type: none"> <li>Guest lecturer: Dr Carroll Rinehart - writing an opera</li> <li>new terms: aria, recitative, libretto</li> </ul>	<ul style="list-style-type: none"> <li>discussion of handout Describing the Elements of Music</li> <li>Composition task set using rhythm from 2nd mvt, Beethoven Symphony No 7</li> </ul>	QUIZ 2 <ul style="list-style-type: none"> <li>questions related to basic music theory + listening exercise</li> <li>recorder proficiency tests</li> <li>work on composition task</li> </ul>
WEEK 10	WEEK 11	WEEK 12
<ul style="list-style-type: none"> <li>quiz review and discussion</li> <li>recorder proficiency tests</li> <li>continue work on composition task</li> </ul>	Recorder: <ul style="list-style-type: none"> <li>pieces 21 - 26 ROR</li> <li>improvisation over 12 bar blues progression</li> <li>new terms: low C</li> </ul>	Guitar: <ul style="list-style-type: none"> <li>chords A &amp; A<sup>7</sup></li> <li>primary triads &amp; transposition</li> <li>revision of songs from text</li> </ul>
<ul style="list-style-type: none"> <li>performance of compositions</li> <li>discussion of variation techniques in student works</li> <li>listening/discussion of methods of variation used by Beethoven in 2nd mvt of Symphony No 7</li> </ul>	<ul style="list-style-type: none"> <li>scales and modes: major, minor, modal, pentatonic, blues, etc</li> <li>improvising with pentatonic and blues scales</li> <li>accompaniment of chord roots</li> </ul>	Guitar: <ul style="list-style-type: none"> <li>distribution &amp; discussion of chord chart</li> <li>new songs from text</li> </ul>
Recorder: <ul style="list-style-type: none"> <li>pieces 17 - 20 ROR</li> <li>new terms: Bb, C#, triads, blues chord progression</li> </ul>	Guitar: <ul style="list-style-type: none"> <li>introduction, playing position</li> <li>chord construction and interpreting chord grids</li> <li>chords - easy G &amp; D<sup>7</sup></li> <li>songs from text</li> </ul>	Guitar: <ul style="list-style-type: none"> <li>chords Em, Am &amp; C</li> <li>new songs + revision</li> </ul>
WEEK 13	WEEK 14	WEEK 15
VETERAN'S DAY	<ul style="list-style-type: none"> <li>quiz review and discussion</li> </ul> Guitar: <ul style="list-style-type: none"> <li>preparation for proficiency test</li> <li>guitar proficiency tests</li> </ul>	<ul style="list-style-type: none"> <li>concept of Doo Wop &amp; singing <i>Teenager in Love</i> in 4 parts</li> <li>revision of triads</li> </ul> Guitar: <ul style="list-style-type: none"> <li>use of tablature</li> <li>revision of songs</li> </ul>
<ul style="list-style-type: none"> <li>revision of scales &amp; triads</li> <li>guitar practise</li> </ul>	<ul style="list-style-type: none"> <li>experimentation with solfege</li> <li>reading 3 lower parts of <i>Teenage in Love</i> using solfege</li> </ul>	THANKSGIVING
WEEK 16	WEEK 17	
Guitar: <ul style="list-style-type: none"> <li>electric lead &amp; bass guitar demonstrations by student</li> <li>composition in the 20th century - some examples</li> </ul>	<ul style="list-style-type: none"> <li>review for final exam + listening exercises</li> <li>Student Survey 2 administered</li> </ul>	
<ul style="list-style-type: none"> <li>scansion of verse &amp; translating into melodies</li> <li>composition task: setting verses</li> </ul>	FINAL EXAM <ul style="list-style-type: none"> <li>performance of cello duets by Michelle Dubé &amp; lecturer</li> </ul>	
<ul style="list-style-type: none"> <li>setting original or chosen verses + performance</li> </ul>	END OF SEMESTER	

The final examination for the course was a common paper set for all three classes and the results from the researcher's class were comparable with those from the other two classes.

The Student Survey 1 was administered to the three classes (77 subjects in total) and the data revealed little difference between the groups on any of the items. Although the students had not been randomly assigned to the classes because of schedule constraints, each class was representative of the group as a whole. There were considerably more females (90%) than males (10%), the majority of students were in the 20 - 23 year age bracket (71.4%) and had a Grade Point Average of 3.0 - 3.5 (Table 14).

Table 14: Demographic information from Preliminary Study by frequency distribution and percentage

GENDER		AGE				GPA				
male	female	20-23	24-27	28-32	32+	3.6 - 4.0	3.0 - 3.5	2.5- 2.9	2.0 - 2.4	below 2.0
7	70	55	5	9	8	22	30	22	3	0
10.00	90.00	71.42	6.49	11.69	10.38	28.57	38.96	28.57	3.90	

In terms of a general profile of the students, only 48.05 % of the subjects felt music reading was a complete mystery; 40.26% could play a musical instrument, while 74.03% agreed they had some experience playing an instrument; 53.25% said they had previous music tuition; but only 15.58% had some experience in creating their own music (Table 15). Contrary to expectations gained from the literature, 84.42% of the subjects felt that most of their experiences with formal music classes had been positive.

Table 15: Background information (N=77)

ITEM	YES		NO	
	n	%	n	%
Music reading is complete mystery to me.	37	48.05	40	51.95
I can play an instrument.	31	40.26	46	59.74
I have had some music tuition.	41	53.25	36	46.75
I have had some experience creating my own music.	12	15.58	65	84.42
My experiences with formal music have been positive.	65	84.42	12	15.58

Scores were calculated for each of the ranking responses related to musical preferences and confidence to teach elementary subjects. If the student ranked a musical style as '1', this response was given a score of '8'. In the case of the teaching subjects, a ranking of '1' was given a score of '9'. Conversely, a ranking of '8' or '9' received a score of '1'. The frequency distributions of these ranking scores were added together to give a final score for each subject, the highest score indicating the subject about which students felt most confident to teach. The same method of calculation was used to establish the rank order of the students' preferences for the eight musical styles. "Pop" music was ranked as the number one listening preference and the subjects felt most confident to teach math, with music ranking at number six (Table 16).

Table 16: Musical preferences of subjects and ranking of confidence in teaching subjects

Rank	MUSICAL STYLE	Rank	TEACHING SUBJECT
1	pop 444	1	math 426
2	rock 389	2	art 424
3	easy listening 374	3	social science 390
4	classical 368	4	language 383
5	jazz 338	5	PE 377
6	new age 276	6	music 372
7	folk 266	7	science 345
8	ethnic 260	8	dance 286
		9	drama 263

Pre- and posttest data from the class taught by the researcher was collected and analysed. Very limited posttest data was available from the other two classes due to problems with the administration of the second survey in the last lecture of the semester. The final examination took longer than the instructors anticipated which left little time for completion of the survey.

Pre- and posttest data was available from twenty-four of the researcher's subjects once the non-education majors were removed. Each of the five items that formed the pre- and posttest category of Perception of Music Literacy was collapsed into a score for each item after allocating '1' for "strongly agree" to '5' for "strongly disagree". Each item received a score according to the frequency of responses, resulting in five scores for both the pre- and posttests. A two-tailed t-test was administered to these two sets of scores with the resulting

$t$ -score of 3.10 and  $p = 0.03$  showing that there was a significant difference between pre- and posttest perception of musical literacy. Of the individual items, six of the twelve "yes/no" items repeated on the posttest also revealed significant differences. Five of these items belonged to the Perception of Music Literacy category. The comparison of pre- and posttest scores on Item 16, *I have had some experience creating my own music*, resulted in  $t = 7.47$  and  $p = 0.0001$  implying that although the creative activities encountered in the course were very basic, students still viewed them as "creating music". The information provided by the "yes/no" rating was limited. It gave no indication of subtle shifts in opinions expressed by the subjects that might be shown if the scale was expanded to five responses from "strongly agree" to "strongly disagree". The small number of items also provided little information about the subjects' attitudes to the place of music in the Primary school curriculum. The modifications that ensued are outlined in more detail in section 5.5.

Changes occurred on the item that asked the subjects to rank elementary school subjects according to their confidence to teach. A comparison of pre- and posttest scores showed that the ratings of the subjects of drama and music had changed significantly with values  $t = -2.48$ ,  $p = 0.02$  and  $t = 3.25$ ,  $p = 0.003$  respectively. Scores for the posttest subject rankings were calculated in the same way as the pretest outlined above and Table 17 shows pre- and posttest subject rankings according to confidence where music moved to second place in the posttest.

Table 17: Preliminary study pre- and posttest subject rankings according to confidence

RANK		PRETEST	POSTTEST	
1	language	167	language	171
2	PE	149	music	147
3	math	146	math	139
4	music	119	PE	131
5	art	115	social science	124
6	social science	113	science	115
7	science	110	art	113
8	dance	99	drama	87
9	drama	93	dance	75

The open-ended questions revealed some interesting data in the light of previous research. The pre- and posttest responses to *What has been your most positive musical experience?* fell into seven categories: listening (eg concerts, recordings), personal performance, group performance (eg choir, band), elementary school, high school, tertiary, and class (general music) experiences (Table 18). The majority of the responses were combinations of the seven categories and of the twenty-four respondents, 18 nominated the *Music Fundamentals Through Experience* course as their most positive musical experience on the posttest.

Table 18: Pre- and posttest responses to *What has been your most positive musical experience?*

EXPERIENCE	PRETEST	POSTTEST
listening	8	1
personal performance	5	5
group performance	9	7
elementary school	4	0
high school	1	0
tertiary	1	18
class*	2	18

\* "Class" refers to those experiences which took place in a General music setting rather than a choir or band.

The categories of the responses to *What has been your most negative musical experience?* were slightly different and for no apparent reason some respondents named different experiences on the posttest to those they nominated on the pretest (Table 19). Seven of the subjects said they had not had any negative musical experiences while seven nominated private instrumental tuition as their most negative experience. The only reference to the *Music Fundamentals Through Experience* course was "trying to play guitar - I just didn't like it."

Table 19: Pre- and posttest responses to *What has been your most negative musical experience?*

EXPERIENCE	PRETEST	POSTTEST
listening	3	0
public performance	2	1
private instrumental tuition	7	5
elementary school	3	4
high school	2	3
tertiary	1	2
class	2	6
nil	7	7

The activities the subjects would use in the hypothetical situation with 30 nine-year-olds for 30 minutes differed considerably from the pre- to the posttest. The item asked, *Imagine you are required to attend an elementary school tomorrow and teach 30 nine-year-olds music for half an hour. What would you do with them? Be as specific as possible.* The pretest responses mainly consisted of singing activities, often combined with one another activity area (Table 20) and there were no creative activities. On the posttest, however, the subjects showed a greater inclination to include creative activities and sometimes integrated three activity areas (Table 21). Many of the activities were similar to those that had taken place in class and there was an obvious developmental sequence not evident in the pretest description of activities.

Table 20: Pretest activities for 30 nine-year-olds.

N = 24	singing	playing	listening	moving	creating
singing	10	3	2	3	0
playing		3	0	1	0
listening			2	0	0
moving				0	0
creating					0

Table 21: Posttest activities for 30 nine-year-olds.

N = 24*	singing	playing	listening	moving	creating
singing	2	4	0	0	4
playing		0	0	0	5
listening			1	0	1
moving				0	0
creating					0

\* Six subjects combined singing/playing and composing and one combined singing/playing/listening

The musical activities the subjects expressed concern about teaching were varied on both the pre- and posttests. Six of the subjects did not nominate anything on the posttest, an increase of five from the pretest and most of the concerns expressed would be dealt with in

the subsequent Methods class. Only five of the subjects chose to comment on parts of the course they felt were least valuable and four of these wanted more time spent on the instruments. Twenty-three of the subjects (one did not respond) said they felt more confident about teaching music in their classroom than they did at the beginning of the semester and Table 22 lists the comments made regarding what they considered were the most important things they had learnt in the class. Rather than report on specific aspects of the course content, seven of the subjects commented on increased confidence and enjoyment of music.

Table 22: *What is the most important thing(s) you have learnt in this class?*

1	elements of music & how they are manipulated
2	music is fun & easy to learn; creativity is the name of the game
3	guitar chords; pieces for recorder; how to read music & analyse songs; I understand why we have sharps & flats; basic composing
4	learning to play 2 different instruments; creating music; reading music; elements of music
5	that music is fun & it does not need to be theoretical to be understood
6	that music is fun & can be easy & fun for all kids
7	I think the most important thing I learned is to just try different musical activities. It was hard before to even think of doing any of it & now I'm comfortable trying anything once.
8	.
9	how to play different instruments & read music
10	I have learned to use my imagination more. I have more confidence in my own abilities. I have learned that simple composing is possible.
11	that I know more than I thought I did about teaching music. This is more important because it gives me confidence.
12	This class has helped me to become somewhat more musical. I am confident that I could teach some musical activities within a class.
13	the basis of music. Before this class, I didn't know <b>anything</b> . Now I know something & I feel more confident.
14	everything
15	How music is created & the terms that are used for each element of music. How to figure out the beats, understanding notes & names; recorder, guitar, etc
16	ideas & methods to teach kids
17	I have learned a little bit about how music is put together & how I can change the range or key signature to be easier for me to use.
18	how music is fun & easy & also good for "crowd control" of an elementary classroom
19	composing; guitar; group work. It will help me when I decide to teach kids down the road. Group work & respect are very valuable things to learn & know.
20	beats & a little on scales
21	to appreciate music more, I learned to be analytical of each piece of music & pay attention to particular instruments and enjoy
22	Music is fun. Everyone had musical ability. Even if you can't sing, you can be musical. Everyone has the ability to compose.
23	separating & discussing the various elements of music was important & something I hadn't done before
24	everything because now I pay more attention with the music I hear

These results of the Preliminary Study were considered in the light of the validity criteria suggested by Campbell and Stanley (1966) but few of the problems often encountered with this area of validity appeared relevant to this study. The question of history and whether



other musical activities could be taking place outside the classroom that might affect students' attitudes was considered. Although 40.26% students could play a musical instrument, very few were engaged in any kind of musical tuition outside of this course. Given the age range of this group of subjects and the time span of one semester for the course, it was also thought that maturation should not affect the results. Although the second survey differed slightly from the first, many of the same questions appeared. The time distance between the two tests should, however, have countered the possibility of the influence of the first survey. The questions on the second survey that did not appear on the first, contributed to demographic data and only the replicated questions were used for pre-posttest comparison. The selection process for this study was not random due to scheduling constraints for students but both surveys indicate a certain homogeneity across the groups as indicated in Table 14. In terms of experimental mortality, only those education majors who responded to both pretest and posttest were used in the data analysis. The study focussing on very specific teaching strategies should have countered the possibility of selection-maturation interaction arising.

### 5.5 Final Version of Student Surveys and Analysis of Items

It was decided that the "yes/no" scale used by Mills (1989) was limited in determining if there was a significant difference between the students' attitudes as a result of the Music Fundamentals course. The two yes/no categories used on the items in the Preliminary Study were expanded to a scale of five - strongly agree, agree, undecided, disagree and strongly disagree. The 'undecided' category is desirable in this study that is looking to see if there is a significant change in attitude, in which a change from 'undecided' to either side would be important. The number of items (Survey 1: 48; Survey 2: 73) was also increased and to avoid response bias, the number of negative statements was increased, and the scale values reversed for these statements.

The final distributed versions of the Student Surveys for Arizona and Newcastle appear in Appendices 2 and 3. The analysis of the survey items and the differences between the

Preliminary, Arizona and Newcastle instruments is summarised in Tables 23 - 32. The tables are organised according to the categories of demographic information, perceptions of musical literacy, musical background, attitudes to and beliefs about music education, perceptions about composition, confidence to teach music, beliefs about past and present musical experiences, musical preferences, listening habits, and instructor ratings. Each table shows the items used in this category in the Preliminary, Arizona and Newcastle Student Surveys, and identifies those items used exclusively in the pre- or posttest Surveys. The tables also indicate the type of response expected from the subjects and unless otherwise noted, a five point scale ranging from "Strongly Agree" to "Strongly Disagree" was used in the Arizona and Newcastle Surveys.

Table 23 shows the areas in which demographic information was gathered. Rather than I.Q., which Lewis suggested might warrant further investigation in relation to student attitudes, the students' Grade Point Average was included. The inclusion of the GPA was not possible with the Newcastle sample as these students were in the first year of their degree. Because the Arizona students could enrol in this course at any time during their degree, the year of study was included as an indication of where the subjects were in their program and how close they were to completing their studies. This was not necessary for the Newcastle sample because this course is a mandatory subject in the first year of their degree. It was also necessary to include an item related to the subjects' major in the Arizona study. It was obvious from the Preliminary Study that many non-education majors were taking this Music Fundamentals course as part of their fine arts requirement and the responses of these non-education majors were not included in the data analysis.

Table 23: Student Survey 1- Demographic information items

PRELIMINARY	ARIZONA	NEWCASTLE
CATEGORIES gender age GPA	CATEGORIES gender age GPA Year Major	CATEGORIES gender age

The music literacy items (Table 24) were taken directly from the Mills' (1989) survey in order to assess whether there was a significant difference in the subjects' perception of their literacy at the end of the course. The reliability (Cronbach alpha) for the musical literacy scale is 0.72. The reliability is 0.81 when the item *Music reading is a complete mystery to me* (originally taken from the Mills, 1989 survey) is removed indicating that this item was open to interpretation.

Table 24: Student Surveys 1 and 2 - Perceptions of musical literacy items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>YES/NO</p> <ul style="list-style-type: none"> <li>• Music reading is a complete mystery to me.</li> <li>• I can work out the names of any notes in the treble clef.</li> <li>• I can work out the names of any notes in the bass clef.</li> <li>• I can work out the timing of simple rhythms from their notation.</li> </ul>	<p>RATING</p> <ul style="list-style-type: none"> <li>• Music reading is a complete mystery to me</li> <li>• I can work out the names of any notes in the treble clef.</li> <li>• I can work out the names of any notes in the bass clef.</li> <li>• I can work out the timing of simple rhythms from their notation.</li> <li>• I can play a musical instrument.</li> </ul>	<p>RATING</p> <ul style="list-style-type: none"> <li>• Music reading is a complete mystery to me</li> <li>• I can work out the names of any notes in the treble clef.</li> <li>• I can work out the names of any notes in the bass clef.</li> <li>• I can work out the timing of simple rhythms from their notation.</li> <li>• I can play a musical instrument.</li> </ul>

Several items were used to create a profile of the students' previous musical background (Table 25). The item referring to parental influence was included because of the suggestion by Lewis that the knowledge of subjects' home background might be useful. The item was designed to assess how important parents were in influencing their children's attitude to music and whether this influence is greater than music experiences within formal schooling. The item was changed slightly on the Newcastle Surveys to indicate whether the parental influence was positive or negative.

The two items concerning playing a musical instrument were developed by the researcher. The item *I have had some experience playing an instrument* was included because although students may have learned an instrument at some stage in their lives, many believed they could no longer play at the same level of competency they might have had, for example, when playing in the school band, and therefore might respond to *I can play a music instrument* negatively. Both items were included on both surveys in order to assess whether there was a difference perceived by the students after a semester's tuition on guitar and/or recorder. The instrumental tuition in the course was prescribed and *I would like to learn a*

(another) musical instrument was included to gauge whether students actually *wished* to learn an instrument. Following on from these items, the item *I would like to continue playing the recorder* and *I would like to continue playing the guitar* were incorporated by the researcher based on the presumption that if the experience of learning these instruments was positive, the students would wish to continue playing. *I have had some music instruction* attempted to differentiate between those students who had formal music tuition and those who might be self-taught.

There were several additional items about specific previous music instruction that were used in the Newcastle Student Surveys. It is mandated in the New South Wales education system that all students complete 100 hours of music prior to the School Certificate in Year 10. This instruction generally takes place in Grades 7 and 8 of junior high school. In addition to this mandatory course, three elective general music courses are available to students. The Additional Music course is most frequently scheduled for Years 9 and 10. At a senior high school level, two Higher School Certificate music courses are on offer.

Table 25: Student Surveys 1 and 2 - Musical background items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>STUDENT SURVEY 1</p> <ul style="list-style-type: none"> <li>• I have sung in a choir.</li> <li>• I often sing along with recordings.</li> <li>• I have had some music tuition.</li> </ul> <p>BOTH</p> <ul style="list-style-type: none"> <li>• I can play a musical instrument.</li> <li>• I have had some experience playing an instrument.</li> <li>• I have had some experience creating my own music.</li> </ul>	<p>STUDENT SURVEY 1</p> <ul style="list-style-type: none"> <li>• I have sung in a choir</li> <li>• I often sing along with recordings.</li> <li>• My parents/guardians had a significant on my attitude to music.</li> <li>• I have had some music tuition.</li> <li>• I would like to learn a (another) musical instrument.</li> </ul> <p>BOTH</p> <ul style="list-style-type: none"> <li>• I can play a musical instrument.</li> <li>• I have had some experience playing an instrument.</li> <li>• I have had some experience creating my own music.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>• I would like to continue playing the recorder.</li> <li>• I would like to continue playing the guitar</li> </ul>	<p>STUDENT SURVEY 1</p> <ul style="list-style-type: none"> <li>• I have sung in a choir</li> <li>• I often sing along with recordings</li> <li>• My parents/guardians had a positive influence on my attitude to music.</li> <li>• I have had some music instruction.</li> <li>• I would like to learn a (another) musical instrument.</li> </ul> <p>BOTH</p> <ul style="list-style-type: none"> <li>• I can play a musical instrument.</li> <li>• I have had some experience playing an instrument.</li> <li>• I have had some experience creating my own music.</li> <li>• I studied elective music in junior high school.</li> <li>• I studied 2 Unit One music for the HSC.</li> <li>• I studied 2/3 Unit Related music for the HSC.</li> </ul> <p><b>GROUP 3 ONLY</b></p> <ul style="list-style-type: none"> <li>• I have studied an instrument through the AMEB system.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>• I would like to continue playing the recorder.</li> </ul>

As a result of the Preliminary Study that failed to sufficiently isolate subject attitudes and the possible change in the subjects' attitude and beliefs about music education, a new category was developed for the Student Surveys (Table 26). The italicised items were all taken directly from the Lewis (1991) study of Methods students and used in both surveys to assess whether this Fundamentals course made a significant difference in the subjects' attitudes to the place of music in the Primary curriculum. These items had been adapted by Lewis from a survey developed by Baltzer, Bondurand-Koehler and Koehler (1987, cited in Lewis, 1991). Test - retest reliability coefficients of 0.93 for the attitude items and 0.98 for the comfort items were obtained by Lewis. *Music is for all children, not just the 'talented'* was included on both surveys by the researcher to assess the subjects' attitude at the beginning of the course and, given the responses, to evaluate changes that might have occurred during the semester. Listening and the analysis of music, no matter how basic, plus creative activities are essential to the integrated music curriculum and feature as significant components of music syllabi such as the *NSW Music K - 6: Syllabus and Support Statements* (1984), and in music education methodologies such as Orff Schulwerk, and commercial music education resources such as *Upbeat* (Leask, 1986). The two items, *Learning to analyse music is essential to truly appreciate performances* and *Creative activities are essential in learning music* attempted to explore the subjects' attitudes to these activities and ascertain whether there were any changes during the course.

Table 26: Student Surveys 1 and 2 - Attitudes to and beliefs about music education items

PRELIMINARY	ARIZONA	NEWCASTLE
Not included.	<p><b>BOTH</b></p> <ul style="list-style-type: none"> <li>• It is necessary to include music in the elementary curriculum.</li> <li>• Musical ability is inherited, not learned.</li> <li>• Open-mindedness to many different kinds of music is a worthy attribute.</li> <li>• Music should be considered one of the basic or core subjects.</li> <li>• Music is an inseparable part of our daily lives.</li> <li>• Public schools should be responsible mainly for academic education, not 'aesthetic' education.</li> <li>• Learning to analyze music is essential to truly appreciate performances.</li> <li>• Creative activities are essential in learning music.</li> <li>• Music is for all children, not just the 'talented'.</li> </ul>	<p><b>BOTH</b></p> <ul style="list-style-type: none"> <li>• It is necessary to include music in the elementary curriculum.</li> <li>• Musical ability is inherited, not learned.</li> <li>• Open-mindedness to many different kinds of music is a worthy attribute.</li> <li>• Music should be considered one of the basic or core subjects.</li> <li>• Music is an inseparable part of our daily lives.</li> <li>• Public schools should be responsible mainly for academic education, not 'aesthetic' education.</li> <li>• Learning to analyze music is essential to truly appreciate performances.</li> <li>• Creative activities are essential in learning music.</li> <li>• Music is for all children, not just the 'talented'.</li> </ul>

The category of perceptions about composition (Table 27) also needed expansion after the Preliminary Study. The item, *I have had some experience creating my own music*, was included to give some indication of the subjects' previous experiences with composition and whether they regarded the creative activities they engaged in throughout the course as "composition". All four of the items were expanded from a single item in the Lewis survey in order to assess the subjects' attitudes toward composition in the curriculum and whether they perceived it as an elitist activity only possible after a great deal of music instruction.

Table 27: Student Surveys 1 and 2 - Perceptions about composition items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>BOTH</p> <ul style="list-style-type: none"> <li>• I have had some experience creating my own music.</li> </ul>	<p>BOTH</p> <ul style="list-style-type: none"> <li>• I have had some experience creating my own music.</li> <li>• Composing gives important insight into music.</li> <li>• Creative activities are essential in learning music.</li> <li>• Composing music is only possible after a great deal of music instruction.</li> </ul>	<p>BOTH</p> <ul style="list-style-type: none"> <li>• I have had some experience creating my own music.</li> <li>• Composing gives important insight into music.</li> <li>• Creative activities are essential in learning music.</li> <li>• Composing music is only possible after a great deal of music instruction.</li> </ul>

The items used to assess the subjects' confidence to teach music (Table 28) were expanded as a result of the responses to the Preliminary Study, particularly the open-ended questions. One item was used to assess the subjects' attitudes towards singing children's repertoire (*I feel a bit silly singing children's songs*) and *I often sing along with recordings* was a way of finding out if the subjects' did some singing in their daily lives, regardless of the context. Empirical evidence from the Preliminary Study indicated that while the subjects' happily sang along with recorded music, they felt uncomfortable singing with their peers in a class situation. Five items were devoted to the subjects' comfort levels with various classroom activities they would be expected to implement in the Primary classroom, four of which were taken from the Lewis study that were in turn adapted from the Amen (1982) research. The item referring to creative activities was included by the researcher. There was a five point scale used for these items ranging from "Very Comfortable" to "Very Uncomfortable". A test-retest reliability coefficient of 0.98 was obtained by Lewis on these comfort items. The last item in this category asked the subjects' to rank various Primary school subjects according to how confident they felt about teaching them. This item was

taken from the Mills (1989) study and the subject choice modified for an American audience in order to see whether the subjects felt more confident in teaching music relative to other subjects at the end of the Fundamentals course. Although these subjects are not organised according to the six Key Learning Areas now used in the New South Wales education system, the original terminology was retained for the Newcastle sample in order to make comparisons with the US sample.

Table 28: Student Surveys 1 and 2 - Confidence to teach music items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>STUDENT SURVEY 1 YES/NO</p> <ul style="list-style-type: none"> <li>I feel a bit silly singing children's songs.</li> </ul> <p>BOTH OPEN-ENDED</p> <ul style="list-style-type: none"> <li>Imagine you are required to attend an elementary school tomorrow and teach 30 nine-year-olds music for half an hour. What would you do with them? Be as specific as possible.</li> <li>List musical activities which students are worried about teaching.</li> <li>List musical activities which students are reasonably confident about teaching.</li> </ul> <p>RATING</p> <ul style="list-style-type: none"> <li>Elementary school subjects according to confidence to teach them.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>Do you feel more comfortable about teaching music in your classroom than you did at the beginning of the semester?</li> </ul>	<p>BOTH</p> <ul style="list-style-type: none"> <li>I feel a bit silly singing children's songs.</li> <li>How comfortable would you feel singing with your children?</li> <li>How comfortable would you feel teaching a music listening lesson to your class?</li> <li>How comfortable would you feel discussing musical concepts with your class</li> <li>How comfortable would you feel teaching creative activities?</li> <li>How comfortable would you feel playing musical games with your class?</li> </ul> <p>RATING</p> <ul style="list-style-type: none"> <li>Subjects according to how confidence in teaching them in elementary school: Art, Drama, Maths, Language, Dance, Science, PE, Music, Social Science.</li> </ul>	<p>BOTH</p> <ul style="list-style-type: none"> <li>I feel a bit silly singing children's songs.</li> <li>How comfortable would you feel singing with your children?</li> <li>How comfortable would you feel teaching a music listening lesson to your class?</li> <li>How comfortable would you feel discussing musical concepts with your class</li> <li>How comfortable would you feel teaching creative activities?</li> <li>How comfortable would you feel playing musical games with your class?</li> </ul> <p>RATING</p> <ul style="list-style-type: none"> <li>Subjects according to how confidence in teaching them in Primary school: Art, Drama, Maths, Language, Dance, Science, PE, Music, Social Science.</li> </ul>

In relation to beliefs about past and present musical experiences, the Preliminary Study Survey concentrated on open-ended questions (Table 29), with only one item (*Most of my experiences with formal music classes have been positive*) rated as "yes" or "no". The questions that asked for the subjects' most positive and negative musical experiences revealed much the same information as Temmerman's (1993) study. The subjects tended to discuss experiences external to educational settings and while this was interesting material, the researcher wished to concentrate more on whether prior music education experiences had been positive or negative. The item referring to elementary school experiences was in response to the Kritzmire (1991) study and her statement that, "... attitudes appear to be formed early and are evidently not readily altered by cognitive success, and ... the upper

elementary years seem to be pivotal in the formation of positive or negative attitudes toward music" (p 3). The data from the Arizona sample prompted the inclusion of an item referring in the Newcastle survey to high school music experiences in an attempt to clarify the differences between the elementary and formal music responses. Following from these items referring to music education settings, the researcher included an item related directly to whether the experiences in the Fundamentals course had been positive or negative.

Table 29: Student Surveys 1 and 2 - Beliefs about past and present musical experiences items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>BOTH YES/NO</p> <ul style="list-style-type: none"> <li>• Most of my experiences with formal music classes have been positive.</li> </ul> <p>OPEN-ENDED</p> <ul style="list-style-type: none"> <li>• What has been your most positive musical experience?</li> <li>• What has been your most negative musical experience?</li> </ul>	<p>STUDENT SURVEY 1</p> <ul style="list-style-type: none"> <li>• Most of my experiences with formal music classes have been positive.</li> <li>• My elementary school musical experiences were positive.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>• My experiences in the 360 music class have been positive</li> </ul>	<p>STUDENT SURVEY 1</p> <ul style="list-style-type: none"> <li>• Most of my experiences with formal music classes have been positive.</li> <li>• My Primary school musical experiences were positive.</li> <li>• My musical experiences at high school were positive.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>• My experiences in this class have been positive.</li> </ul>

Table 30 shows the items used in the category of musical preferences. Two of the items do not refer to musical preferences in the strict sense of the term. The item, *I like music* may appear too obvious, but it was originally included in the Preliminary Survey because of incorrect assumptions made by the researcher. Because this course was referred to as "required" by teaching staff, the researcher assumed that it was mandatory, as such a course is in the Australian tertiary system. Although a fine arts methods course is "required" in the students' program, they have a choice *amongst* the arts. The item remained, however, because the subjects' responses did change slightly between surveys in the Preliminary study. The item *I would like to know more about music* was included on the first survey as a partner to the previous item based on the incorrect assumption that the course was mandatory. If there had been negative responses on the first survey, one may have attributed these findings to it not having been the students' choice of being in the class in the first place. These negative responses might also have had an influence upon the students' attitudes to teaching music. The item remained, however, in order to give an indication of whether students perceived the acquisition of musical knowledge as ongoing.



As one of the threads running through music curricula is an emphasis on the use of a wide and varied listening repertoire, the subjects were asked to indicate whether they listened to a wide range of music. It must be noted, however, that music educators' definitions of "wide range" could differ markedly to the students' perceptions of the same term. Given the breadth of musical styles and genres, one can, for example, listen to a legitimate "wide range" within the rock or jazz genres. Nevertheless, the subjects were asked to rate nine common musical styles according to their preferences. At the suggestion of students in the Preliminary Study, "country" was included as an additional musical style in the main studies. The inclusion of student preferences also came from a suggestion by Lewis that she felt might give greater insight into their background. As one of the features of the new curriculum was an emphasis on breadth of musical repertoire, the response from Student Survey 2 might show a shift in students' musical preferences.

Table 30: Student Surveys 1 and 2 - Musical preferences items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>YES/NO</p> <ul style="list-style-type: none"> <li>• I like music.</li> <li>• I would like to learn a musical instrument.</li> <li>• I would like to know more about music.</li> </ul> <p>RATING</p> <ul style="list-style-type: none"> <li>• Eight musical styles according to preference: pop, New Age, rock, jazz, classical, folk, ethnic, and easy listening</li> </ul>	<ul style="list-style-type: none"> <li>• I like music.</li> <li>• I would like to know more about music.</li> </ul> <p>RATING</p> <ul style="list-style-type: none"> <li>• Nine musical styles according to preference: pop, New Age, rock, jazz, classical, folk, ethnic, easy listening and country</li> </ul>	<ul style="list-style-type: none"> <li>• I like music.</li> <li>• I would like to know more about music.</li> </ul> <p>RATING</p> <ul style="list-style-type: none"> <li>• Nine musical styles according to preference: pop, New Age, rock, jazz, classical, folk, ethnic, easy listening and country</li> </ul>

An indication of the subjects' listening habits could also be useful in constructing a profile of these students' musical backgrounds and several items related to listening and concert attendance were included (Table 31). These items were developed by the researcher in order to assess the subjects' exposure to music as audience participants outside the classroom. This category was not repeated in the second survey of the Preliminary Study but was in the final version to see if there was any change in the students' habits. Both the Arizona and Newcastle courses have a concert attendance requirement as part of the assessment schedule. Consequently, Student Survey 2 would naturally show an increase in

overall concert attendance. The value of such a requirement would hopefully show up in the Student Survey 2 item *I will continue to attend concerts*.

Table 31: Student Surveys 1 and 2 - Listening habits items

PRELIMINARY	ARIZONA	NEWCASTLE
<p>STUDENT SURVEY 1 FREQUENCY SCALE</p> <ul style="list-style-type: none"> <li>• I listen to a wide range of music.</li> <li>• I listen to recorded music.</li> <li>• I listen to live music.</li> <li>• I watch music video.</li> <li>• I attend concerts.</li> <li>• I have attended rock concerts.</li> <li>• I have attended classical concerts.</li> </ul>	<p>BOTH FREQUENCY SCALE</p> <ul style="list-style-type: none"> <li>• I listen to recorded music.</li> <li>• I listen to live music.</li> <li>• I watch music video.</li> <li>• I attend concerts.</li> <li>• I have attended rock concerts.</li> <li>• I have attended jazz concerts.</li> <li>• I have attended classical concerts.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>• I will continue to attend concerts</li> </ul>	<p>BOTH FREQUENCY SCALE</p> <ul style="list-style-type: none"> <li>• I listen to recorded music.</li> <li>• I listen to live music.</li> <li>• I watch music video.</li> <li>• I attend concerts.</li> <li>• I have attended rock concerts.</li> <li>• I have attended jazz concerts.</li> <li>• I have attended classical concerts.</li> </ul> <p>STUDENT SURVEY 2</p> <ul style="list-style-type: none"> <li>• I will continue to attend concerts</li> </ul>

A course evaluation (Arizona Course/Instructor Evaluation Questionnaire (CIEQ), Aleamoni, 1978, 1983) was also administered, as is the norm at the end of the semester course at the University of Arizona (Table 32). The CIEQ is a highly reliable instrument with item reliability ranging from 0.81 to 0.94 (Gilmore, cited in Aleamoni, 1978). The data obtained is compiled and fed back to the instructors through a report from the administration section of the University. As the raw data was not available to the researcher, the items from this evaluation questionnaire were included in the Student Survey 2. In consultation with the CIEQ author, two items were added; *I found my instructor always encouraging*, and *At times, my instructor was negative about my efforts* that related directly to some of the effective teaching strategies in developing student confidence. In the earlier section of Student Survey 2 *My 360 instructor has positively affected my attitude to music* was used to assess whether the instructor had an influence on the students' attitudes.

Table 32: Student Survey 2 - Instructor rating items

PRELIMINARY	ARIZONA/NEWCASTLE
<p><b>COURSE CONTENT ONLY</b>                      • What is the most important thing(s) you have learnt in this class? Why?                      • What parts of the course were of least value? Why?</p>	<ul style="list-style-type: none"> <li>• My lecturer has positively affected my attitude to music this semester.</li> <li>• It was a very worthwhile course</li> <li>• I would take another course that was taught this way.</li> <li>• The instructor seemed to be interested in students as individuals.</li> <li>• The course material was too difficult.</li> <li>• It was easy to remain attentive.</li> <li>• NOT much was gained by taking this course.</li> <li>• I would have preferred another method of teaching this course.</li> <li>• The course material seemed worthwhile.</li> <li>• The instructor did NOT synthesize, integrate or synthesize effectively.</li> <li>• The course was quite interesting.</li> <li>• The instructor encouraged development of new viewpoints and appreciations.</li> <li>• I learn more when other teaching methods are used.</li> <li>• Some things were NOT explained very well.</li> <li>• The instructor demonstrated a thorough knowledge of the subject matter.</li> <li>• This was one of my poorest courses.</li> <li>• The course content was excellent.</li> <li>• Some days I was NOT very interested in this course.</li> <li>• I think that the course was taught quite well.</li> <li>• The course was quite boring.</li> <li>• The instructor seemed to consider teaching as a chore or routine activity.</li> <li>• Overall, the course was good.</li> <li>• I found my instructor always encouraging.</li> <li>• At times, my instructor was negative about my efforts</li> </ul>

### 5.6 The instructors

During the semester of the Arizona study, three classes would be running in the *Music Fundamentals Through Experience* course. It was suggested by the Head of the Music Education Department that while all three of the instructors allocated classes would work with the same syllabus and student objectives, only the researcher and one of the other instructors would work from the teaching strategies in order to ascertain whether there might be differences between the classes. It was also believed that two different instructors using the teaching strategies might guard against differences attributable to teacher personality.

It was intended that each of the instructors in the final study would be given the syllabus but only Instructors 2 and 3 would have copies of the teaching strategies. The researcher would meet with and discuss the syllabus content and give examples of specific activities that embodied the student objectives. If the instructors were unfamiliar with using creative activities in the classroom, some time would be spent explaining ways in which these activities might be used to teach the various musical concepts listed in the content section of the syllabus. The researcher would then meet alone with one of the instructors to discuss

the teaching strategies and the way in which these strategies might be implemented. This instructor would also be required to read the Introduction and Literature Review chapters of this thesis relating to the effect of teaching strategies on the development of a positive academic self-concept and self-efficacy as background for the study. Details of this interaction are outlined in the following chapter.

Throughout the semester three classes were randomly selected from each of the instructors' schedules and videotaped. Two independent observers from the Music Education Department staff were briefed about the nature of the project and, in particular, the teaching strategies to be used by Instructor 2 and 3. The observers' role was to monitor that these teaching strategies were being used and that there was a consistency in the curriculum content being taught by all the instructors.

## CHAPTER 6: STUDY 1 - ARIZONA

Chapter 5 described the development of the curriculum and the measurement instruments, the Preliminary study and subsequent modifications. This chapter outlines the way in which those procedures, the curriculum and the instruments were used to gather data at the University of Arizona, and provides an analysis and discussion of this data.

### 6.1 Rationale and research questions

The review of literature in Chapter 2 discussed the debate about what musical competencies should be developed in preservice Primary teacher education in order for the generalist Primary teacher to implement appropriate and effective classroom music programs. This review referred to both Music Fundamentals and Music Methods courses. While the development of musical skills and knowledge are deemed important by many music educators (Raiman, 1977; Stegall, Blackburn and Coop, 1978), other non-musical teacher traits such as initiative, determination, industry, general teaching skill, enthusiasm, and a positive attitude are also important (Greenberg, 1972; NSW Department of Education, 1985; Young, 1974). There is also considerable support for the notion that the preservice Primary teacher's own musical experiences at the tertiary level affect their confidence and inclination to teach music (Bennett, 1992; D'Ombrain, 1974; Gerber, 1992). Following from this, Gifford (1991) suggests that the preservice music curriculum should be based in Swanwick's (1988) development spiral that balances *instruction* (music theory and skills) with *encounter* (eg experimentation) in order to develop the students' confidence as musicians and increase their perceptions of the value of music in the classroom. Chapter 3 explored and discussed curriculum development in music and the support for the integrated music curriculum that engages students as performers, listeners and creators in the development of musical understanding. Chapter 4 reviewed the types of teaching strategies that increase teacher effectiveness in the growth of student confidence and a positive self-concept.

The design of the curriculum used in the study attempted to incorporate this balance of instruction and encounter in the development of musical understanding, and implement a set of teaching strategies that would enhance students' self confidence and self-concept in music. The implementation of this curriculum and the data collected from Student Surveys 1 and 2 sought to assess whether there was a change in attitudes and confidence towards music and address the following questions:

- 1 Is there a significant gain in student confidence to teach music as a result of a Music Fundamentals course?
- 2 Is the gain in student confidence achievable across several classes taught by different instructors?
- 3 Are there any changes in students' musical preferences as a result of a Music Fundamentals course?
- 4 Are there any significant differences in students' perceptions of their musical literacy as a result of a Music Fundamentals course?
- 5 Are there any significant differences in students' perceptions of composition as a result of a Music Fundamentals course?
- 6 Are there any significant changes in students' attitudes to and beliefs about the place of music in the curriculum as a result of a Music Fundamentals course?
- 7 What are the beliefs students hold about past and present musical experiences?

## 6.2 Methodology

### 6.2.1 The Subjects

The subjects for this study were undergraduate elementary education majors at the University of Arizona in three class sections of a three-credit course entitled *Music 360: Music Fundamentals Through Experience*; a course that serves as a prerequisite to a three-credit elementary Music Methods course. Only the data from those education majors (N = 64) who completed the pre- and posttest surveys were used in the study. Subjects could not be

randomly assigned to the three sections of the course due to schedule clashes but there is no reason to believe that this influenced the outcome of the study.

### 6.2.2 The Curriculum

The curriculum design used in this study (outlined in detail in Chapter 5) included most of the content used for previous *Music Fundamentals Through Experience* courses, with the inclusion of a specific rationale, aims, student objectives and teaching strategies added for the purposes of this study. The teaching strategies included those relating to the development of musical knowledge and those drawn directly from the research of Brophy (1981), Craven, Marsh and Debus (1991), and Ames and Ames (1991) which were aimed at the development of a positive music self-concept, confidence, and a positive attitude toward the teaching of music. The strategies relating to the development of musical knowledge stressed that students be provided with the opportunities for individual and group performance, musicological investigation, composition and other forms of creative activities, and varied aural experiences, and that these activities be integrated rather than experienced in isolation from one another. The strategies relating to the development of a positive attitude to music fell into the categories of positive feedback and praising, setting mastery goals, and enhancing positive motivation with specific suggestions as to how these objectives might be achieved. The curriculum also emphasised that music should be studied through a broad repertoire of musical styles and genres.

The text used in the course was *Music Skills for Classroom Teachers* by Winslow and Dallin (1991), which contains music fundamentals with some information about music teaching methods. An integral part of the course was instruction in playing the recorder and the guitar.

Part of the assessment for the course was four concert reports, an outline of which appears in Appendix 4. During the semester the Music Education Department held a music inservice course for local elementary and high school teachers. All the students were given the option

of reviewing one of the workshops in lieu of a concert report. Four students from the researcher's class took up this option.

### 6.2.3 Instructors

The three instructors assigned to the course were Graduate Teaching Assistants. Instructor 1 (appointed to Group A) had not taught the course before and was a choral conducting major at the end of her Master's program. Her teaching experience had been confined to mostly high school choral work with no general music. Instructor 2 (the researcher appointed to Group B) was a doctoral student in music education and at least ten years older than the other two instructors. She had extensive experience in developing and teaching a similarly based fundamentals course for senior high school students in New South Wales, Australia, as well as experience in inservice and preservice teacher education. Instructor 3 (appointed to Group C) was a music education major, completing a Master's program also with a choral conducting speciality. She had taught this course for two semesters in the previous year.

Each of the instructors was given the curriculum but only Instructors 2 and 3 had copies of the recommended teaching strategies. It had been suggested by the Head of the Music Education Department that while all three of the instructors allocated classes would work with the same syllabus and student objectives, only the researcher and one of the other instructors would work from the teaching strategies in order to ascertain whether there might be differences between the classes. It was also believed that two different instructors using the teaching strategies might guard against differences attributable to teacher personality. The researcher met with Instructors 1 and 3 and discussed the curriculum content and gave examples of specific activities that embodied the student objectives. As both these instructors were unfamiliar with using creative activities in the classroom, some time was spent explaining ways in which these activities might be used to teach the various musical concepts listed in the content section of the curriculum. The researcher then met alone with Instructor 3 to discuss the teaching strategies and the way in which these strategies might be implemented. Instructor 3 was also required to read the Introduction and Literature Review



chapters of this thesis relating to the effect of teaching strategies on the development of a positive academic self-concept and self-efficacy as background for the study.

#### 6.2.4 Data Gathering Instruments and Procedure

A detailed description of the development and final versions of the Student Surveys 1 and 2 is given in Chapter 5. The Student Survey 1 was administered in the first week of semester to all class sections of the course and the Student Survey 2 was completed in the last lecture of semester. The instructors used the curriculum program from the Preliminary study as a guideline for the sequencing of musical concepts and skills throughout the semester.

### 6.3 Results and Analysis

The pretest and posttest data were analysed in several ways according to the ten categories of:

- demographic information,
- musical background,
- beliefs about past and present musical experiences,
- attitudes to and beliefs about music education,
- perceptions of musical literacy,
- confidence to teach music,
- perceptions of composition,
- instructor rating,
- listening habits, and
- musical preferences.

In order to determine some general characteristics of the sample, frequency distributions were computed for the items related to demographic information and beliefs about past and present musical experiences. Frequency distributions were also compiled for the category of instructor rating which appeared on the posttest.

In order to determine whether there had been any significant changes at the end of the semester in the remaining categories, frequency distributions were compiled for the pre- and posttest items that were then scored on a five point scale; a score of 1 being assigned to the response 'strongly agree' for the positively-phrased statements, and the scale reversed for the negatively-phrased statements. Thus a pre- and posttest score was obtained for each of these items for each class group and the groups combined. The pre- and posttest scores were compared using a two-tailed paired *t*-test on each of the 39 common items. The individual item scores relating to a specific category were then combined into pre- and posttest scores for the categories perceptions of musical literacy, confidence to teach music, attitudes to and beliefs about music education, listening habits, and musical preferences. The reliability of these categories was calculated (Cronbach's alpha) and a multiple analysis of variance examined the relationship of several items to confidence to teach music. A two-tailed paired *t*-test was administered to the combined scores in order to determine whether there were significant differences between pre- and posttest attitudes.

### 6.3.1 Demographic Information

The data for Table 33 were drawn from the frequency distributions of the demographic items used in the pre- and posttests and present a general background profile of the subjects used in the Arizona study. It shows the percentage breakdown of the subjects combined and by each of the class groups over the categories of gender, age, G.P.A., and college year. The vast majority of the subjects were female, between the ages of 19 and 23 years, and had a G.P.A. of between 3.00 and 4.00. Group C had twice as many juniors (year 3) as Group B, and 8 subjects were over the age of 28 years.

Table 33: Frequency distributions of gender, age, G.P.A., and college year of subjects combined and by groups.

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n	%	n	%	n	%	N	%
Students	17	100	24	100	23	100	64	100
Male	2	11.77	3	12.50	1	4.35	6	9.38
Female	15	88.24	21	87.50	22	95.65	58	90.63
Age								
19-23	14	82.35	19	79.17	12	52.17	46	71.88
24-27	3	17.65	2	8.33	3	13.04	7	10.94
28 +	0	0	3	12.50	8	34.78	11	17.19
G.P.A.								
3 - 4	10	58.82	16	66.67	21	91.30	47	73.44
below 3	7	41.18	8	33.33	2	8.70	17	26.56
Year								
fresh/soph	8	47.06	13	54.17	4	17.39	27	42.19
junior	7	41.18	8	33.33	16	69.57	30	46.88
senior/other	2	11.77	3	12.50	3	13.04	7	10.94

### 6.3.2 Musical Background

Although there were slight differences between groups, overall, 70.31% of the subjects had previous music instruction (Table 34) and 70.31% of the subjects had had some experience playing an instrument (Table 35) while 54.69% of the subjects had sung in a choir at some stage (Table 36).

Table 34: Frequency distributions for previous music instruction - *I have had some music instruction.*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
Agree	12	70.59	14	58.33	19	82.61	45	70.31
Undecided	2	11.77	3	12.50	0	0	5	7.81
Disagree	3	17.65	7	29.17	4	17.39	14	21.87

Table 35: Frequency distributions for instrumental experience - *1. I can play a musical instrument, and 2. I have had some experience playing an instrument.*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
1. Agree	7	41.18	10	41.67	7	30.43	24	37.50
Undecided	3	17.65	2	8.33	4	17.39	9	14.06
Disagree	7	41.18	12	50.00	12	52.17	31	48.44
2. Agree	12	70.59	16	66.67	17	73.91	45	70.31
Undecided	1	5.88	0	0	0	0	1	1.56
Disagree	4	23.53	8	33.33	6	26.09	18	28.13

Table 36 : Frequency distributions for *I have sung in a choir.*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
Agree	8	47.06	16	66.67	11	47.83	35	54.69
Disagree	9	52.94	8	33.33	12	52.17	29	45.31

In response to the item relating to parental influence on attitudes towards music, 46.88% of the subjects felt that their parents had a significant influence on their attitude to music, while 28.13% were undecided and 25.00% disagreed. Conclusions should be guarded, though, because the item did not qualify the influence as negative or positive. The result of the item, *I would like to learn a (another) instrument*, showed that 95.31% of the subjects agreed, 50% of them 'strongly' indicating they were keen to be involved in the instrumental tuition section of the course. A total of 60.94% of the subjects agreed that they would like to continue playing the recorder and 84.38% agreed they would like to continue playing the guitar.

Table 37 : Frequency distributions and percentages of parental influence - 1. *My parents/guardians had a significant influence on my attitude to music*, 2. *I would like to learn a (another) instrument*, 3. *I would like to continue playing the recorder*. 4. *I would like to continue playing the guitar*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
1. Agree	4	23.53	15	62.50	11	47.83	30	46.88
Undecided	8	47.06	2	8.33	8	34.78	18	28.13
Disagree	5	29.41	7	29.17	4	17.39	16	25.00
2. Agree	17	100.00	23	95.83	21	91.30	61	95.31
Undecided	0	0	1	4.17	1	4.35	2	3.13
Disagree	0	0	0	0	1	4.35	1	1.56
3. Agree	10	58.82	16	66.67	13	56.52	39	60.94
Undecided	6	35.29	5	20.83	6	26.09	17	26.56
Disagree	1	5.88	3	12.50	4	17.39	8	12.5
4. Agree	16	94.12	18	75.00	20	86.96	54	84.38
Undecided	1	5.88	1	4.17	2	8.70	4	6.25
Disagree	0	0	5	20.83	1	4.35	6	9.38

### 6.3.3 Attitude to Past and Present Musical Experiences.

A large number of the subjects (77.78%) felt their elementary school musical experiences had been positive (Table 38) but fewer (59.38%) felt that their general experiences with

formal music, which would also include high school and college, had been positive (Table 39).

Table 38: Frequency distributions and percentages for elementary school experience - *My elementary school musical experiences were positive.*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
Agree	13	81.25	18	75.00	18	78.26	49	77.78
Undecided	4	18.75	2	8.33	4	17.39	10	14.29
Disagree	0	0	4	16.67	1	4.35	5	7.94

Table 39: Frequency distributions and percentages for other formal music experience - *Most of my experiences with formal music classes have been positive.*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
Agree	11	63.71	12	50.00	15	65.22	38	59.38
Undecided	5	29.41	5	20.83	6	26.09	16	25.00
Disagree	1	5.88	7	29.17	2	8.70	10	15.63

Table 40 from the posttest shows that 90.63% of the subjects felt their experience with the 360 class had been positive and 70.31% felt the instructor had positively affected their attitude to music. Although the majority of subjects in Group A felt their experiences in this class had been positive, 70.59% disagreed that the instructor had positively affected their attitude. Group B had 100% agreement on both items, while Group C had 95.65% and 86.96% respectively.

Table 40: Frequency distributions and percentages for 360 experience - *1. My experiences in the 360 music class have been positive, 2. My 360 instructor has positively affected my attitude to music.*

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	n=17	%	n=24	%	n=23	%	N=64	%
1. Agree	12	70.59	24	100	22	95.65	58	90.63
Undecided	1	5.89	0	0	0	0	1	1.56
Disagree	4	23.53	0	0	1	4.35	5	7.81
2. Agree	1	5.89	24	100	20	86.96	45	70.31
Undecided	4	23.53	0	0	2	8.70	6	9.38
Disagree	12	70.59	0	0	1	4.35	13	20.31

### 6.3.3 Musical Preferences.

Although it might be assumed that all the students "liked" music by virtue of the fact they had elected the Music Fundamentals course, there were differences in the strength of agreement from the pre- to posttest (Table 41). One student was 'undecided' in Group B, but all the other students either 'agreed' or 'strongly agreed' on the posttest. The posttest results showed that in Group A, precisely the same number of students 'strongly agreed' with the item as had done on the pretest but closer inspection of the raw data revealed that some of the students who had 'strongly agreed' on the pretest now nominated 'agree'. These results were mirrored in Group C where the numbers in the agree categories differed by one on the posttest. This was not true for Group B where a significant difference at the  $p = 0.028$  level occurred. It is difficult to speculate upon reasons why there was this difference in Group B and not Group C.

Table 41: I like music - pre and posttest means, standard deviations and *t* values.

TEST	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>
1. PRE	1.35	.49	.81	1.46	.59	2.20	1.40	.50	-.37	1.41	.53	1.47
POST	1.24	.44	.22	1.21	.42	.028	1.44	.51	.36	1.30	.46	.073

Lewis (1991) suggested that musical preferences might contribute to a background profile of the subjects. Subjects were asked to rate the following musical styles according to their preferences: pop, new age, rock, jazz, classical, folk, easy listening, ethnic and country. There was little difference between each of the sections and the total number of subjects is inappropriate for inclusion as many subjects opted to rank several styles with the same number if they felt they had equal preference for them. Each of the responses was allocated a score. If the subject rated the style as '1', this response was given a score of '9'. Conversely, a rating of '9' received a score of '1'. A two-tailed paired *t*-test was administered to pre- and posttest scores, revealing that although there were some slight shifts, there was no significant difference in the subjects' preferences at the beginning of the semester and at the end. These scores were tallied in order to gain an overall score for each style and

determine a ranking of preference, the results of which appear in Table 42. Despite the fact that no significant results were found, it is still interesting that the order of preference changed slightly, and that classical and jazz remained stable. With such a relatively young group, it was surprising to the researcher that classical was ranked in the middle of the preferences, showing that students of this age do not have the aversion to art music that is sometimes assumed by instructors.

Table 42: Pre- and posttest ratings for style preference.

RATING	PRETEST		POSTTEST	
1	POP	419	POP	412
2	EASY LISTENING	412	ROCK	412
3	COUNTRY	375	COUNTRY	385
4	ROCK	339	EASY LISTENING	375
5	CLASSICAL	325	CLASSICAL	334
6	JAZZ	305	JAZZ	260
7	NEW AGE	245	ETHNIC	227
8	FOLK	219	FOLK	217
9	ETHNIC	227	NEW AGE	210

#### 6.3.4 Listening Habits

The items related to the subjects' 'listening habits' revealed some interesting figures (Table 43). On the pretest, 85.92% of the subjects noted that they listen to recorded music everyday and this rose to 90.65% on the posttest, yet only 12.50% frequently listen to live music. These figures do not quite correlate with the responses to the item, *I attend concerts*, where 14.06% of the subjects nominated 'frequently' unless the students were indicating they heard live music in non-concert venues. Only between 18.18% and 15.63% (pre- and posttest) never watch music video. On the posttest, 96.88% of the subjects said they sang along with recordings. When asked why this was the case when they were so reluctant to sing in class, the general consensus was that the students felt embarrassed singing with their peers.

Table 43: Frequency distributions and percentages for listening habits - 1. *I listen to recorded music*, 2. *I often sing along with recordings*, 3. *I listen to live music*, 4. *I watch music video*.

	GROUP A				GROUP B				GROUP C				ALL GROUPS			
	PRE		POST		PRE		POST		PRE		POST		PRE		POST	
	n=17	%	n=17	%	n=24	%	n=24	%	n=23	%	n=23	%	N=64	%	N=64	%
1.E'dy	15	88.24	14	82.35	20	83.33	23	95.83	20	86.96	21	91.30	55	85.92	58	90.65
Freq	2	11.77	3	17.65	4	16.67	1	4.17	3	13.04	1	4.35	9	14.06	5	7.81
Occas	0		0		0		0		0		0		0		0	
Never	0		0		0		0		0		1	4.35	0		1	1.56
2. Agr	17	100	17	100	22	83.33	23	94.83	21	91.30	22	95.65	60	92.19	62	96.88
Undec	0		0		1	4.17	1	4.17	0		0		1	1.56	1	1.56
Disag	0		0		1	4.17	0		2	8.70	1	4.35	3	4.69	1	1.56
3.Freq	3	17.65	1	5.88	0		2	8.33	5	21.74	5	21.74	8	12.50	8	12.50
Occas	14	82.35	16	94.12	24	100	22	91.67	18	78.26	18	78.26	56	87.50	56	87.5
Never	0		0		0		0		0		0		0		0	
4.Freq	4	23.53	3	17.65	6	25.00	6	25.00	7	30.44	7	30.44	17	26.56	16	25.00
Occas	10	58.82	11	64.71	14	58.33	15	62.50	12	52.17	12	52.17	36	56.25	38	59.38
Never	3	17.65	3	17.65	4	16.67	3	12.50	4	17.39	4	17.39	11	18.18	10	15.63

As was to be expected due to the concert report requirement, there was an increase in posttest concert attendance figures but significant differences did not occur in all sections.

Table 44 presents pre- and posttest frequency distributions on the items 1. *I attend concerts*, 2. *I have attended rock concerts*, 3. *I have attended jazz concerts*, 4. *I have attended classical concerts*, which show the slight shifts. It is interesting that one subject in Group A should remain adamant about never attending a concert given the assessment requirement.

Table 44: Frequency distributions pre- and posttest for concert attendance

	GROUP A				GROUP B				GROUP C				ALL GROUPS			
	PRE		POST		PRE		POST		PRE		POST		PRE		POST	
	n=17	%	n=17	%	n=24	%	n=24	%	n=23	%	n=23	%	N=64	%	N=64	%
1. Freq	0		2	1.77	1	4.17	3	12.50	4	17.39	5	21.74	5	7.81	10	16.63
Occ	16	94.12	14	82.35	19	79.17	21	87.5	17	73.91	18	78.26	52	81.25	53	82.81
Never	1	5.88	1	5.88	4	16.67	0		2	8.70	0		7	10.94	1	1.56
2. Freq	3	17.65	1	5.88	3	12.50	4	16.67	5	21.74	4	17.39	11	17.18	9	14.06
Occ	12	70.59	12	70.39	18	75.00	18	75.00	14	60.87	17	73.39	44	68.75	47	73.44
Never	2	11.77	4	23.53	3	12.50	2	8.33	4	17.39	2	8.70	9	14.06	8	12.50
3. Freq	0		1	5.88	0		1	4.17	0		1	4.35	0		3	4.69
Occ	6	35.29	8	47.06	11	45.83	15	62.22	15	65.22	13	56.52	32	50.00	36	56.25
Never	11	64.71	8	47.06	13	54.17	8	33.33	8	34.78	9	39.13	32	50.00	25	39.06
4. Freq	2	11.77	1	5.88	2	8.33	2	8.33	1	4.35	2	8.70	5	7.81	5	7.81
Occ	8	47.06	14	82.35	11	45.83	21	87.50	15	65.22	19	82.61	34	53.13	54	84.37
Never	7	41.18	2	11.77	11	54.83	1	4.17	7	30.44	2	8.7	25	39.06	5	7.81





### 6.3.5 Perception of Musical Literacy

As was expected, there was a significant difference between pre- and posttest musical literacy. The five items<sup>1</sup> relating to musical literacy were combined and a single paired *t*-test administered to these scores, the results of which are displayed in Table 47. 'Strongly agree' was allocated the value of '1' to 'strongly disagree' which was designated a '5'. The overall *t* value for all the groups was 5.99 ( $p = .0019$ ). Group A showed a significant posttest gain ( $t = 7.45, p = .0017$ ), Group C showed a smaller gain ( $t = 5.72, p = .0023$ ), and Group B showed the most significant gain ( $t = 8.87, p = .0003$ ), where the subjects were more inclined to 'strongly agree' rather than simply 'agree' on the posttest items, displaying greater confidence in their musical literacy. Although a common achievement test given at the end of the semester<sup>2</sup> and discussion amongst the instructors revealed each groups' achievement level as being roughly the same, the students in Groups B and C perceived themselves as more musically literate than those in Group A.

Table 47: Musical literacy - pre- and posttest means, standard deviations, and *t* values.

	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>
PRE	53.87	7.03	7.45	78.83	9.33	8.87	72.83	8.92	5.72	66.17	10.15	5.88
PST	34.33	3.27	.0017	45.33	8.90	.0003	41.17	2.23	.0023	41.06	5.10	.0019

There was a significant gain across all groups on the item, *I can play a musical instrument* showing that the students that had not previously played an instrument now perceived they could despite the fundamental nature of and the time constraints related to the recorder and guitar tuition they received (Table 48).

<sup>1</sup> These five items were: *Music reading is a complete mystery to me; I can work out the names of any notes in the treble clef; I can work out the names of any notes in the bass clef; I can work out the timing of simple rhythms from their notation; I can play a musical instrument;*

<sup>2</sup> Through a misunderstanding, this test was not administered under the same conditions in Group A as it was in Groups B and C, and confident comparisons could not be made in the reporting of results.

Table 48: *I can play a musical instrument* - pre- and posttest means, standard deviations, and *t* values.

TST	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>
PRE	3.12	1.41	3.92	3.33	1.63	4.58	3.22	1.38	5.11	3.12	1.47	7.92
POST	1.88	.49	.0012	1.88	.90	.0001	1.87	.76	.0001	1.88	.75	.0001

Although the figures in Table 49 show that the subjects generally agreed that they wished to know more about music, the strength of the agreement dropped slightly from pretest to posttest. This could indicate that some students felt the content of the course had fulfilled their needs.

Table 49: *I would like to know more about music* - pre- and posttest means, standard deviations, and *t* values.

TST	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>
PRE	1.53	.51	-.37	1.42	.58	-1.66	1.7	.56	-1.00	1.55	.56	-1.90
POST	1.59	.51	.72	1.71	.96	.11	1.83	.65	.33	1.72	.75	.06

### 6.3.6 Perceptions of Composition

The term "composing" can be applied to a range of activities from the very simple to the very sophisticated. The composition activities throughout the semester included the creation of "un-notated soundscapes" and traditionally notated exercises. Five examples of student work from one composition exercise in Group B are included below in order to show what students were producing. At the end of Week 4, students played counter melodies on recorder with well-known tunes from the text. In Week 5, they were instructed to write a counter melody with a partner for *The Bee* (from text) using a duet from the text as a model. No other instructions were given, and at this point in the course, traditional notation and part-writing had only been encountered through performance on the recorder. All the students notated and performed the resulting duet, and while the notation was naturally a little crude in some cases, it was quite clear what had to be played. The five examples shown below constitute the range from the class. They display varying degrees of sophistication but they

all demonstrate a sense of structure, part-writing and harmony, no matter how simple. The results also demonstrate that detailed tuition relating to the theory of composition was not necessary for the students to create simple duets. They had been exposed frequently to models and actively involved in performance for four weeks when the task was given and appeared unconcerned with the fact that many had not written musical notation prior to this class.

*The Bee*: original theme



Example 1

Musical notation for Example 1, a duet arrangement of 'The Bee'. It consists of two systems of two staves each. The first system shows the first four measures, and the second system shows the last four measures. The notation is in G major and 2/4 time, with the melody in the treble clef and accompaniment in the bass clef.

Example 2

Musical notation for Example 2, another duet arrangement of 'The Bee'. It consists of two systems of two staves each. The first system shows the first four measures, and the second system shows the last four measures. The notation is in G major and 2/4 time, with the melody in the treble clef and accompaniment in the bass clef.

## Example 3

Example 3 is a short musical piece in G major and 2/4 time. It consists of two systems of two staves each. The first system shows a melodic line in the upper staff and a bass line in the lower staff with a slur over the first two measures. The second system continues the melodic and bass lines.

## Example 4

Example 4 is a short musical piece in G major and 2/4 time. It consists of two systems of two staves each. The first system shows a melodic line in the upper staff and a bass line in the lower staff. The second system continues the melodic and bass lines.

## Example 5

Example 5 is a short musical piece in G major and 2/4 time. It consists of two systems of two staves each. The first system shows a melodic line in the upper staff and a bass line in the lower staff with eighth notes. The second system continues the melodic and bass lines.

Few of the subjects had any experience with creating their own music prior to the course but there was a significant overall change in the posttest, ( $t = 8.63, p = .0001$ ), indicating that the subjects had viewed the creative activities used in class, no matter how simple, as 'creating their own music' (Table 50). The greatest differences occurred in Groups B and C, with  $t = 6.53, p = .0001$  and  $t = 6.45, p = .0001$  respectively, the greatest mean difference occurring in Group B. All the instructors had the same set of student objectives that included creative activities.

Table 50: Composition experience - pre- and posttest means, standard deviations, and t values. *I have had some experience creating my own music.*

TEST	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	t	Mean	SD	t	Mean	SD	t	Mean	SD	t
PRE	3.53	1.23	2.43	4.25	1.03	6.52	3.78		6.4	3.89	1.13	8.63
POST	2.65	1.12	.03	2.13	1.19	.0001	1.09		.0001	2.27	1.06	.0001
							2.13	.82				

There appeared to be an overall positive posttest gain in Groups B and C in their perceptions about composing when the scores for the three composing items were combined (Table 51). Group A, however, showed a negative gain. The Group A scores were largely affected by the last item, *Composing is only possible after a great deal of music instruction* where the subjects were more inclined to agree with the statement on the posttest than the pretest.

Table 51: Attitude to composing- pre- and posttest means, standard deviations, and t values from the items *Composing gives important insight into music. Creative activities are essential in learning music, and Composing music is only possible after a great deal of music instruction.*

TEST	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	t	Mean	SD	t	Mean	SD	t	Mean	SD	t
PRE	33	4.63	-1.03	54.33	7.51	4.37	55.33	9.50	4.80	47.56	12.68	.37
POST	46.33	24.01	.41	43.33	4.04	.04	45.33	6.11	.04	45.56	12.48	.72

It should be noted at this point that while Instructor A did not have the benefit of knowledge of the teaching strategies, she also lacked teaching experience in this type of class setting. The videos of her classes showed her to have enthusiasm and a pleasant manner with the students but her explanations of various musical concepts often confused them. There appeared to be two reasons for this confusion. Firstly, Instructor A frequently failed to give simple explanations and definitions appropriate to a class of non-musicians. In addition to this complexity, she gave almost exclusively verbal explanations and rarely demonstrated concepts. For example, during a session that dealt with the concept of triads and cadences, the students did not at any time hear or play the chords and cadences whereby they could place the explanation in a musical context. While these students may have been able to regurgitate definitions and explanations of musical terms and concepts in an examination situation, their lack of ease with the practical applications of musical composing may well have been reflected in this group's responses to the items related to composition.

### 6.3.7 Attitudes to and Beliefs About the Place of Music in the Curriculum

Although there is a slight gain in the overall group mean and the means for Groups A and B, there was little change in the subjects' attitude to the place of music in the curriculum when the nine items in this category were combined (Table 52). The reliability coefficient was 0.51 (Cronbach's alpha) showing that the items did not correlate strongly, whereas Lewis (1991) obtained a coefficient of 0.93. It is unclear why there should be such a difference between the two studies.

Table 52: Place of music in the curriculum- pre- and posttest means, standard deviations, and *t*-values.

TEST	GROUP A				GROUP B				GROUP C				ALL GROUPS			
	Mean	SD	<i>t</i>	<i>p</i>	Mean	SD	<i>t</i>	<i>p</i>	Mean	SD	<i>t</i>	<i>p</i>	Mean	SD	<i>t</i>	<i>p</i>
PRE	33.63	10.80			45.00	11.06			46.38	13.05			40.67	11.21		
POST	30.25	7.67	2.2	.06	41.63	6.26	1.24	.26	46.75	13.42	-.53	.61	39.00	7.57	.91	.39

It should be noted, however, that there was a 'ceiling effect' evident in the pretest. The subjects displayed an overall positive attitude to the place of music in the curriculum at the beginning of the course as shown in the raw data for seven of the items in Table 53 for the items:

*1. I would like to teach music in my classroom, 2. Musical ability is inherited, not learned, 3. It is necessary to include music in the curriculum, 4. Music should be considered one of the basic or core subjects, 5. Music is an inseparable part of our daily lives, 6. Public schools should be responsible mainly for academic education, not 'aesthetic' education, 7. Music is for all children, not just the talented.*

Table 53: Place of music in the curriculum - raw data

	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	PRE n=17	POST	PRE n=24	POST	PRE n=23	POST	PRE N=64	POST
1. Agree	15	13	18	22	18	19	51	55
Undecided	2	3	6	2	5	3	13	8
Disagree	0	1	0	0	0	1	0	2
*2. Agree	1	0	0	1	0	2	1	3
Undecided	5	4	4	4	5	7	14	15
Disagree	11	13	20	19	18	14	49	46
3. Agree	17	16	24	21	22	21	63	58
Undecided	0	1	0	1	0	2	0	4
Disagree	0	0	0	2	1	0	1	2
4. Agree	13	15	15	20	10	12	38	47
Undecided	4	2	6	4	12	5	22	11
Disagree	0	0	3	0	1	6	4	6
5. Agree	17	16	20	24	22	22	59	62
Undecided	0	1	4	0	1	1	5	2
Disagree	0	0	0	0	0	0	0	0
*6. Agree	1	0	3	2	1	2	5	4
Undecided	4	1	4	2	6	1	14	4
Disagree	12	16	17	20	16	20	45	56
7. Agree	15	16	23	21	23	23	62	60
Undecided	0	1	1	0	0	0	1	1
Disagree	2	0	0	3	0	0	2	3

\* Reversed scale.



When these items are taken individually, however, there are significant posttest gains in Group B which are interesting to compare with Lewis' (1991) results using the same items with a music methods class (Table 54). The lack of a significant difference on Items 2 and 3 in Group B might be attributed to the 'ceiling effect' noted in the attitudes at the beginning of the semester, while this may not have been the case in the Lewis study. The same may be said for the subjects of both studies on Item 6; the subjects were already of the opinion that aesthetic education is the responsibility of public schools at the beginning of the study.

Table 54: Place of music in the curriculum - a comparison of *t* scores with the Lewis study.

ITEM	GROUP B		LEWIS STUDY	
1. I would like to teach music in my classroom.	$t = 3.19$	$p = .004$	$t = 3.67$	$p = .00$
*2. Musical ability is inherited, not learned.	no significant difference		$t = -2.67$	$p = .01$
3. It is necessary to include music in the curriculum.	no significant difference		$t = 3.58$	$p = .00$
4. Music should be considered one of the basic or core subjects.	$t = 3.11$	$p = .0049$	$t = 6.26$	$p = .00$
5. Music is an inseparable part of our daily lives.	$t = 2.84$	$p = .0093$	$t = 3.78$	$p = .00$
*6. Public schools should be responsible mainly for academic education, not 'aesthetic' education.	no significant difference		no significant difference	

\* Reversed scale.

### 6.3.8 Confidence to Teach Music

#### *Relative Confidence About Teaching Music and Various Other Elementary School Subjects*

Relative confidence to teach music changed significantly in all three groups on the posttest, indicating that the students felt more confident to teach music as a result of this Music Fundamentals course. Drama, in contrast, was ranked lower in the posttest. Mills (1989) noted in her study of a music methods class in England, that when she ranked the eight (in her case) subjects according to the number of students who claimed the least confidence in them, the subjects came out in precisely the same order from the pre- and posttest. Although the same is not true for the data in this study, the means for language, math and

social science remained relatively stable in comparison to the arts. There could be many reasons for this. As stated earlier, this class was by choice for the students out of a selection of the arts, therefore, one could expect music to be rated higher than the other arts. It is interesting that with a positive shift in confidence towards music, the other arts suffer rather than the considered 'core' subjects. The reasons for these shifts could be many. For example, the instructors encountered in other disciplines may have been less effective. It is also interesting that despite the academic self-concept of mathematics that suffers the same problem as music, as a subject at an elementary level these preservice teachers rank it highly in teaching confidence. Perhaps these students perceive the level at which they need to teach mathematics is well below their own competence whereas with music, they perceive that they are teaching to the limits of their own competency.

To gain an overall confidence ranking of the subjects, a subject ranked as '1', it received a score of '9'; if it received a rank of '9', it received a score of '1'. Table 55 shows the resultant overall rank of each subject and the score. In Group A, music moved from a place of '6' to '4' while in Group B, it moved three places from '7' to '4', and in Group C it moved three places (because of the two subjects at the four ranking), from '5' to '3'.

Table 55: Overall rank of each subject.

RANK	GROUP A		GROUP B		GROUP C		ALL GROUPS	
	PRE	POST	PRE	POST	PRE	POST	PRE	POST
1	Language 119	Math 116	Math 168	S.Science 231	Language 175	Language 170	Language 447	Math/Lang 441
2	S.Science 114	Lang 115	Lang 153	Math 171	Math 165	Math 151	Math 446	-
3	Math 113	S.Science 102	Science 146	Lang 153	S.Science 136	Music 141	S.Science 391	S.Sci/Mus 390
4	Science 99	Music 97	S.Science 141	Music 141	Art 130	Sci/.S. Sci 125	Science 362	-
5	PE 95	PE 95	PE/Art 117	Science 126	Music 123	-	PE 334	PE 356
6	Music 77	Science 90	-	PE 122	PE 122	Art 118	Art 318	Science 353
7	Art 71	Art 66	Music 107	Art 111	Science 117	PE 106	Music 307	Art 309
8	Dance 61	Dance 57	Drama 90	Dance 82	Drama 83	Drama 70	Drama 233	Dance 207
9	Drama 58	Drama 39	Dance 84	Drama 56	Dance 67	Dance 67	Dance 212	Drama 168

There was a significant increase in students' relative confidence to teach music (Table 56) and Figures 7 and 8 show the distributions of rankings across Group A and Groups B and C combined. It will be noted that none of the students in Group A ranked music at '9' on the pretest but a number of students did so in Groups B and C.

Table 56: Confidence to teach music- pre- and posttest means, standard deviations and *t* values

TEST	GROUP A				GROUP B				GROUP C				ALL GROUPS			
	mean	SD	<i>t</i>	<i>p</i>	mean	SD	<i>t</i>	<i>p</i>	mean	SD	<i>t</i>	<i>p</i>	mean	SD	<i>t</i>	<i>p</i>
PRE	5.47	2.15	3.56		5.54	2.30	3.33		4.65	2.04	2.04		5.20	2.18	4.95	
POST	4.29	1.72	.002		4.13	2.05	.0029		3.91	1.73	.05		4.09	1.83	.0001	

Figure 7: Pretest rankings of confidence to teach music

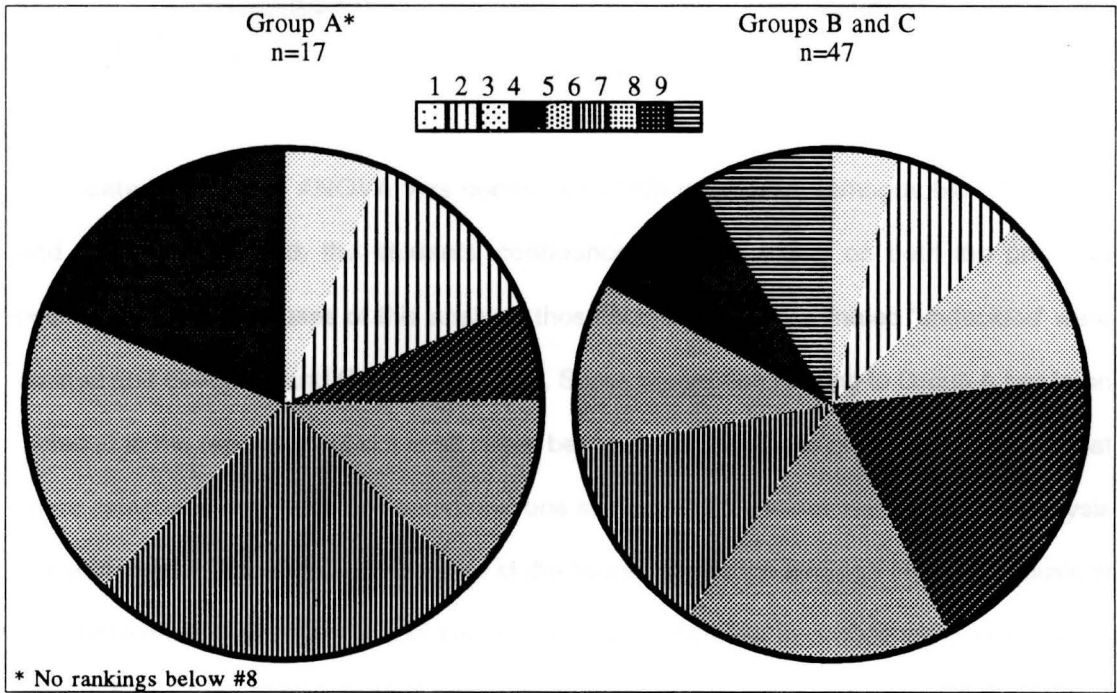
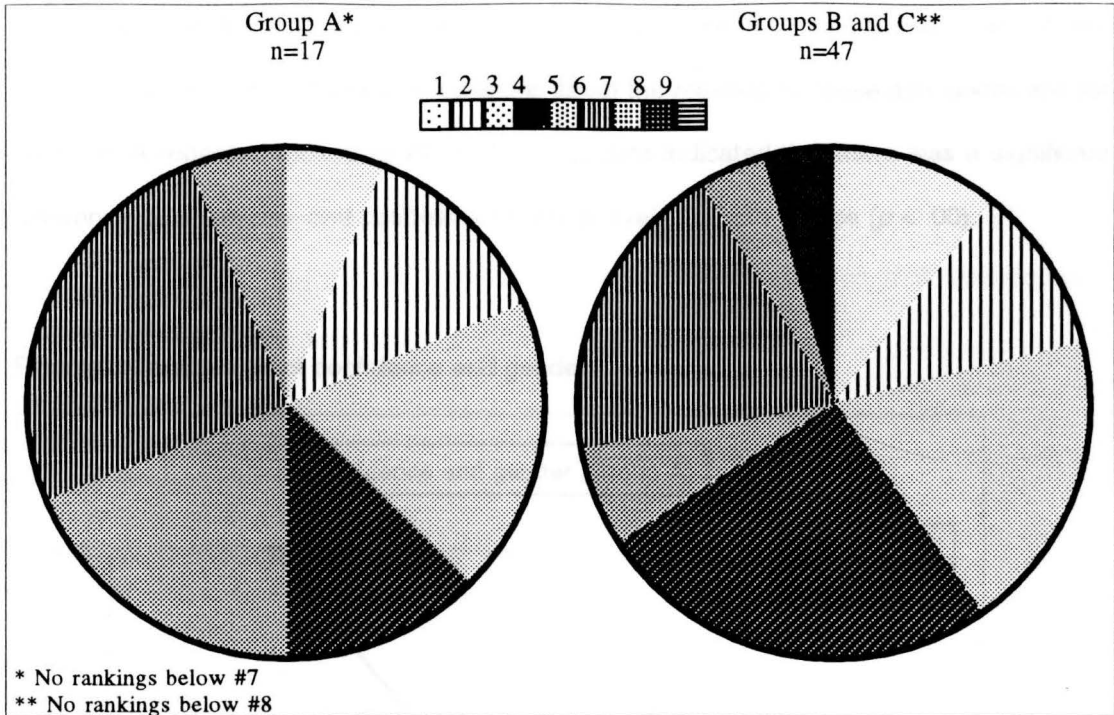


Figure 8 shows that there was a considerable shift in rankings over the three groups and that in Group A, no students ranked music below '7' on the posttest. On the other hand, more students in Groups B and C ranked music at '1' and '4' on the posttest than those in Group A.

Figure 8: Posttest rankings of confidence to teach music

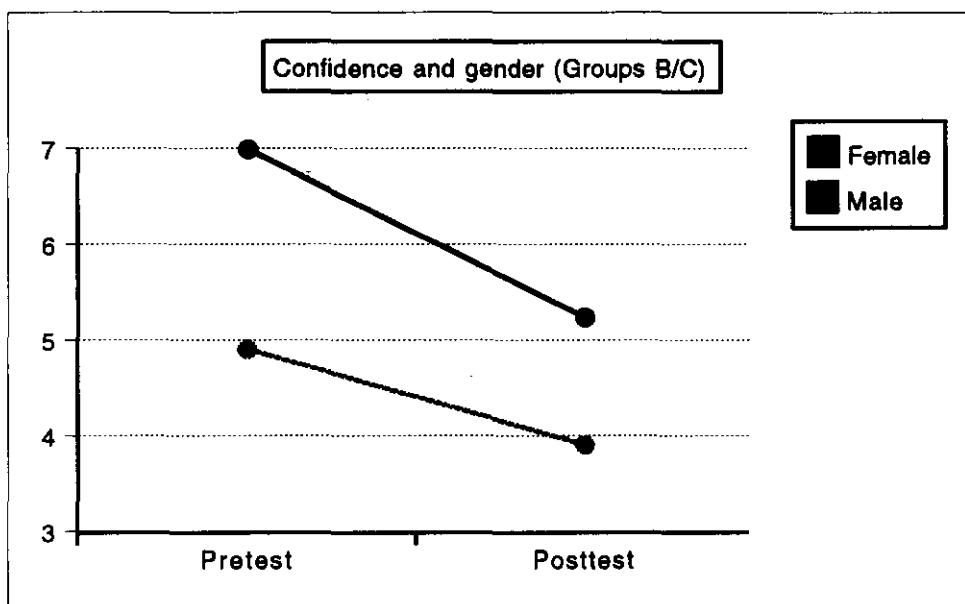
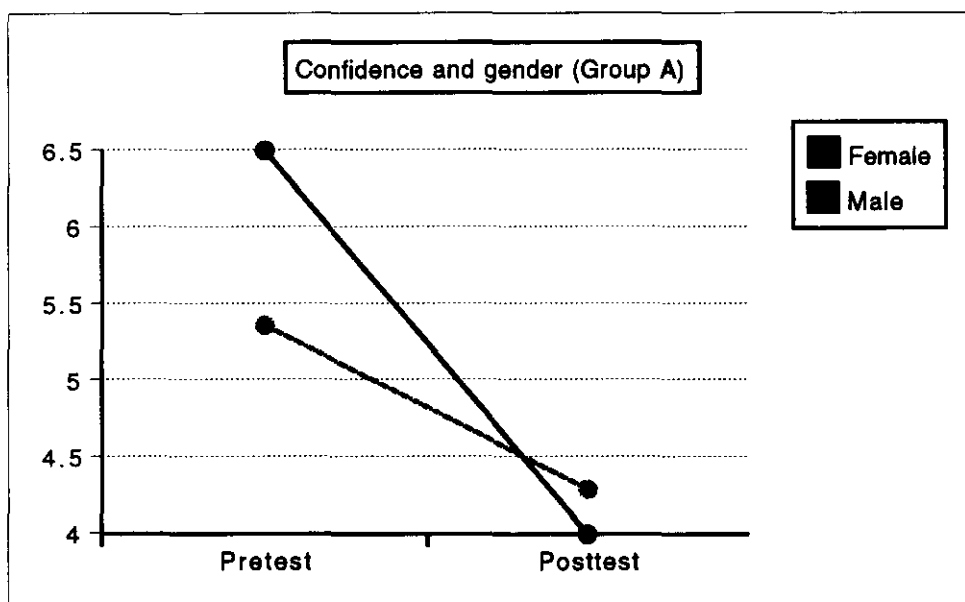


A repeated measures ANOVA was conducted which compared demographic information and various items with the students' confidence to teach music on both the pre- and posttest. For the purposes of this analysis those subjects who nominated 'undecided' were omitted and Groups B and C were combined. Some information relating to Group A has been included in the reporting but not in all cases because the smallness of this group meant that some categories may have contained only one subject. All the tables relating to this analysis are contained in Appendix 6. The y-axis in the figures shows the average ranking of music in relation to other elementary school subjects so that an increase in confidence is indicated by descending rather than ascending slope.

While it should be remembered that only six subjects of the entire sample of 64 were male, there were differences between the male and female populations (Figure 9). The females were generally more confident to teach music at the beginning of the semester than the males and their increase in confidence was less than the males at the end of the semester. Anecdotal evidence from the instructors revealed that the males were generally more reluctant than the females to participate in activities at the beginning of the semester that may

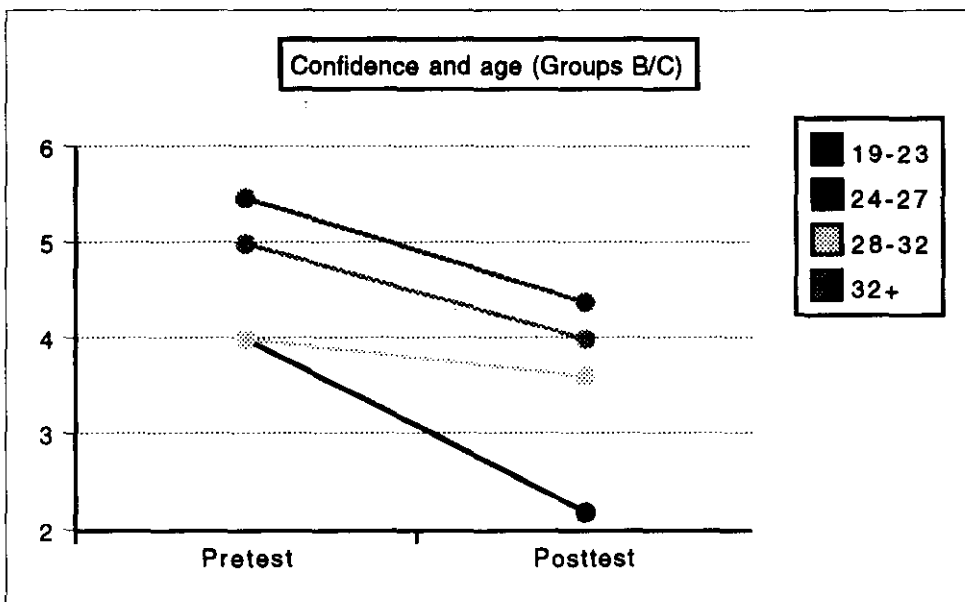
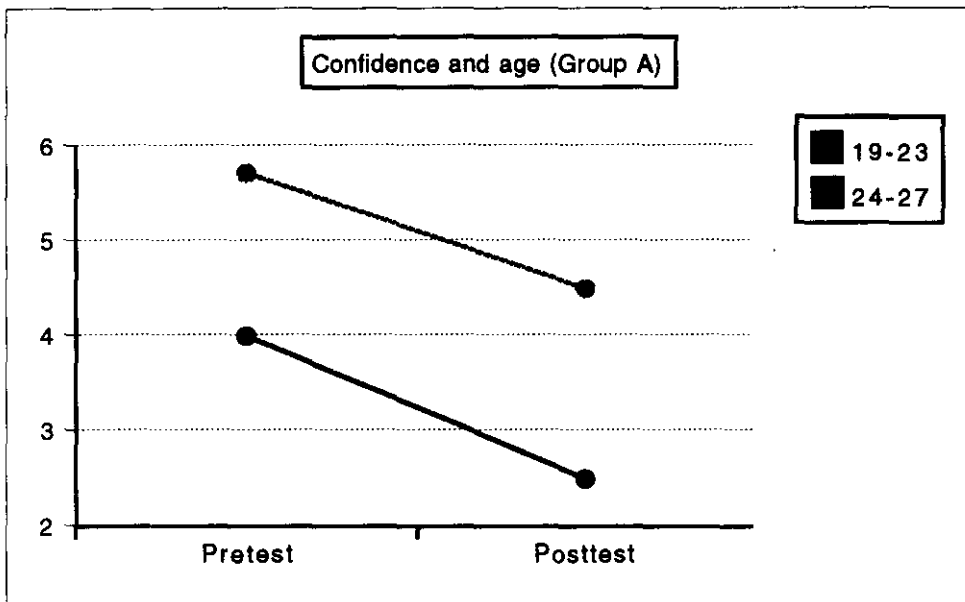
have also had an effect on their confidence to teach music. The males (2) in Group A showed a more dramatic increase in confidence than those in Groups B and C (4) but with such a small number, confident speculations about the reasons for these differences are not possible. A repeated measures ANOVA on this data indicated that there was a significant difference between pre- and posttest confidence levels for both groups ( $p < .00$ ).

Figure 9: Comparison of confidence and gender



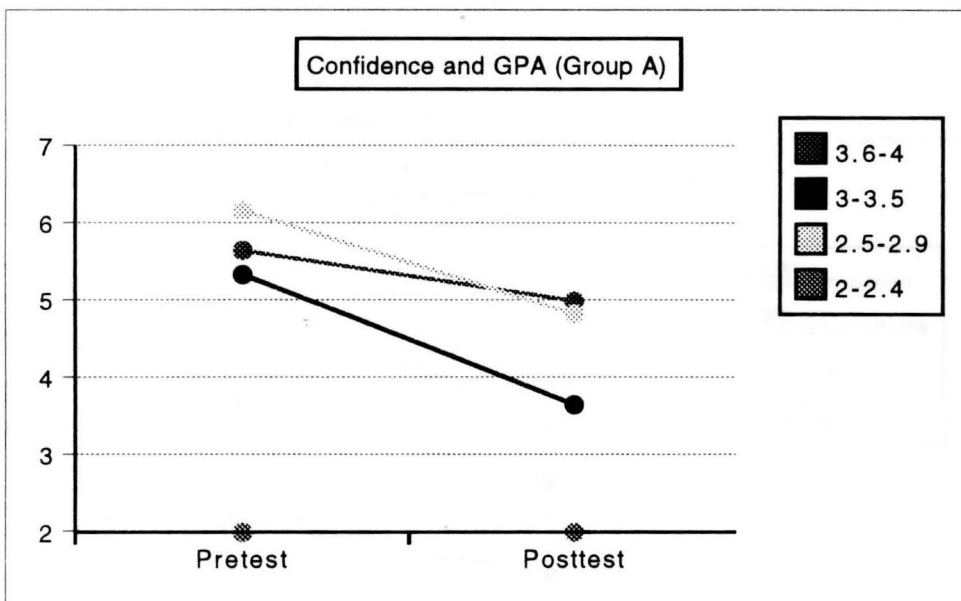
In terms of the age groups, the 24 to 27 year olds showed the greatest increase in confidence over the semester and this bracket was also the most confident at the outset of the course. The least confident group on both the pre- and posttests was the 19 to 23 year olds whose increase in confidence was roughly the same in both Groups A and B/C. It could be said that age and experience probably have an effect on general teaching confidence, coupled with the fact that the more mature students may have a greater motivation to teach having made the choice later in life.

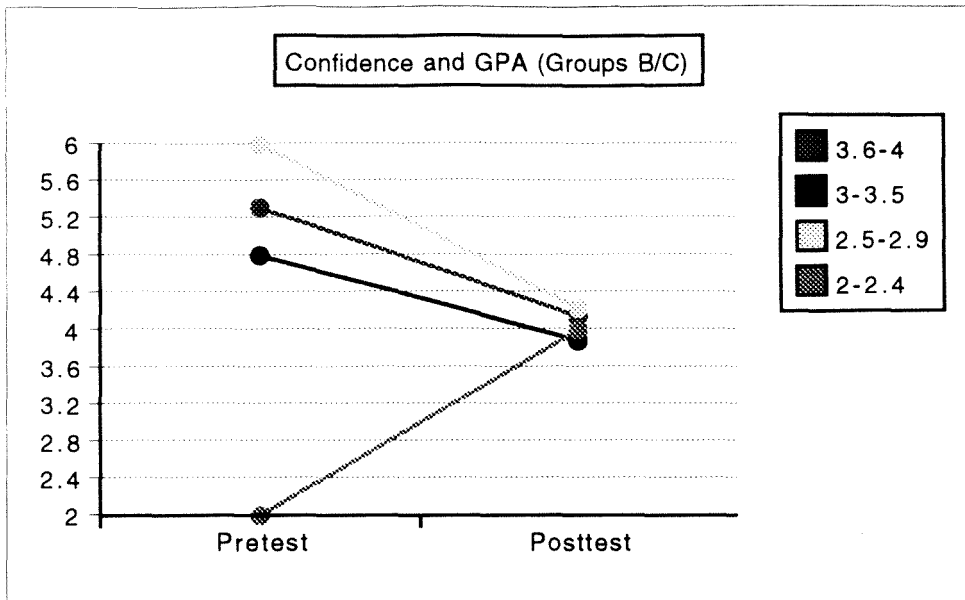
Figure 10: Comparison of confidence and age



The comparison of Grade Point Average (GPA) and confidence revealed some interesting information (Figure 11). Only one student in each of the groups had a GPA of 2 - 2.4 and the confidence of the student in Group B/C decreased. The most confident bracket was the students with a GPA of 3 - 3.5, followed by those in the 3.6 - 4 bracket. It would seem that these students in the upper GPA brackets, which represent 78.72% of the total sample, may have a greater initial confidence to teach music that could well be related to their general success in the education system. It is interesting that the confidence of those Group B/C students in the 2.5 - 2.9 bracket is similar to those in the upper brackets at the end of the course and shows a more dramatic increase than those in Group A. This could imply that the teaching strategies that stressed mastery rather than goal orientation had a greater effect on those students with lower academic achievement at university. A repeated measures ANOVA on this data indicated that there was a significant difference between the pre- and posttest confidence levels ( $p < .00$ ).

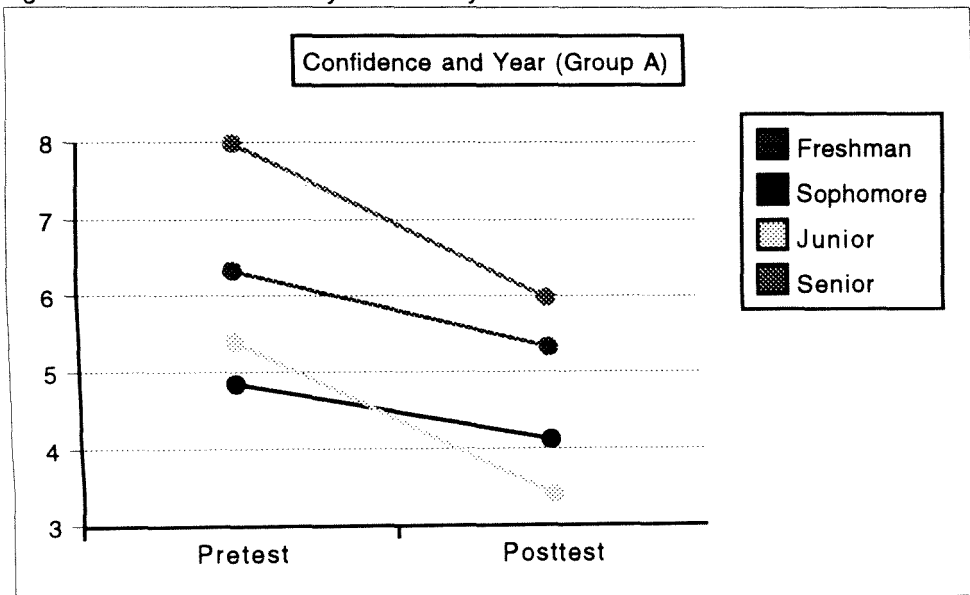
Figure 11: Comparison of confidence and GPA



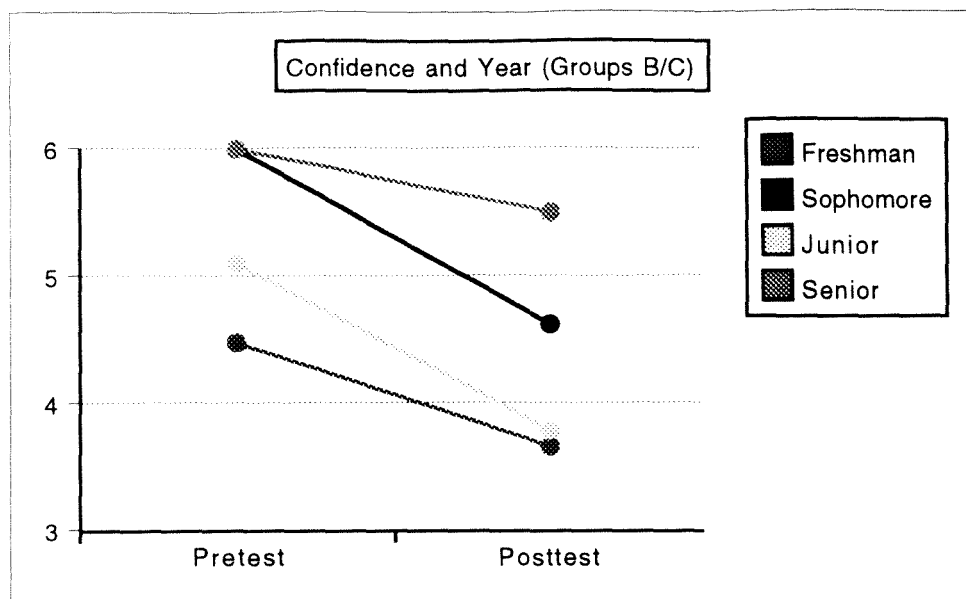


The results of a comparison of confidence and year of study showed that the students in their final year were the least confident and the students in their first year were the most confident. This evidence would seem to add support to the Richards and Killen (1994) findings that preservice teachers demonstrate a high confidence in their ability to teach even when they are in the early years of their teacher education program.

Figure 12: Confidence and year of study

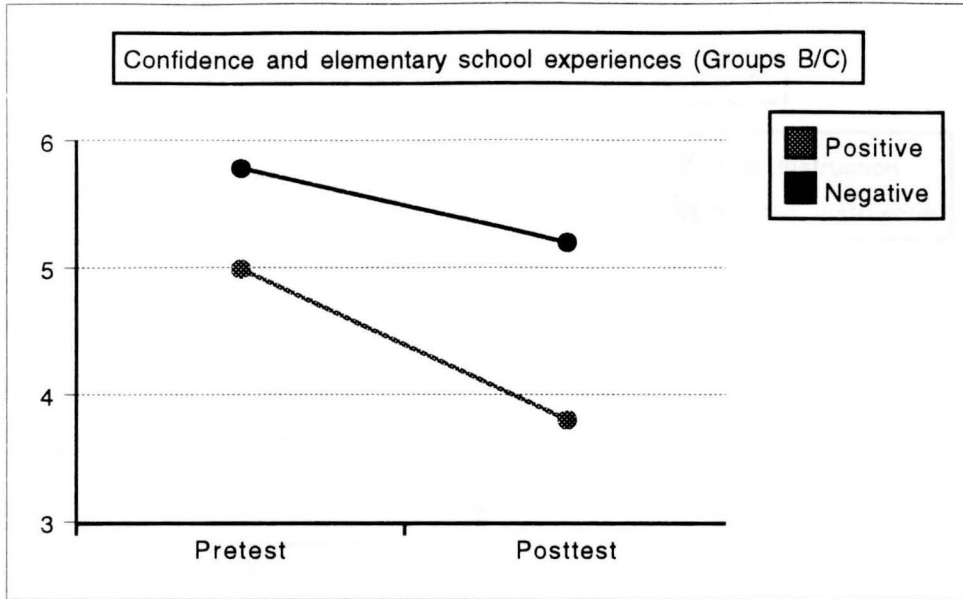






All 17 students in group A felt their elementary school musical experiences had been positive creating a single factor group and an analysis of variance was not possible. In Group B/C, however, those students who had negative elementary school experiences felt less confident to teach music at the beginning of the course than those with positive experiences and showed a smaller increase in confidence on the posttest (Figure 13). It would seem that Kritzmire's (1991) suggestion that the nature of elementary school musical experiences might influence confidence to teach is supported by the Group B/C evidence. It would also appear that although the confidence of these students had increased at the end of the course, the difference in confidence level between these students and those students who had positive elementary school musical experiences was greater than at the beginning of the semester.

Figure 13: Comparison of confidence and elementary school experience



Those students with previous music instruction demonstrated a greater confidence to teach music at the outset of the course than those with no previous instruction (Figure 14). Both categories showed an increase in confidence but this increase was slightly greater amongst those students without prior music instruction. Similar results emerged from the comparison of confidence with ability to play an instrument, rhythmic and music reading knowledge (Figures 15, 16 and 17) which points to the not surprising conclusion that musical knowledge does have an effect on students' confidence to teach music. It should be noted, however, that the differences between levels of confidence are not as great as might be assumed between those students with previous musical knowledge and those without and both categories showed an increase of confidence as a result of the course.

Figure 14: Comparison of confidence and previous music instruction

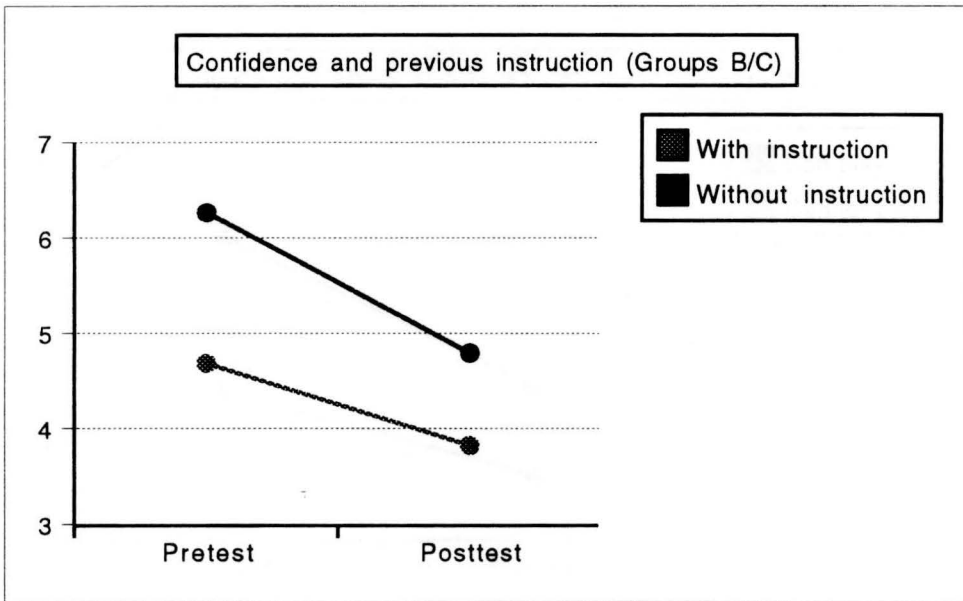
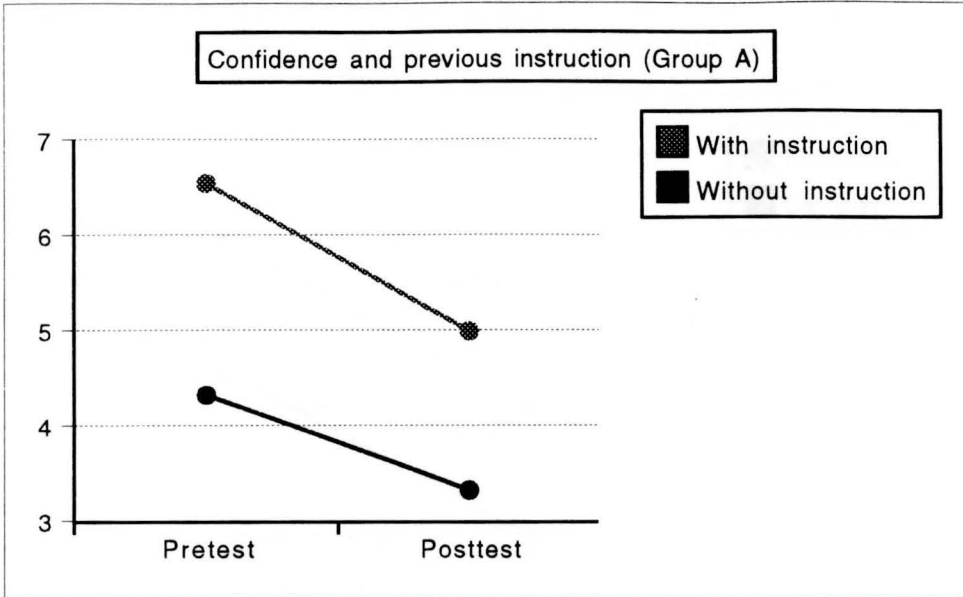


Figure 15: Comparison of confidence and ability to play an instrument

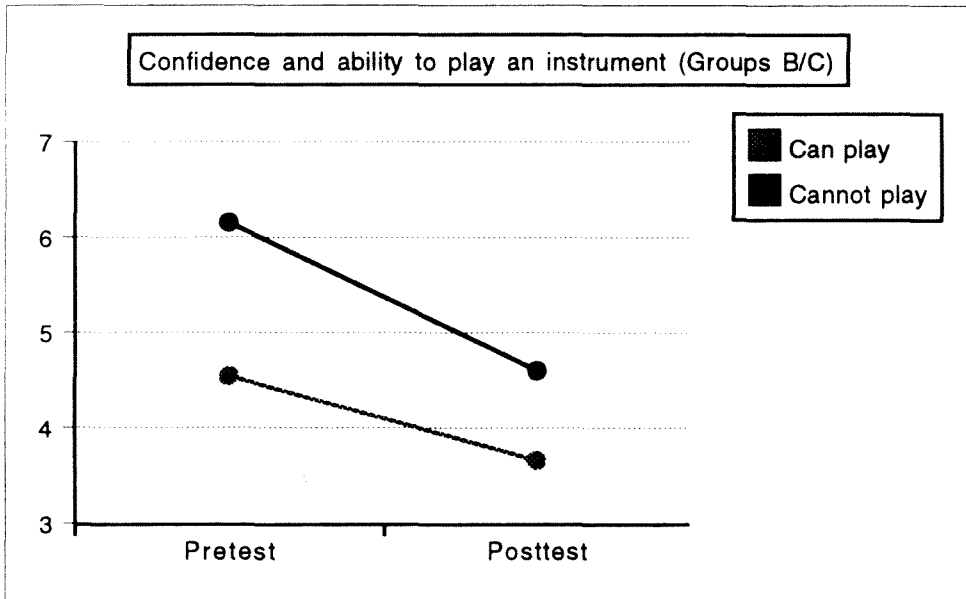
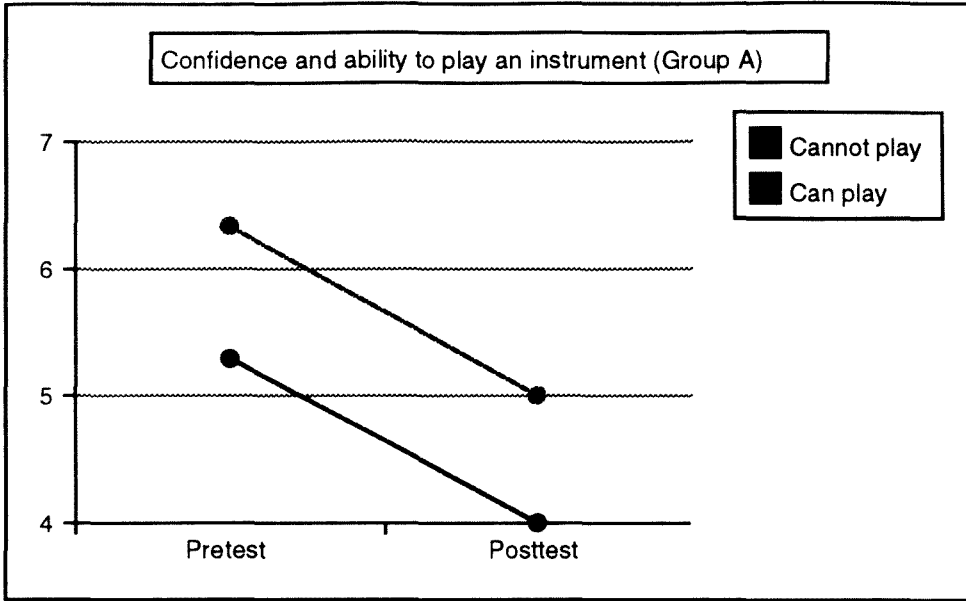


Figure 16: Comparison of confidence and rhythmic knowledge

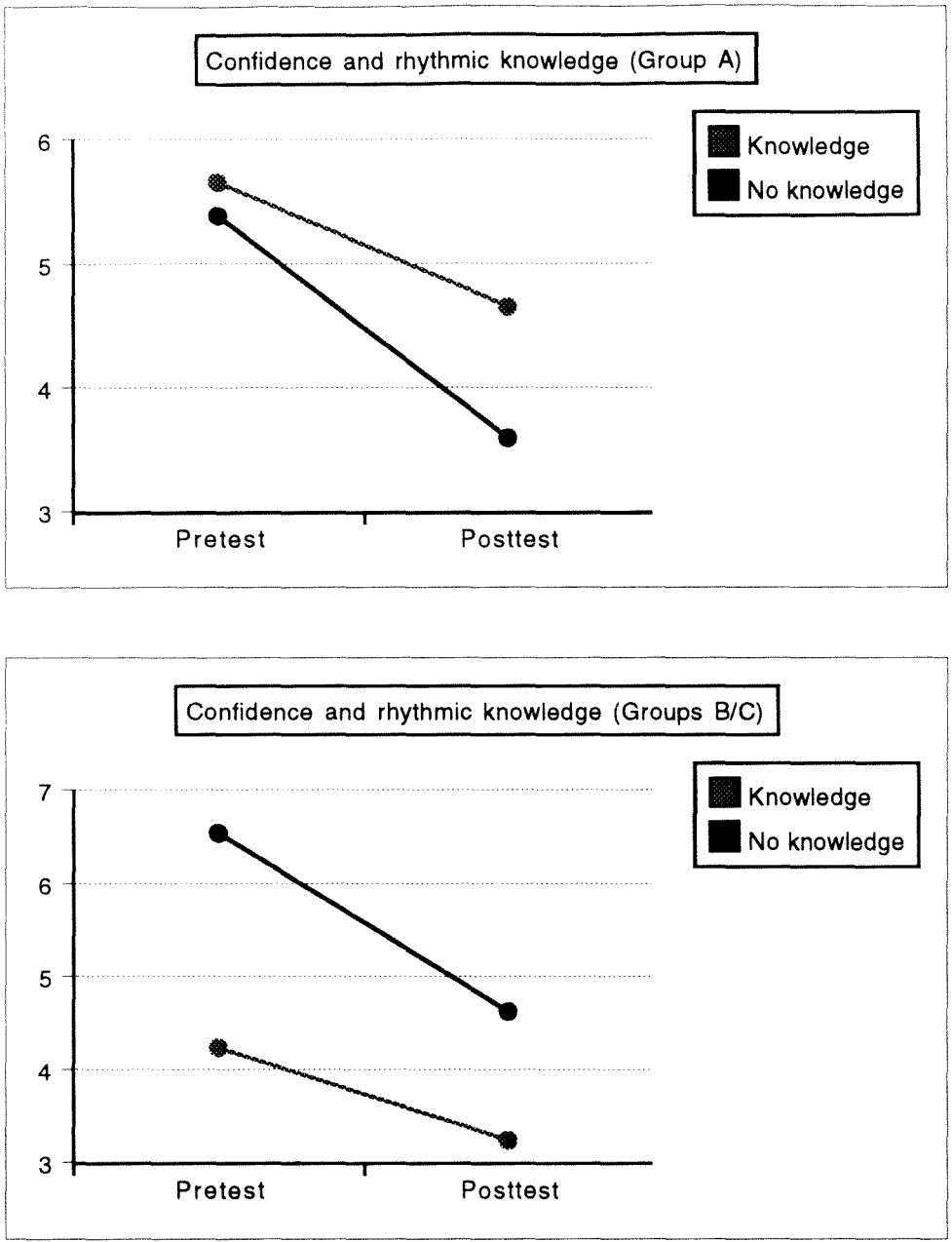
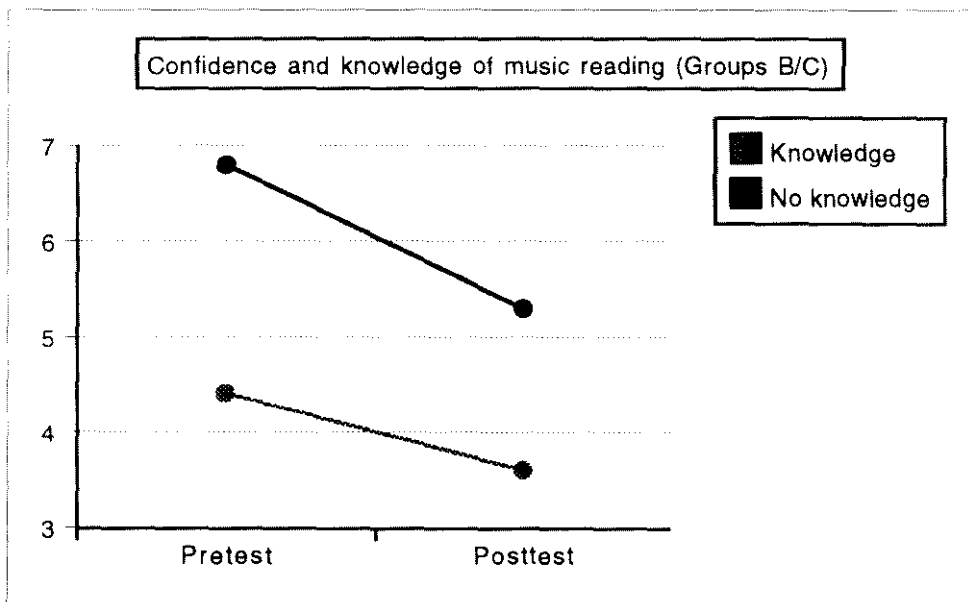
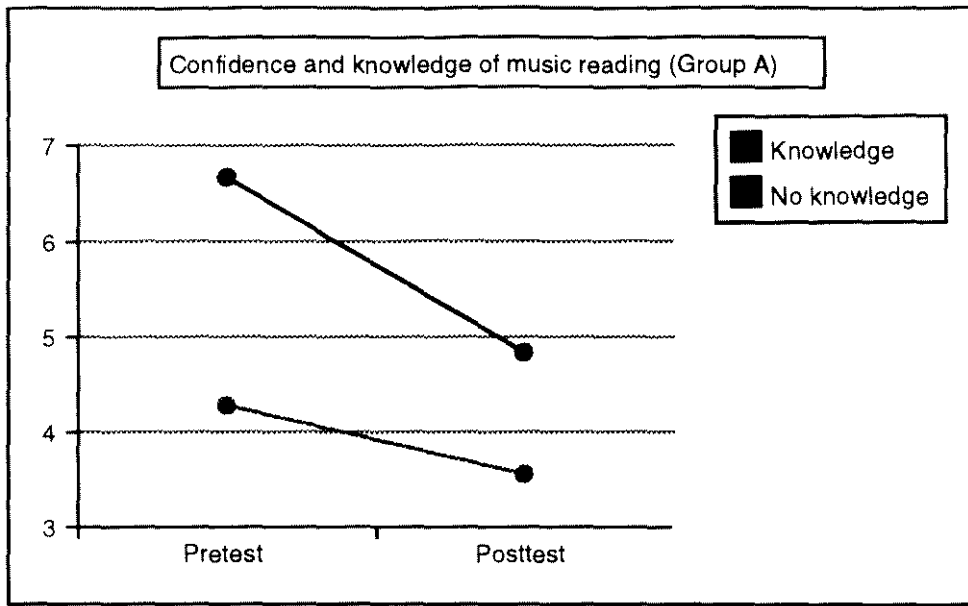


Figure 17: Comparison of confidence and knowledge of music reading



*Confidence and Comfort Level Teaching Various Elementary Classroom Musical Activities*

This section related to the items *How comfortable would you feel singing with your children? How comfortable would you feel teaching a music listening lesson to your class? How comfortable would you feel discussing musical concepts with your class? How comfortable would you feel teaching creative activities? and How comfortable would you feel playing*

*musical games with your class?* The reliability coefficient for this category was 0.81 (Cronbach's alpha). Each response of 'very comfortable' was given a score of '1' down to a response of 'very uncomfortable' being given a score of '5'. Pre- and posttest tallies for each group and the groups combined were calculated and a paired *t*-test administered. Both Groups B and C showed a significant posttest mean gain in overall comfort level (Table 57). This indicates that those students particularly who had nominated 'uncomfortable' or 'very uncomfortable' on the pretest had an increase in comfort. In Group A the comfort level dropped slightly. Just as the raw data relating to the place of music in the curriculum indicated a ceiling effect in the pretest, there was also a high level of comfort indicated with all the activities listed. This is a curious phenomenon within a group of preservice teachers, the majority of whom have not yet experienced a Music Methods course nor practicum. This finding is also consistent with research findings of Richards and Killen (1994).

Table 57: Comfort level - pre- and posttest means, standard deviations, and *t* values.

TEST	GROUP A			GROUP B			GROUP C			ALL GROUPS		
	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>
PRE	28.80	5.40	-.93	41.40	2.25	2.90	46.80	7.40	4.64	39.00	9.60	2.53
POST	30.60	3.51	.40	37.40	2.61	.04	35.6	3.91	.009	34.53	4.32	.02

Lewis found that all of the comfort items were significant, three at the  $p=.001$  and one at the  $p=.05$  levels, indicating that the students felt more comfortable engaging in the classroom activities of singing, listening, playing musical games, and discussing musical concepts, but it should be also noted that Lewis' study concerned a Methods class. Although the instructors may have served as teaching models, specific teaching methodology is not addressed in the course content of this Music Fundamentals course. Nevertheless, it is possible, as the data indicates, to positively affect comfort levels.

### 6.3.9 Concert Reports

As noted earlier in the Chapter, students were given the option of a teacher inservice in lieu of a concert report. Although not planned as part of the data collection for the study, the reports from the four students who chose this option provide some insights (Table 58) into their developing musical confidence and how they saw the Music Fundamentals course in relation to the world of teaching.

Table 58: Teacher inservice reports

Student 1	This workshop allowed me to apply many of the skills that I have learned in Music 360 thus far. For example, during the first activity, I was able to apply my knowledge of beat in the clapping and improvisations. I was able to improvise many different beats that fit into a measure of four. I was able to apply this again during the "Circle Dance" with improvisations. My experience with the instruments from Music 360 also payed off here. I was comfortable to improvise with the instruments in this workshop.
Student 2	Both workshops were very interesting and helpful. They were helpful in the sense that I was able to see the activities in a real classroom where I am the teacher as opposed to a classroom where I am the student studying to be a teacher.
Student 3	In her lesson she covered all the elements of music (beat, rhythm, tempo, dynamics, etc) that I had just learned, which made me realize I knew the basics. We played around with notes and beat, and used rhythm instruments. We even clapped and patsched just like Music 360!
Student 4	It is a very nice feeling to know that I have already been taught some of these fresh approaches through my Music 360 class at the University of Arizona. In some ways you could say that I have the "jump" on some of the teachers already teaching. I like that!

### 6.3.10 Instructor Rating :

There were several items on the teacher evaluation form that presented some interesting comparisons between the instructors. On the item, *The course material was too difficult*, 29.41% of Group A strongly disagreed, 43.48% of Group C strongly disagreed, and 50% of Group B strongly disagreed. All instructors were teaching the same content yet the subjects in Groups B and C felt the material, overall, was less difficult than those in Group A. On the item, *It was easy to remain attentive*, 54.17% of the subjects in Group B strongly agreed while in Group A 17.65% and in Group C 26.09% strongly agreed. On the item, *The course*



*material seemed worthwhile*, 58.33% of Group B strongly agreed while in Group A 29.41% and in Group C 26.09% strongly agreed. Responses to the item, *I found my instructor always encouraging*, 25% of group A and 34.78% of Group C strongly agreed while 66.67% of group B strongly agreed. The reverse item, *At times my instructor was negative about my efforts*, 18.75% of Group A, 56.52% of Group C, and 75% of Group B strongly disagreed.

## 6.4 Discussion of results

This section re-examines the data in the light of the seven questions the study sought to answer and these questions will be dealt with in turn.

1. *Is there a significant gain in student confidence to teach music as a result of a Music Fundamentals course?*
2. *Is the gain in student confidence achievable across several classes taught by different instructors?*

There was a significant gain in the placement of music between the pre-and posttest results when the students were asked to rank elementary school subjects according to how confident they felt teaching them as shown in Tables 55 and 56. This gain occurred across all three classes with three different instructors indicating that increased student confidence is achievable through a Music Fundamentals course with several different instructors. The size of this gain, however, differed slightly from class to class. In Group A, music moved from a place of '6' to '4' while in Group B, it moved three places from '7' to '4', and in Group C it moved three places (because of the two subjects at the four ranking), from '5' to '3'. Figures 7 and 8 also show that the number of students ranking music below '5' on the posttest was considerably fewer on the posttest. It would seem logical that after a semester of instruction in music, students would feel more confident in their ability to teach music, but it also must be remembered that the Music Fundamentals course dealt with basic musical competencies and made no mention of how these competencies related to the teaching of children.

This same issue should be remembered when considering the comfort levels teaching various elementary musical activities. Although the Music Fundamentals course did not address the teaching of children directly, both Groups B and C showed significant gains in the levels of comfort they felt with particular classroom music activities. Conversely, a small drop in comfort level was noted in Group A (Table 57).

It would seem that a Music Fundamentals course can affect a gain in confidence to teach music and this gain is associated with both music in relation to other subjects taught at the elementary school level as well as comfort levels with specific musical activities. The gain in comfort levels, however, did not occur in the Group A where the instructor did not use the teaching strategies related to development of musical understanding and confidence. In addition, the relative high comfort levels indicated on the pretest should be noted. Despite the majority of subjects recording on the pretest that they had little experience with creating their own music, they nevertheless registered fairly high comfort levels with engaging children in creative activities on the same test.

### *3. Are there any changes in students' musical preferences as a result of a Music Fundamentals course?*

Although there were very slight changes in mean values from the pre- to posttest, there were no significant differences in students' musical preferences. It was thought by the researcher that there might be some changes as a result of the exposure to a wide repertoire during the course but, in retrospect, the instrument may not have been sensitive enough to record these changes. There were differences in the ranking orders within the most popular and least popular musical styles (Table 42). The most popular styles are pop, easy listening, rock and country and the least popular are New Age, ethnic and folk. The most interesting rankings related to classical and jazz. These were ranked at 5 and 6 on both the pre- and

posttests that might indicate that generally, the subjects neither actively like nor dislike these styles. Given the subjects overall preference for popular musical styles, it is also interesting that classical ranked consistently above jazz. This occurrence is also supported by the figures related to concert attendance (Table 44) where it appears the subjects are more likely to attend a classical concert than a jazz concert. It would seem that there is not the aversion to classical music in young adults often assumed by some music educators.

*4. Are there any significant differences in students' perceptions of their musical literacy as a result of a Music Fundamentals course?*

Findings related to perceptions of musical literacy from the Preliminary study were also supported by this study. There was significant positive gain ( $t = 5.88, p = .0019$ ) across all subjects in their perceptions of musical literacy as shown in Table 47, with the most significant gain occurring in Group B where the subjects were more inclined to nominate 'strongly agree'. Although the music achievement test at the end of the semester was administered under different conditions in Group A, the results of all three class displayed a similar range of marks, yet Group B displayed a more positive view of their musical literacy than the other two groups. It might be speculated that Group B generally has greater confidence in their musical ability and a more positive self-concept in music.

*5. Are there any significant differences in students' perceptions of composition as a result of a Music Fundamentals course?*

There were significant positive gains in Groups B and C on the issue of perceptions of composition and a negative gain for Group A (Table 51). While all three groups displayed positive posttest gains on the item *I have had some experience creating my own music*, Group A showed a significant decrease on the item *Composing is only possible after a great*

*deal of music instruction* implying that a significant number of these students were more inclined to agree with the statement at the end of the semester than they had been at the beginning. It would seem that the development of this perception came as a result of their experiences in the Music Fundamentals class, the major difference between the instruction being the use of the teaching strategies used.

*6. Are there any significant changes in students' attitudes to and beliefs about the place of music in the curriculum as a result of a Music Fundamentals course?*

There were no significant changes in students' attitudes to and beliefs about the place of music in the curriculum as a result of the Music Fundamentals course. There was, however, a small mean gain across all the groups. It should be noted that there was a 'ceiling affect' evident in the pretest. The subjects revealed an overall positive attitude to the place of music in the curriculum at the beginning of the semester that is evident Table 53. This general positive attitude could be attributable to the fact that this course was an 'elective'. As the students had chosen music from a range of arts subjects, it could be assumed that they already had a positive attitude to music in the curriculum at the beginning of the course.

*7. What are the beliefs students hold about past and present musical experiences?*

It was found that the majority of the students felt their elementary and formal musical experiences had been positive (77.78% and 58.38% respectively) but a relatively large number were 'undecided' (14.29% and 25.00%) (Tables 38 and 39). It is difficult to speculate on reasons why so many students were undecided about whether these experiences had been positive or negative or why there should be a difference between the two items when they both could refer to elementary musical experiences unless the students failed to understand the term 'formal music experiences'. Other possibilities might

be that the remembered experiences were neither outstandingly positive nor negative, or a mixture of both positive and negative making a decision between agreeing or disagreeing with the statement difficult.

In terms of their most recent formal musical experiences, 90.63% of all the students agreed that the Musical Fundamentals course had been a positive experience but there were slight differences between the groups. In Group B, 100% of the subjects agreed with the statement, in Group C, 95.65% agreed and in Group A, 70.59% agreed (Table 40). Curiously, these figures were not reflected on the item, *My 360 instructor has positively affected my attitude to music*. The Group B responses were consistent with the previous item, showing 100% agreement, while 86.96% in Group C agreed. In the Group A responses, only 5.89% agreed with the statement but 70.59% disagreed that the instructor had a positive influence on the attitude. It seems that students make a distinction between the course content and activities, and the instructor when making judgements about whether they have been positively affected by the course. As noted earlier, the difference between Groups B and C, and A were the teaching strategies and it would appear that the differences in rating might be attributable to this difference. This does not account for, however, a difference of 30% between the Groups' B and C instructors.

The instructor rating category provides information that may have had some effect on these differences. The main contrast in the responses in this category relates to strength of agreement or disagreement. More students tended to agree or disagree strongly in Group B than they did in Groups A and C, and more in Group C than Group A. For example, on the item, *The course material was too difficult*, 29.41% of Group A strongly disagreed, 43.48% of Group C strongly disagreed, and 50% of Group B strongly disagreed. All instructors were teaching the same content yet the subjects in Groups B and C felt the material, overall, was less difficult than those in Group A. Similar strengths of agreement were reflected on the items *It was easy to remain attentive*, *The course material seemed worthwhile*, *I found my instructor always encouraging*, and *At times my instructor was negative about my efforts*. It

could be speculated that the differences on this item might be attributable to years of teaching experience. Instructor 2 (Group B) had considerably more general music teaching experience and may have felt much more at ease with the curriculum than instructors 1 and 3, although instructor 3 (Group C) had taught the *Music Fundamentals Through Experience* course in two semesters prior to the semester in which the study was conducted. This issue will be discussed further in the next section of this Chapter.

## 6.5 Conclusions

It would appear that groundwork is laid in Music Fundamentals courses that may affect student attitudes towards teaching music in the primary classroom and there is evidence to support this change taking place over several classes with different instructors. It would also appear that a greater increase of confidence takes place in classes where teaching strategies concerned with the integration of musical activities and the development of a positive self concept in music are used. Similarly, while students' perceptions of musical literacy also increase over several classes, the strength of these perceptions is greater in the classes that use these teaching strategies. This evidence would indicate that the two hypotheses related to the Arizona study, *Particular factors of a specific Music Fundamentals course can affect the levels of students' confidence to teach music before they have undergone a Methods course and An intergrated involvement model of teaching that includes a focus on teacher behaviour incorporating strategies for motivation enhancement, development of positive self-concept, and emphasis on mastery rather than performance goals will be more effective in developing students' confidence in music than the traditional lecture mode can be accepted.*

Students' musical preferences do not appear to change significantly as a result of a Music Fundamentals course and the ranking of classical and jazz styles remain stable. Students' perceptions about composition change significantly as a result of a Music Fundamentals

course using the teaching strategies referred to above. In the case of this study, there was an increase in negative perception about composition in the class not using the teaching strategies.

For the most part, students entering the Music Fundamentals course have a highly positive attitude to the place of music in the Primary curriculum and this attitude does become slightly more positive, but not significantly so. The majority of these students also regard their elementary school and previous formal music experiences in a positive way although formal music experiences are less favourably viewed than elementary experiences. While the vast majority of the students agreed that the Music Fundamentals course had positively affected their attitude to music and the students in Groups B and C acknowledged that the instructor had also positively influenced their attitudes, the majority of the students in Group A strongly disagreed that the instructor had a positive affect.

In addition to the research questions considered in this section, there are other issues that need to be raised. It became obvious that the curriculum used in this study needed several modifications. There needed to be a more careful planning of the developmental sequence of musical concepts and the associated activities. There was a diversity of backgrounds among the students and greater musical literacy and experience than the researcher had originally assumed. Although there is little to be gained by dividing students into groups according to their literacy (Tunks, 1976), it would have been better to have provided extension activities for those students who already had a grounding in music as with any mixed ability group. While involvement in peer tutoring is a valuable strategy for these more literate students, they nevertheless need extending. For example, those students who already had some knowledge about the guitar spent time helping their less knowledgeable peers but were also given activities such as using open-tunings and different picking styles to extend their knowledge. It would be profitable to expand this strategy.

More compositional activities could be included in the curriculum but the often verbalised frustrations with lack of skills and resources by students have to be overcome. These students have fairly sophisticated ideas about what they would like to do given a compositional problem but found the classroom instrumental resources and their fundamental performing skills a barrier to realising many of their ideas. A possible solution to this problem would be the addition of compositional activities that include the use of music technology such as computers and synthesisers, thus removing some of the barriers of sound resources and instrumental facility.

There was a great deal of pressure on all the instructors to cover the given content of the course and some question about the comprehension of students when so much musical knowledge was required in a single semester. Knowledge needs a context of use to become truly meaningful and although these students were aware of their own musical growth, they also needed to be aware of the future classroom context of this knowledge.

The requirement of the attendance of professional development music education workshops would also be a valuable addition to courses of this nature. The positive results from students attending one such workshop in the Preliminary study were invaluable and might act as a counter to findings of Mills (1989) and Perrott (1985) where both researchers state that the primary non-specialist often perceives that they need much more in the way of musical skills for the teaching of music than they really require. The students in the study who attended this workshop came back to class with greater confidence in their musical ability because they found they were just as able to participate in all the designated activities as the teachers undertaking the workshops as part of their professional development.

While Instructor 2 received consistently more positive responses than the other two instructors and there certainly was a difference in teaching methodology between Instructor 1 and Instructor 2, the enormous variables of experience and background must also be considered. In view of these results there does, however, seem to be a place for the



inservicing and professional development of teaching assistants if they are to be as effective as possible in the classroom.

If one of the aims of these tertiary courses is, after the Music Methods course, that these future primary teachers will engage their students in a variety of musical activities, the tertiary instructors should be providing them with appropriate models. How relevant is the traditional lecture format to these students and what kinds of messages are they receiving about music instruction? There is surely a conflicting message in the dichotomy between, this is how you learn music fundamentals and, this is how you teach them to primary children. Teaching Assistants are often given the responsibility for these undergraduate courses and they simply cannot be abandoned with the assumption that because they have some music education background they will automatically teach the course effectively. While viewing video tapes of the instructors it became obvious that they need some inservicing before teaching the course and at least some input, feedback, and supervision during the course. Not only should they have the right to professional development of this kind, but their supervisors have a responsibility to these elementary education majors that they have the best instruction possible.

There also needs to be greater interaction and cohesion between instructors of these courses so that there is more of an interchange of ideas and skills. Each instructor has their strengths and these should be capitalised upon through the exchange of classes so that the students not only gain from these strengths, but they are also exposed to a variety of teaching models.

## CHAPTER 7: STUDY 2 - NEWCASTLE

Chapter 6 described the way in which the procedures, the curriculum and the instruments outlined in Chapter 5 were used to gather data at the University of Arizona, and an analysis and discussion of that data. The results of the Arizona study showed that the teaching strategies related to the development of confidence to teach music could affect an increase in confidence. This Chapter describes a similar study implemented at the University of Newcastle, Australia in an effort to determine whether or not the Arizona results could be replicated.

### 7.1 Rationale and research questions

The basic rationale for the Newcastle study was the same as the rationale outlined in Chapter 6 for the Arizona study. The review of literature in Chapters 2, 3 and 4 isolated several issues relating to the music education of preservice Primary teachers. In order to implement music teaching programs in the Primary classroom, preservice teachers need to develop musical competencies (Raiman, 1977; Stegall, Blackburn and Coop, 1978), non-musical teacher traits such as initiative, determination, industry, general teaching skill, enthusiasm, and a positive attitude towards music (Greenberg, 1972; NSW Department of Education, 1985; Young, 1974), as well as engage in their own positive music making experiences (Bennett, 1992; D'Ombra, 1974; Gerber, 1992). The curriculum for these students should exhibit a balance of *instruction* (music theory and skills) with *encounter* (eg experimentation) in order to develop the students' confidence as musicians and increase their value of music in the classroom (Gifford, 1991), and students should be involved in activities as performers, listeners and creators in the development of their musical understanding. The instructors of these courses should also be aware of the types of teaching strategies that increase teacher effectiveness in the growth of student confidence and a positive self-concept in music.

The design of the curriculum used in the Arizona study attempted to incorporate this balance of instruction and encounter in the development of musical understanding, and implement a set of teaching strategies that would enhance students' self confidence and self-concept in music. A similar curriculum, which also addressed these issues, was used in the Newcastle study. The implementation of this curriculum and the data collected from Student Surveys 1 (prior to instruction) and 2 (after instruction) sought to assess whether there was a change in attitudes and confidence towards music and address the following questions:

- 1 Is there a significant gain in student confidence to teach music at the end of a music fundamentals course?
- 2 Are there any changes in students' musical preferences at the end of a music fundamentals course?
- 3 Are there any significant differences in students' perceptions of their musical literacy at the end of a music fundamentals course?
- 4 Are there any significant differences in students' perceptions of composition at the end of a music fundamentals course?
- 5 Are there any significant changes in students' attitudes to and beliefs and values about the place of music in the curriculum at the end of a music fundamentals course?
- 6 What are the beliefs students hold about past and present musical experiences?

## 7.2 Methodology

### 7.2.1 Subjects

The subjects for this study were 81 first year (freshman) Bachelor of Education (Primary) students at the University of Newcastle enrolled in a ten credit mandatory course entitled *CSGS135 Expressive Arts*. This year long course involves one semester each of music and visual arts fundamentals and provides the prerequisite for the third year (junior) *CSGS235 Expressive Arts* course where students spend two semesters learning either guitar or

keyboard. Along with this guitar and keyboard tuition, students spend twenty minutes of their two hour block classtime alternating each week between recorder tuition and musicology activities. Recorder playing skills continue to be built, and the musicology sessions focus on developing listening and analysis skills. In their fourth year (senior), students spend semester one in a Primary Music Methods course.

The CSGS135 *Expressive Arts* course was scheduled in a two hour block once a week for the twelve week semester. Of the 86 students who completed the course, only the data from those students (N = 81) who completed the pre- and posttest surveys were used in the study. Subjects were randomly assigned to the three class groups by the Course Director.

### 7.2.2 The Curriculum

The curriculum used in this study was based on the curriculum used by the researcher for *Music Fundamentals Through Experience* courses at the University of Arizona. As with the Arizona study, the teaching strategies included those relating to the development of musical knowledge and those which were aimed at the development of a positive music self-concept, confidence, and a positive attitude toward the teaching of music. The strategies relating to the development of musical knowledge stressed that students be provided with the opportunities for individual and group performance, musicological investigation, composition and other forms of creative activities, as well as varied aural experiences, and that these activities be integrated rather than experienced in isolation from one another. The strategies relating to the development of a positive attitude to music fell into the categories of positive feedback and praising, setting mastery goals, and enhancing positive motivation with specific suggestions as to how these objectives might be achieved (a copy of the program is presented in Appendix 5).

The content of the Newcastle curriculum was modified slightly from that used in Arizona. The semester is five weeks shorter than the Arizona semester and the course was scheduled for

two hours per week rather than the three allocated at the University of Arizona. As a result, guitar tuition was not included in the course. This omission accounted for approximately six weeks of the Arizona course. Italian tempo indications, chord V7 plus inversions of triads, ornamentation, recitative and aria, and improvisations on a blues scale were also omitted. On the other hand, the composing activities were expanded as recommended by the Arizona study, to include improvising accompaniment patterns, improvising and creating movements, and writing rhythmic canons. A week by week break down of the teaching content of this course is included at the end of Appendix 5.

The syllabus also stressed the study of music through a broad repertoire of musical styles and genres. Unlike the Arizona study, the data collection took place over two semesters with three classes. This course was organised in such a way that in Semester 1, two thirds of the first year cohort attended Music Fundamentals classes while the other third was involved in art/craft tuition. This situation was reversed in Semester 2.

The text used was *Recorder Upbeat 1* by Jeffrey Leask (1990) as part of the course was instruction in playing the descant recorder. Part of the assessment for the course was a listening report in two parts.

### 7.2.3 Instructor

In this situation, the instructor (the same for all groups) had a similar background and level of teaching experience as the researcher but had not taught a Music Fundamentals course at the tertiary level before. She was also a doctoral student in music education and had extensive experience inservicing both secondary and Primary teachers in music. The researcher met with the instructor to discuss the study conducted at the University of Arizona and details of the literature review. The instructor was given copies of the Arizona curriculum as well as specific details of the weekly programming, activities, conceptual development and repertoire from which to design a program for the twelve week semester. The same

instructor was assigned to the three classes because of staffing allocations and it was not possible for the researcher to be involved as an instructor.

As stated previously, the instructor had a very similar teaching and inservicing background to that of Instructor 2 (the researcher) in the Arizona study. The Newcastle instructor was also well acquainted with teaching a curriculum of the type designed for the Arizona study and was familiar with strategies for building confidence in music.

#### 7.2.4 Data Gathering Instruments and Procedure

The survey used at the University of Arizona was modified slightly for use with these Australian students, for example, words such as 'elementary' were substituted with 'primary' and these changes were outlined in section 5.5 in Chapter 5 that described the general methodology. To reiterate, a few items were deleted and others added to the Newcastle survey. Demographic items relating to the subjects' year of study and major were not necessary in this context because the course was mandatory and only available to the first year Primary education students. As there are four State music syllabuses presently taught in high school Years 7 - 12, more specific details of high school music experiences could be surveyed. In the statement *My parents/guardians had a significant influence on my attitude to music*, the word "significant" was replaced with "positive" to ascertain whether the influence was positive or negative. The item *I would like to continue to play the guitar* was omitted on Survey 2 because only recorder was taught during the course. The only difference between survey 1 and 2 related to the demographic/background information and some items that concerned what had happened during the course. The Student Surveys 1 and 2 (presented in Appendix 3) were administered in the first and last weeks respectively of each semester.

### 7.3 Results and analysis

The same analysis procedure used with the Arizona data was used with the Newcastle data. The pretest and posttest data were analysed in several ways according to the ten categories of:

- demographic information,
- musical background,
- beliefs about past and present musical experiences,
- attitudes to and beliefs about music education,
- perceptions of musical literacy,
- confidence to teach music,
- perceptions of composition,
- instructor rating,
- listening habits, and
- musical preferences.

For the reporting of some general characteristics of the sample, frequency distributions were computed for the items related to demographic information, and beliefs about past and present musical experiences. Frequency distributions were also compiled for the category of instructor rating which appeared on the posttest.

In order to determine whether there had been any significant changes at the end of the semester in the remaining categories, frequency distributions were compiled for the pre- and posttest items that were then scored on a five point scale; a score of 1 being assigned to the response 'strongly agree' for the positively-phrased statements, and the scale reversed for the negatively-phrased statements. Thus a pre- and posttest score was obtained for each of these items for each class group and the groups combined. The pre- and posttest scores were compared using a two-tailed paired *t*-test administered to the 39 common items. The individual item scores relating to a specific category were then combined into pre- and

posttest scores for the categories perceptions of musical literacy, confidence to teach music, attitudes to and beliefs about music education, perceptions of composition, listening habits, and musical preferences. A two-tailed paired *t*-test was then administered to these scores in order to determine whether there was a significant difference between pre- and posttest attitudes.

As the Newcastle sample was larger than the Arizona sample, and a single group rather than divided, a repeated measures MANOVA was used able to be used with some of the data more confidently that would have been the case with the Arizona sample.

Because the students had been assigned to the three classes randomly with the same instructor for each and the demographic information showed these classes to be similar, the results were pooled and reported as a single group.

### 7.3.1 Demographic Information

The data for Table 59 were drawn from the frequency distributions of various items used in the pre- and posttests and presents a general background profile of the subjects used in the study. It shows the percentage breakdown of the subjects combined and by each of the class groups in the categories of gender and age. The vast majority of the subjects were female and between the ages of 19 and 23 years.

Table 59: Frequency distributions of gender and age, combined and by groups.

	Group 1		Group 2		Group 3		All Groups	
	n=26	%	n=29	%	n=26	%	N	%
Students	26	100.00	29	100.00	26	100.00	81	100.00
Male	6	23.08	5	17.24	4	15.39	15	18.75
Female	20	76.92	24	82.76	22	84.62	65	81.25
Age								
19-23	23	88.26	23	79.31	21	80.77	66	82.50
24-27	1	3.85	2	6.90	2	7.69	5	6.25
28 +	2	7.69	4	13.79	3	11.54	9	11.11



### 7.3.2 Musical Background

Table 60 shows that 67.90% of the subjects had some previous music instruction and Table 61 shows that 76.54% of the subjects had had some experience playing an instrument, while 49.38% stated they could actually play an instrument. Table 62 shows that 65.43% of the subjects had sung in a choir at some stage.

Table 60 Frequency distributions for previous music instruction - *I have had some music instruction.*

	N=81	%
Agree	55	67.90
Undecided	3	3.70
Disagree	23	28.40

Table 61: Frequency distributions for instrumental experience - *1. I can play a musical instrument 2. I have had some experience playing an instrument.*

	N=81	%
1. Agree	40	49.38
Undecided	10	12.35
Disagree	31	38.27
2. Agree	62	76.54
Undecided	2	2.47
Disagree	17	20.99

Table 62: Frequency distributions for *I have sung in a choir.*

	N=81	%
Agree	53	65.43
Undecided	1	1.24
Disagree	27	33.33

It is mandated in the New South Wales education system that all students complete 100 hours of music by the School Certificate in Year 10. This instruction generally takes place in Years 7 and 8 of junior high school. In addition to this mandatory course, three elective general music courses are available to students. The Additional music course is most frequently scheduled for Years 9 and 10. At a senior high school level, two Higher School

Certificate music courses are on offer. Almost 30% of the students had studied the junior elective music course and 11% of the students had studied music at a senior high school level (Table 63).

Table 63: Frequency distributions for previous music classes - 1. *I studied elective music in junior high school.* 2. *I studied 2 Unit One music for the HSC.* 3. *I studied 2/3 Unit Related music for the HSC.*

	N=81	%
1. Agree	24	29.63
Undecided	2	2.47
Disagree	55	67.90
2. Agree	5	6.17
Disagree	76	93.83
3. Agree	4	4.94
Disagree	77	95.06

For the Newcastle Student Survey 1, an attempt was made to qualify parental influence by including the word "positive" in the statement *My parents/guardians had a positive influence on my attitude to music*, rather than "significant" as with the Arizona survey. In response to this item, 56.79% of the subjects felt that their parents had a positive influence on their attitude to music, while 18.52% were undecided and 24.69% disagreed (Table 64).

Table 64: Frequency distributions and percentages of parental influence - *My parents/guardians had a positive influence on my attitude to music.*

	N=81	%
Agree	46	56.79
Undecided	15	18.52
Disagree	20	24.69

### 7.3.3 Attitude to Past and Present Musical Experiences.

A large number of the subjects (70.37%) felt their primary school musical experiences had been positive (Table 65) but considerably fewer (46.91%) felt that their high school experiences with music had been positive. Of their overall experiences with formal music, only 40% of the students agreed these had been positive, while 25.93% were undecided.

Table 65: Frequency distributions and percentages for school experiences - 1. *My primary school musical experiences were positive.* 2. *My high school musical experiences were positive.* 3. *Most of my experiences with formal music classes have been positive.*

	N=81	%
1. Agree	57	70.37
Undecided	15	18.52
Disagree	16	19.75
2. Agree	38	46.91
Undecided	15	18.52
Disagree	28	34.57
3. Agree	33	40.74
Undecided	21	25.93
Disagree	27	33.33

Data from the posttest (Table 66) shows that 96.30% of the subjects felt their experiences in the CSGS135 class had been positive and 95.06% felt the instructor had positively affected their attitude to music. The remaining students nominated 'undecided' rather than 'disagree'.

Table 66: Frequency distributions and percentages for CSGS135 experience - 1. *My experiences in this music class have been positive,* 2. *My lecturer has positively affected my attitude to music.*

	N=81	%
1. Agree	78	96.30
Undecided	3	3.70
Disagree	0	0
2. Agree	77	95.06
Undecided	4	4.94
Disagree	0	0

#### 7.3.4 Musical Preferences

On the pretest item *I like music*, three of the 81 students were undecided and one student 'strongly disagreed' with the statement. These figures changed slightly on the posttest where two students remained 'undecided'. Subjects were asked to rate the following musical styles according to their preferences: pop, new age, rock, jazz, classical, folk, easy listening, ethnic and country. Each of the responses was allocated a score. If the subject rated the

style as '1', this response was given a score of '1'. Similarly, a rating of '9' received a score of '9'. A two-tailed paired *t*-test was administered to pre- and posttest scores. The only style that showed a significant posttest loss was "country" with a *t*-score of -3.66 at the  $p = .0005$ . The scores were tallied in order to gain an overall score for each style and determine a ranking of preference, the results of which appear in Table 67. Despite the fact that only one significant change was found, it is still interesting that the order of preference changed slightly, and that pop, rock, easy listening and jazz remained stable. Classical was consistently ranked in the middle of the students' preferences.

Table 67: Pre- and posttest ratings for style preference.

RATING	PRETEST	POSTTEST
1	ROCK	171
2	POP	186
3	EASY LISTENING	274
4	JAZZ	395
5	NEW AGE	415
6	CLASSICAL	422
7	COUNTRY	573
8	FOLK	532
9	ETHNIC	635

### 7.3.5 Listening Habits

The results of the items related to the subjects' 'listening habits' are shown in Table 68. On the pretest, 70.07% of the subjects noted that they listen to recorded music everyday and this rose to 77.78% on the posttest. On the posttest, 23.46% of students frequently listen to live music. These figures do not quite correlate with the responses to the item, *I attend concerts*, where 14.82% of the subjects nominated 'frequently'. The strong live music scene in Newcastle hotels and clubs that may not be viewed as a concert per se could account for this difference. Only 2.47% (pre- and posttest) of students never watch music video. On the posttest, 96.30% of the subjects said they sang along with recordings.

Table 68: Frequency distributions and percentages for listening habits- 1. *I listen to recorded music*, 2. *I often sing along with recordings*, 3. *I listen to live music*, 4. *I watch music video*.

	PRE		POST	
	n = 81	%	n = 81	%
1. Everyday	60	74.07	63	77.78
Frequently	20	24.69	17	20.99
Occasional	1	1.24	1	1.24
Never	0	0	0	0
2. Agree	73	90.12	78	96.30
Undecided	4	4.94	2	2.47
Disagree	4	4.94	1	1.24
3. Frequently	17	20.99	19	23.46
Occasional	61	75.31	61	75.31
Never	3	3.70	1	1.24
4. Frequently	21	25.95	18	22.22
Occasional	58	71.61	61	75.31
Never	2	2.47	2	2.47

Although the listening report requirement may account for the effect, there was a slight increase in posttest concert attendance figures but significant differences did not occur in the groups. Table 69 presents pre- and posttest frequency distributions that show the slight shifts.

Table 69: Frequency distributions pre- and posttest for concert attendance- 1. *I attend concerts*, 2. *I have attended rock concerts*, 3. *I have attended jazz concerts*, 4. *I have attended classical concerts*.

	PRE		POST	
	n = 81	%	n = 81	%
1. Frequently	11	13.58	12	14.82
Occasional	60	74.07	64	79.01
Never	10	12.35	5	6.17
2. Frequently	17	20.99	17	20.99
Occasion	53	65.43	56	69.14
Never	11	13.58	8	9.88
3. Frequently	3	3.70	1	1.24
Occasional	33	40.74	41	50.62
Never	45	55.56	39	48.15
4. Frequently	2	2.47	1	1.24
Occasional	34	41.98	36	44.44
Never	45	55.56	44	54.32

Table 70 shows the frequency distribution of two items: *I attend concerts* from the pretest and *I will continue to attend concerts* from the posttest. A *t*-test on the item *I attend concerts* revealed a significant posttest gain with a *t*-score = 5.23 at the *p* = .0001 level.

Table 70: Future concert attendance- 1. *I attend concerts* - pretest; 2. *I will continue to attend concerts* - posttest.

	N=81	%
1. Frequently	11	13.58
Occasionally	60	74.07
Never	10	12.35
2. Frequently	29	35.80
Occasionally	52	64.20
Never	0	0

### 7.3.6 Perception of Musical Literacy.

As was expected, there was a significant difference between the pre- and posttest perceptions of musical literacy. The reliability coefficient (Cronbach's alpha) for the music literacy scale was 0.92. The five questions<sup>2</sup> relating to musical literacy were combined and a two-tailed paired *t*-test administered, the results of which are displayed in Table 71. 'Strongly agree' was allocated the value of '1' to 'strongly disagree' which was designated a '5'. The overall *t* value for the group was 15.12 ( $p = .0001$ ).

Table 71: Musical literacy - pre- and posttest means, standard deviations, and *t* values.

TEST	mean	SD	<i>t</i> <i>p</i>
PRE	236.33	22.24	15.13
POST	162.50	25.20	.0001

There was a significant gain on the item, *I can play a musical instrument* showing that the students who had not previously played an instrument now perceived they could despite the fundamental nature of and the time constraints related to the recorder tuition they received (Table 72).

<sup>2</sup> These five items were *Music reading is a complete mystery to me; I can work out the names of any notes in the treble clef; I can work out the names of any notes in the bass clef; I can work out the timing of simple rhythms from their notation; I can play a musical instrument.*

Table 72: *I can play a musical instrument* - pre- and posttest means, standard deviations, and *t* values.

TEST	mean	SD	<i>t</i> <i>p</i>
PRE	2.86	1.54	6.55
POST	1.94	.91	.0001

Although the figures in Table 73 show that the subjects generally agreed that they wished to know more about music, the strength of the agreement dropped slightly from pretest to posttest, perhaps indicating some students felt they had gained enough musical knowledge for their needs.

Table 73: *I would like to know more about music* - pre- and posttest means, standard deviations, and *t* values.

TEST	mean	SD	<i>t</i> <i>p</i>
PRE	1.77	.71	-.95
POST	1.84	.64	.35

The result on the item, *I would like to learn a (another) instrument*, showed that 81.48% of the subjects agreed, 44.44% of them 'strongly'. A total of 54.32% of the subjects agreed that they would like to continue playing the recorder, 29.63% were undecided and 16.05% disagreed. It would seem that although a little more than half of the students nominated they would like to continue playing the recorder, the students, overall, were not negative towards the notion of playing an instrument per se.

A repeated measures MANOVA compared those students who had previous music instruction with their perceptions of their musical literacy on the pre- and posttest (Appendix 7). It was not surprising that those students with previous music instruction perceived themselves to be more musically literate ( $p < .0000$ ) than those without, but the posttest results showed significant differences between pre- and posttest perceptions in both groups ( $p < .0000$ ). The significant difference between the two groups that was evident at the beginning of the course was maintained in the posttest results. Although these results

seem to highlight the logical conclusion that previous music instruction would result in those students perceiving themselves to be musically literate, there was, nevertheless, a significant increase in this perception as a result of the Music Fundamentals course.

### 7.3.7 Perceptions of Composition

In relation to creating their own music, 25.93% of these Newcastle subjects had had experience prior to the course. This figure is similar to the number of students who had studied elective music at high school. There was a significant overall change in the posttest, ( $t = 10.70$ ,  $p = .0001$ ), indicating that the subjects had viewed the creative activities used in class, no matter how simple, as 'creating their own music' (Table 74). It was revealed in the Preliminary study (Arizona) that prior to the Music Fundamentals course, the students had perceived composition as being beyond their capability. Composition is an integral part of music education and, under the title of 'organising sound', makes up one third of the mandatory NSW Music K - 6 Syllabus so it was critical that the Newcastle students have experience creating music.

Table 74: Composition experience - pre- and posttest means, standard deviations, and t values. *I have had some experience creating my own music.*

TEST	mean	SD	$t$ $p$
PRE	3.73	1.42	10.70
POST	2.05	.92	.0001

When the items, *Composing gives important insight into music*, *Creative activities are essential in learning music*, and *Composing music is only possible after a great deal of music instruction* were combined, there was a significant gain in the group (Table 75). The third item in this grouping was important because if the students believe, as do many music educators, that composition is an elitist activity and only possible for those with "talent" and considerable musical background, they would be unlikely to engage children in the organising sound activities in the Syllabus.



Table 75: Attitude to composing- pre- and posttest means, standard deviations, and t values

TEST	mean	SD	$t$ $p$
PRE	198.33	47.43	4.60
POST	157.67	32.53	.04

### 7.3.8 Attitudes to and Beliefs About the Place of Music in the Curriculum

The reliability coefficient for the attitudes to and beliefs about music education scale was 0.56 that, again, did not reflect Lewis' reported 0.93 for the same scale. There was a significant posttest gain in the subjects' attitude to the place of music in the curriculum when the nine items in this category were examined (Table 76) showing that the students' perceived music to be a more important part of the curriculum as a result of the course.

Table 76: Place of music in the curriculum- pre- and posttest means, standard deviations, and t values.

TEST	mean	SD	$t$ $p$
PRE	155.71	34.45	4.04
POST	139.86	28.13	.0068

A repeated measures MANOVA was conducted that examined the influence of parents, previous music instruction, having studied elective music at high school, and the nature of primary and high school music experiences on the students' attitudes and beliefs about music education. Both the students who had studied elective music at high school and those who had not, showed significantly more positive attitudes ( $p < .0000$ ) towards music education as a result of the Music Fundamentals course. There was also a significant difference between the two groups ( $p < .002$ ), those with an elective music high school background having a more positive attitude to music education. The two items where the greatest differences occurred were *Musical ability is inherited not learned* and *Public schools*

*should be responsible mainly for academic education, not 'aesthetic' education.* When the groups with and without previous music instruction (that would take also into account studio instrumental teaching), were compared in the same way, there was no significant difference between the groups but there was a significant difference between the pre- and posttest results for both groups ( $p < .0000$ ). As with the previous comparison, the greatest pre- and posttest differences occurred on the same two items ( $p < .0000$ ). This pattern was repeated when those students who nominated their parents as having a positive influence on their attitude to music were compared with those students who felt their parents had a negative influence.

These results would imply that studying elective music at high school and the positive or negative effect of parents on musical attitude have a significant affect on students' ultimate attitude to the place of music in the curriculum. In particular, with a negative parental influence, students are more inclined to view musical ability as inherited rather than learned.

### 7.3.9 Confidence to Teach Music

#### *Relative Confidence About Teaching Music and Various Other Primary School Subjects*

Primary school teaching subjects were ranked 1 - 9 according to the subjects' confidence about teaching them in the primary school, '1' indicating the subject that the student felt most confident about. Thus, in the pretest and over all the sections, art was ranked at an average of 5.00, that is, it was rated most frequently at '5'. There was a significant increase in students' relative confidence to teach music (Table 77) and the change in music's position in the subject rankings is shown in Table 78. Social Science, in contrast, was ranked lower in the posttest. Mills (1989) noted in her study of a music methods class in England, that when she ranked the eight (in her case) subjects according to the number of students who claimed the least confidence in them, the subjects came out in precisely the same order from the pre- and posttest. The same is obviously not true for the data in this study.

Table 77: Confidence to teach music- pre- and posttest means, standard deviations and *t* values

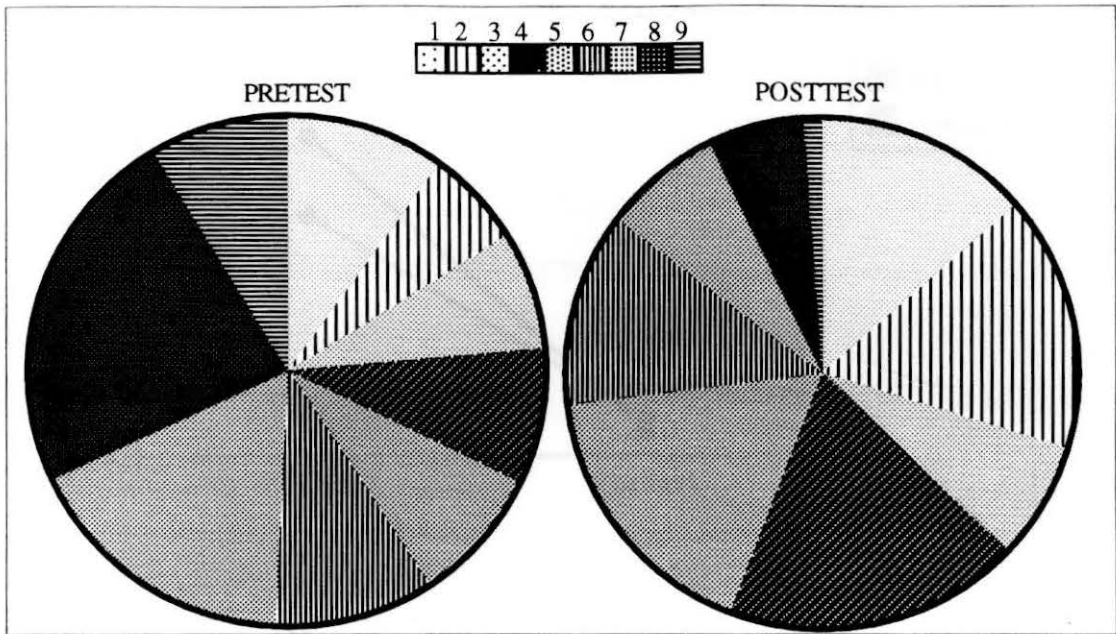
TEST	mean	SD	<i>t</i> <i>p</i>
PRE	5.68	2.53	7.34
POST	4.15	2.15	.0001

Table 78: Overall rank of each subject.

RANK	PRE	POST
	SOCIAL	
1	SCIENCE 498	MUSIC 474
2	MATHS 485	PE 449
3	PE 445	SOCIAL SCIENCE 442
4	LANGUAGE 425	MATHS 437
5	DRAMA 409	DRAMA 435
6	ART 404	ART 407
7	SCIENCE 372	LANGUAGE 369
8	MUSIC 350	DANCE 351
9	DANCE 297	SCIENCE 325

Figure 18 shows the distributions of music rankings for the group on the pre- and posttest. Over half the students ranked their confidence to teach music at '4' or above on the posttest and the '8' and '9' ranks were reduced considerably.

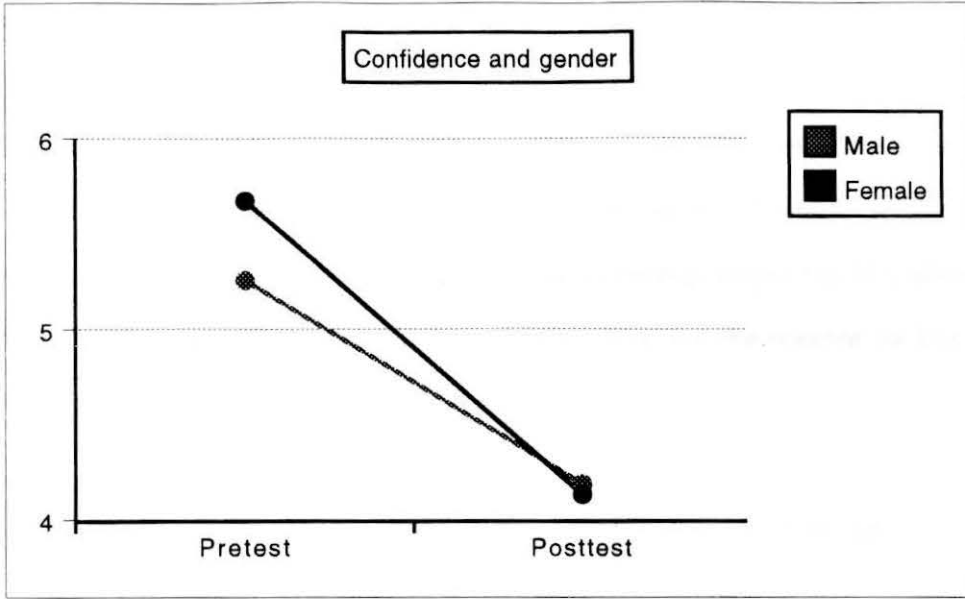
Figure 18: Pre- and posttest rankings of confidence to teach music (N=81)



An analysis of variance was conducted which compared demographic information and various items with the students' confidence to teach music on both the pre- and posttest. For the purposes of this analysis those subjects who nominated 'undecided' were omitted. All the tables relating to this analysis are contained in Appendix 7. The y-axis in the figures shows the average ranking of music in relation to other primary school subjects so that an increase in confidence is indicated by descending rather than ascending slope.

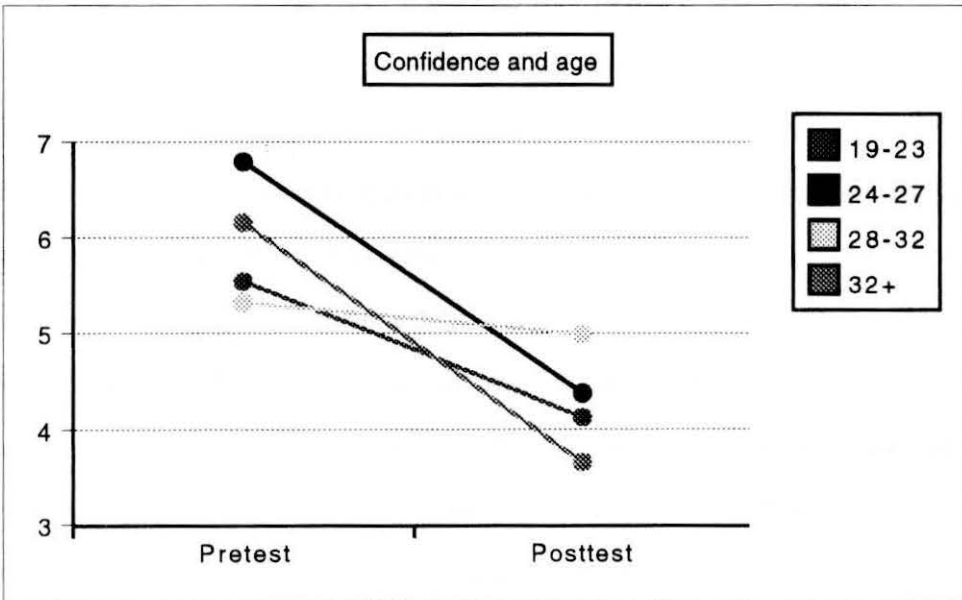
Fifteen of the 81 subjects were male and the slight difference between male and female confidence to teach music at the beginning of the course was not evident on the posttest. (Figure 19). The females were slightly less confident to teach music at the beginning of the semester than the males.

Figure 19: Comparison of confidence and gender



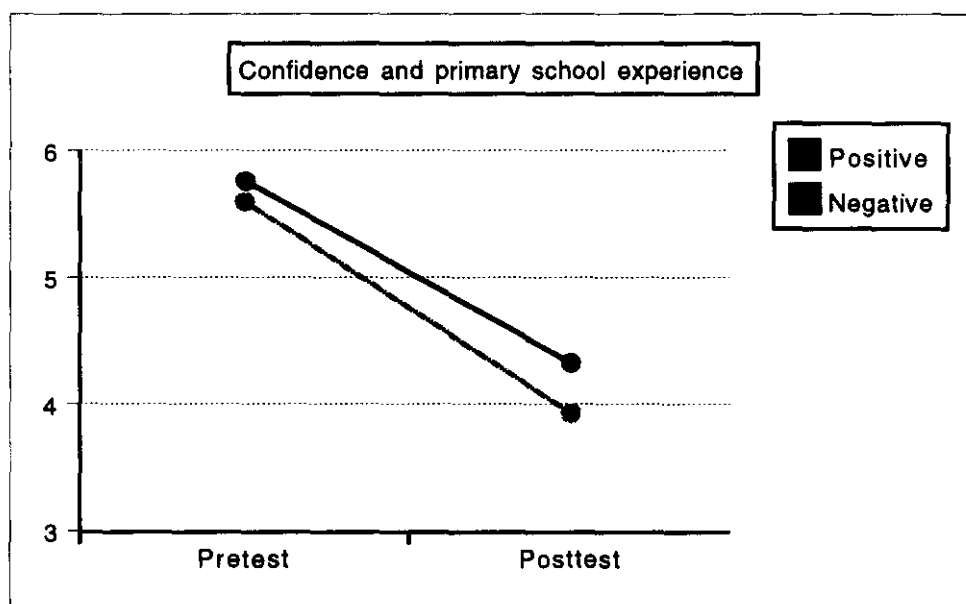
In relation to confidence and age, the 24 to 27 and the 32+ groups showed the greatest increase in confidence over the semester and these brackets were also the least confident at the beginning of the course (Figure 20). The 28-32 year olds displayed the greatest confidence on the pretest, the least increase in confidence and were the least confident on the posttest but it must be noted that there were only three subjects in this category.

Figure 20: Comparison of confidence and age



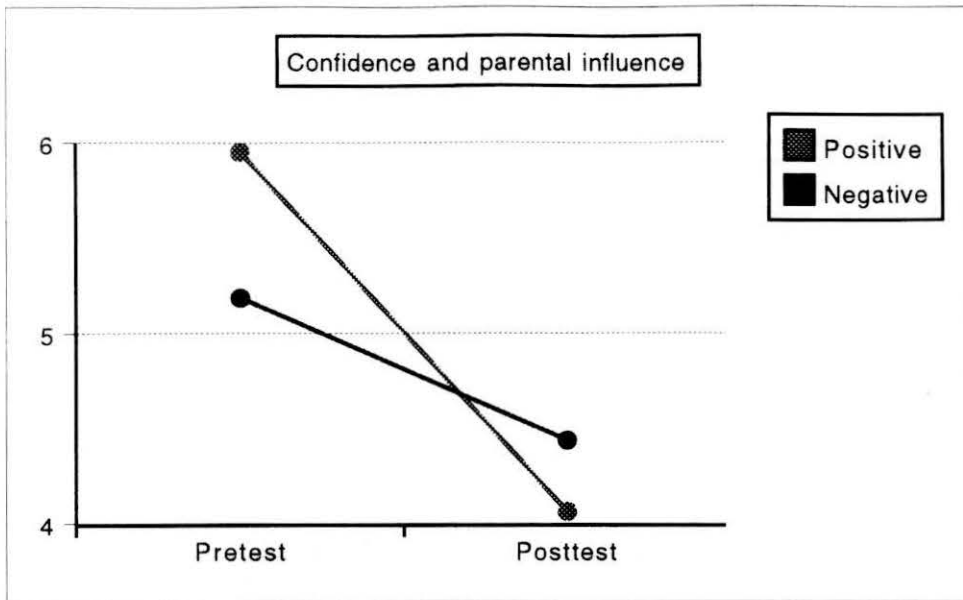
A comparison of the groups that nominated their primary school musical experiences as either positive or negative showed little difference between the confidence levels on either the pre- or posttests (Figure 21). These observations were also true for comparisons of positive and negative high school musical experiences, with and without previous music instruction, and with and without elective music at high school. These findings appear to point to the fact that studying elective general music at the high school has little effect on the students' confidence to teach music at the Primary level but the reasons for this lack of confidence are not clear.

Figure 21: Comparison of confidence and primary school musical experiences



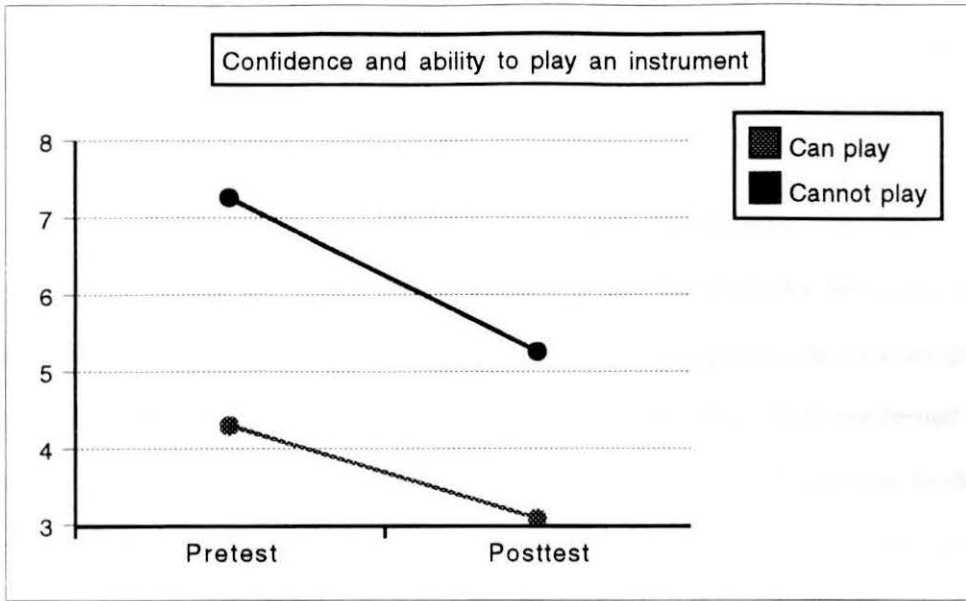
Those students who nominated their parent having a positive influence on their attitude to music were less confident at the beginning of the course than those students who felt their parents had had a negative influence (Figure 22). The former group showed a larger increase in confidence than the latter for no apparent reason. This figure shows an interaction between parental influence and the treatment. That is, those who had a positive parental influence benefited more from the course in terms of increased confidence than those whose parents were a negative influence on their attitude towards music.

Figure 22: Comparison of confidence and parental influence



The findings displayed in Figure 23 that show that those students with an ability to play an instrument at the beginning of the course had greater confidence to teach music, reflect the results of comparing the music reading items and confidence. Those students with reading ability were more confident at the beginning of the semester but nevertheless showed an increase in confidence comparable with that of the students with no musical skills. This would imply that although students may come to a Music Fundamentals course already possessing certain of the skills and knowledge to be covered during the course, they are not necessarily highly confident to teach music and it is possible to increase their confidence.

Figure 23: Comparison of confidence and ability to play an instrument.



*Confidence and Comfort Level Teaching Various Primary Classroom Musical Activities*

This section related to the items *How comfortable would you feel singing with your children? How comfortable would you feel teaching a music listening lesson to your class? How comfortable would you feel discussing musical concepts with your class? How comfortable would you feel teaching creative activities? and How comfortable would you feel playing musical games with your class?* The reliability coefficient (Cronbach's alpha) for the comfort scale was 0.73 that was somewhat lower than Lewis' 0.98 for the same scale. Each response of 'very comfortable' was given a score of '1' down to a response of 'very uncomfortable' being given a score of '5'. Pre- and posttest tallies for each group and the groups combined were calculated and a paired *t*-test administered. In Group 2 there was a significant posttest mean gain in comfort level and while Group 1 remained fairly stable, there was an large difference between the pre- and posttest standard deviations (Table 77). This would seem to indicate that those students who had nominated 'uncomfortable' or 'very uncomfortable' on the pretest had an increase in confidence.



Table 79: Comfort level - pre- and posttest means, standard deviations, and *t* values

TEST	mean	SD	<i>t</i> <i>p</i>
PRE	3.34	176.40	2.15
POST	148.40	21.43	.0983

In contrast, Lewis (1991) found that all of the comfort items were significant, three at the  $p=.001$  and one at the  $p=.05$  levels, indicating that the students felt more comfortable engaging in the classroom activities of singing, listening, playing musical games, and discussing musical concepts, but it should be noted that Lewis' study concerned a methods class. Although the Newcastle instructor may have served as a teaching model, specific teaching methodology is not addressed in the course content of this Music Fundamentals course. Nevertheless, it is possible, as the data indicates, to positively affect comfort levels.

The repeated measures MANOVA that compared previous music instruction with perceptions of musical literacy showed significant perceptual differences ( $p < .0000$ ) between those students with and without previous music instruction. In the case of previous music instruction compared with the comfort levels items, no significant differences between the two groups were evident. The significant difference between general pre- and posttest levels of comfort for the whole group was supported.

### 7.3.10 Instructor Rating

The teacher evaluations were highly consistent between the groups. The lecturer was rated between "excellent" and "very good" by 100% of the students, 82.75% rating her as excellent. The entire student group also found the lecturer always encouraging and only 4.94% agreed with the statement *At times my instructor was negative about my efforts*.

## 7.4 Discussion of results

This section considers the data in relation to the six questions the study sought to answer and these questions will be dealt with in turn.

*1. Is there a significant gain in student confidence to teach music as a result of a Music Fundamentals course?*

There was a significant gain in confidence to teach music between the pre-and posttest results when the students were asked to rank Primary school subjects according to how confident they felt teaching them as shown in Tables 77 and 78. This gain occurred across all three classes indicating that increased student confidence is achievable through a Music Fundamentals course. Although it may seem inevitable that these students would feel more confident about teaching music after a semester of music instruction, it should be noted that this Music Fundamentals course was concerned with the development of basic musical competencies and did not include Music Methods that is scheduled in the fourth year of the students' degree.

It would seem that a Music Fundamentals course can affect a gain in confidence to teach music and this gain is associated with both music in relation to other subjects taught at the Primary school level as well as comfort levels with specific musical activities. In addition, the relatively high comfort levels indicated on the pretest should be noted. For example, despite the majority of subjects recording on the pretest that they had little experience with creating their own music, they nevertheless registered fairly high comfort levels with engaging children in creative activities on the same test.

*3. Are there any changes in students' musical preferences as a result of a Music Fundamentals course?*

There was little change in the students' musical preferences (Table 67) on the posttest except for 'country' that showed a significant posttest loss. The musical styles of rock, pop, easy listening and jazz ranked consistently as '1' to '4' respectively on both the pre- and posttests, and classical moved from a rank of '6' to '5' on the posttest. There is no apparent reason for this change unless the students' exposure to the other musical styles throughout the semester meant that their preferences shifted enough for country to show a significantly lower ranking. It may be that the shift upwards of classical could have been due to the exposure to this style during the class and this positive shift affected the posttest place of country.

*4. Are there any significant differences in students' perceptions of their musical literacy as a result of a Music Fundamentals course?*

There was significant positive gain ( $t = 15.13, p = .0001$ ) across all subjects in their perceptions of musical literacy as shown in Table 71 showing that the one semester Music Fundamentals course is sufficient time to effect a change of this type. These students gained their knowledge of music reading through playing recorder and composition, and were not exposed to notational concepts without corresponding practical involvement.

*5. Are there any significant differences in students' perceptions of composition as a result of a Music Fundamentals course?*

The sample displayed significant positive posttest gain on the item *I have had some experience creating my own music* (Table 74) even though 25.93% of the subjects had experience creating their own music prior to the course. There was also a significant posttest gain over the three items that made up the category of 'perceptions of composing' (Table 75). It was critical that these students perceive composition as accessible because one third of the *NSW K - 6 Music Syllabus and Support Statements* (1984) is related to composition

and it was believed that without their own involvement in such activities, these preservice teachers would be unlikely to involve their children in composition.

*6. Are there any significant changes in students' attitudes to and beliefs about the place of music in the curriculum as a result of a Music Fundamentals course?*

There was a significant posttest gain in positive attitudes to and beliefs about the place of music in the curriculum as a result of the Music Fundamentals course (Table 76). This gain occurred despite there generally being a positive attitude to music at the beginning of the course.

*7. What are the beliefs students hold about past and present musical experiences?*

It was found that the majority of the students felt their Primary school experiences had been positive (70.37%) but only 46.91% felt the same about their high school experiences (Table 65). Only 40.74% agreed their formal music experiences had been positive, while 25.93% were 'undecided'. It could be speculated that the students' most recent formal music experiences (high school) were more likely to influence their response to this item than earlier Primary experiences. At the same time, it is difficult to speculate on reasons why so many students were undecided on whether these experiences had been positive or negative unless these experiences were a mixture of both or neither outstanding nor poor in which case a decision was difficult.

There was also evidence in this section that studying elective music at high school and the positive or negative effect of parents on musical attitude have a significant affect on students' ultimate attitude to the place of music in the curriculum. In particular, with a negative parental influence, students are more inclined to view musical ability as inherited rather than learned.

In terms of their most recent formal musical experiences, 96.30% of all the students agreed that the Musical Fundamentals course had been a positive experience (Table 66). No students disagreed with the statement, and the three students who nominated 'undecided' accounted for the remainder. These figures were also reflected on the item, *My 360 instructor has positively affected my attitude to music* with four students remaining 'undecided' but none disagreeing.

## 7.5 Conclusions

It would appear that groundwork is laid in Music Fundamentals courses that may affect student attitudes towards teaching music in the Primary classroom. The integrated method of instruction used in the Arizona study was also effective in the Newcastle setting indicating that the third hypothesis, *The particular teaching model found to be the most successful in Arizona would also be successful in another setting* can be accepted. Students' musical preferences do not appear to change significantly as a result of a Music Fundamentals course and the rankings remained fairly stable with the exception of 'country'. Students' perceptions of composing change significantly in class as a result of a Music Fundamentals course.

For the most part, students entering the Music Fundamentals course have a highly positive attitude to the place of music in the Primary curriculum and this attitude does become more positive as a result of the course. The majority of these students also regard their Primary school experiences in a positive way but high school and formal music experiences are much less favourably viewed than the Primary experiences. An overwhelming majority of the students agreed that the Music Fundamentals course and that the instructor had positively affected their attitude to music, and the few who did not agree, nominated 'undecided' rather than 'disagree'.

It should also be noted that the students have a greater musical background than sometimes assumed by instructors, the researcher included. Over 70% of the students in this study had some previous experience playing an instrument. Although the level of expertise attained was not assessed, the influence of this factor is worthy of further examination, especially as the most frequently reported negative musical experience in the Preliminary study was that with the instrumental instructor.

## CHAPTER 8: A COMPARISON OF THE ARIZONA AND NEWCASTLE STUDIES

Chapters 6 and 7 described the two studies that took place at the Universities of Arizona and Newcastle. This Chapter will compare the data from those two studies in each of the ten categories used in the Student Surveys 1 and 2:

- demographic information,
- musical background,
- beliefs about past and present musical experiences,
- attitudes to and beliefs about music education,
- perceptions of musical literacy,
- confidence to teach music,
- perceptions of composition,
- instructor rating,
- listening habits, and
- musical preferences.

Only the data from Groups B and C (the two groups that were exposed to the teaching strategies related to development of confidence) from Arizona were used in this comparison. This chapter will also consider the research question, *Do different cultural settings influence the effectiveness of the course in changing students' confidence to teach music?*

### 8.1 Demographic Information

The two samples used in the studies showed slight demographic differences (Table 80). The gender and age of the two samples were similar in terms of there being many more females in the courses than males, and the majority of the students falling into the 19 - 23 age group. The Arizona sample contained about 10% more students who were older than 23 years and contained students from a variety of years in their degree, whereas all the

Newcastle students were all in the first year of their degree. This difference could mean that the Arizona sample possibly had greater exposure to general teaching methodologies that may have affected their confidence to teach. It seems, though, that apart from the 'ceiling effect' noted on the items relating to the place of music in the curriculum in the Arizona sample, few differences were noted which might be related to differences in year level.

Table 80: Frequency distributions of gender and age

	ARIZONA		NEWCASTLE	
	N	%	N	%
Students	47	100.00	81	100.00
Male	4	8.51	15	18.75
Female	43	91.49	65	81.25
Age				
19-23	31	65.96	66	82.50
24 - 27	5	10.64	5	6.25
28 +	11	23.40	9	11.11

## 8.2 Musical Background

The two samples showed similarities in the area of previous musical background with approximately 70% of both the groups agreeing they had had some previous music instruction. Table 81 shows the response to four items relating to musical background. As anticipated, there were a number of students who were undecided as to whether they could actually play a musical instrument, but over 70% in both groups agreed they had had some experience playing an instrument. It is interesting that more of the Newcastle students had sung in a choir than the Arizona students given that for the majority of school students in New South Wales, choral activities are extra curricular, whereas in many US high schools, choir is scheduled as part of class time.



Table 81: Frequency distributions for previous music instruction/experience:  
 1. *I have had some music instruction*, 2. *I can play a musical instrument*, 3. *I have had some experience playing an instrument*, 4. *I have sung in a choir*.

		ARIZONA		NEWCASTLE	
		N = 47	%	N = 81	%
1.	Agree	35	74.47	55	67.90
	Undecided	3	6.38	3	3.70
	Disagree	11	23.40	23	28.40
2.	Agree	17	36.17	40	49.38
	Undecided	6	12.77	10	12.35
	Disagree	24	51.05	31	38.27
3.	Agree	33	70.21	62	76.54
	Undecided	0	0	2	2.47
	Disagree	14	29.79	17	20.99
4.	Agree	17	36.17	53	65.43
	Undecided	0	0	1	1.24
	Disagree	20	42.55	27	33.33

In response to the item relating to parental influence on attitudes towards music, 55.32% of the Arizona students felt that their parents had a significant influence, while 21.28% were undecided and 23.40% disagreed (Table 82). This item did not qualify the significance as negative or positive and for the Newcastle survey, an attempt was made to qualify parental influence by including the word "positive" in the statement *My parents/guardians had a positive influence on my attitude to music* rather than "significant" as with the Arizona survey. In response to this item, 56.79% of the students felt that their parents had a positive influence on their attitude to music, while 18.52% were undecided and 24.69% disagreed. The breakdown of the Newcastle responses is similar to that of the Arizona sample, a small difference being 3% more of the Arizona students nominated 'undecided'.

Table 82: Frequency distributions and percentages of parental influence  
*My parents/guardians had a significant influence on my attitude to music.* (Arizona)  
*My parents/guardians had a positive influence on my attitude to music.* (Newcastle)

		ARIZONA		NEWCASTLE	
		N = 47	%	N = 81	%
	Agree	26	55.32	46	56.79
	Undecided	10	21.28	15	18.52
	Disagree	11	23.40	20	24.69

it was also apparent that many of those Newcastle students who felt their parents had a negative influence on their attitude to music believed musical ability to be inherited rather than learned in the pretest.

### 8.3 Attitudes to Past and Present Musical Experiences

A large number of the students felt their primary school musical experiences had been positive (Table 83). Fewer of the Arizona students felt that their general experiences with formal music, which would also include high school and college, had been positive. Similarly fewer of the Newcastle students felt that their high school experiences with music had been positive and of their overall experiences with formal music, only 40% of the students agreed these had been positive while 25.93% were undecided. The greater negativity about the high school experiences might have been effected by these experiences being much more recent in the students' memories than Primary experiences. It is also not surprising that these students might regard their Primary experiences as positive when they had chosen to become Primary rather than secondary teachers given that school experiences might affect career choice.

Table 83: Frequency distributions and percentages for elementary school experience -  
 1. *My elementary/primary school musical experiences were positive.*  
 2. *My high school musical experiences were positive. (Newcastle only)*  
 3. *Most of my experiences with formal music classes have been positive.*

	ARIZONA		NEWCASTLE	
	N = 47	%	N = 81	%
1. Agree	36	76.60	57	70.37
Undecided	6	12.77	15	18.52
Disagree	5	19.15	16	19.75
2. Agree	-	-	38	46.91
Undecided	-	-	15	18.52
Disagree	-	-	28	34.57
3. Agree	27	57.45	33	40.74
Undecided	11	23.40	21	25.93
Disagree	9	19.15	27	33.33

The posttest showed that 97.87% of the Arizona students felt their experience with the Music Fundamentals class had been positive and 93.61% felt the instructor had positively affected their attitude to music (Table 84). The Newcastle posttest data showed that 96.30% of the Newcastle students also felt their experiences in the Music Fundamentals class had been positive (Table 84) and 95.06% felt the instructor had positively affected their attitude to music. It would appear that the students in both samples responded very positively to the courses and that it is possible, according to the students, for the instructors to have a positive affect on their attitude to music.

Table 84: Frequency distributions and percentages for this class experience

	ARIZONA		NEWCASTLE	
	n= 47	%	N = 81	%
1. Agree	46	97.87	78	96.30
Undecided	0	0	3	3.70
Disagree	1	2.13	0	0
2. Agree	44	93.61	77	95.06
Undecided	2	4.26	4	4.94
Disagree	1	2.13	0	0

#### 8.4 Perception of Musical Literacy

Both samples displayed a significant posttest gain in the category of musical literacy as a result of the Music Fundamentals course (Tables 47 and 71) and a significant gain on the item, *I can play a musical instrument* (Tables 48 and 72) showing that the students that had not previously played an instrument now perceived they could despite the fundamental nature of and the time constraints related to instrumental tuition they received. It may seem almost trite to consider whether the students perceived themselves as more musically literate at the end of a Music Fundamentals course, one of the aims of which was to develop musical competencies, but students' perceptions of their musical literacy can affect their confidence to teach. As Perrott (1985) noted, actual lack of ability and *perceived* lack of ability both affected Primary generalists' confidence to teach music. The strength of the

students' agreement on the musical literacy items would point to them feeling confident and secure in their ability to read and perform music at this basic level.

### 8.5 Attitudes to and Beliefs About Music Education

Although there was a slight gain in the overall group mean there was little change in the Arizona students' attitude to the importance of music in the curriculum when the seven items in this category were combined (Table 85). As noted earlier, there was a 'ceiling effect' evident in the Arizona pretest. In the raw data the students displayed an overall positive attitude to the place of music in the curriculum at the beginning of the course. Even though for many of the students, school musical experiences had been negative, they nevertheless believed music education to be important in the Primary curriculum. For the Newcastle sample on the same item, however, there was a significant posttest gain .

Table 85: Place of music in the curriculum- pre- and posttest means, standard deviations, and t values

TEST	ARIZONA			NEWCASTLE		
	Mean	SD	<i>t</i> <i>p</i>	Mean	SD	<i>t</i> <i>p</i>
PRE	40.67	11.21	.91	155.71	34.45	4.04
POST	39.00	7.57	.39	139.86	28.13	.0068

### 8.6 Confidence to Teach Music

A selection of Primary teaching subjects were ranked 1 - 9 according to the students' confidence to teach them in the primary classroom, '1' indicating the subject that the student felt most confident about. Music changed significantly in both the Arizona (Table 56) and Newcastle (Table 77) samples, indicating that the students felt more confident about teaching music after this Music Fundamentals course. In contrast, drama was ranked significantly lower on the posttest by the Arizona sample and for the Newcastle sample, social science was ranked significantly lower in the posttest.

In the Newcastle sample, music moved from a place of '8' to '3' in Group 1, six places from '7' to '1' in Group 2, and from '7' to '3' in Group 3. When the whole group rankings were calculated, music ranked number one on the posttest. PE and drama were ranked higher than previously, while science was ranked considerably lower in the Newcastle sample than in the Arizona sample (Table 86). Although these differences are interesting, great importance cannot be attached to the rankings other than music as there are many variables that may have influenced choices. Nevertheless, some of the difference between the samples might be accounted for by the inexperience of the Newcastle sample or, conversely, the experience of the Arizona sample. Groups 1 and 2 of the Newcastle sample completed the pretest in the first week of their degree course. It could be speculated that the Arizona sample, having a greater mixture of teacher education experience, may have had a clearer idea of what they did and did not feel confident to teach.

Table 86: Arizona and Newcastle pre- and posttest whole sample subject rankings

RANKING	ARIZONA		NEWCASTLE	
	PRETEST	POSTTEST	PRETEST	POSTTEST
1	Language	Language/Math	Social Science	Music
2	Math	-	Maths	PE
3	Social Science	Social Science/Music	PE	Social Science
4	Science	-	Language	Maths
5	PE	PE	Drama	Drama
6	Art	Science	Art	Art
7	Music	Art	Science	Language
8	Drama	Dance	Music	Dance
9	Dance	Drama	Dance	Science

As mentioned earlier, in the Mills (1989) study, the subjects came out in precisely the same order from the pre- and posttest in a Music Methods class. Although the same is not true for the data in this study, in the Arizona sample the subject means for language, maths and social science remained relatively stable in comparison to the arts. The question arises about whether Mills assumed that by gaining knowledge of music teaching methods the students in her study would automatically gain confidence to teach. If the students do not have confidence in their musical ability and knowledge, it would seem unlikely that being shown *how to teach music* would have much effect on their teaching confidence.

Both the Arizona and Newcastle samples showed a significant increase in their confidence to teach music relative to other subjects. Figures 24 and 25 show the samples' distributions of rankings of music on the pre- and posttests. Approximately half of the two groups ranked music above '6' and more of the Newcastle sample placed music at '1' than their Arizona counterparts. There was a considerable shift in rankings in both samples on the posttest and none of the Arizona students ranked music below '8' on the posttest. More of the Newcastle students ranked music at '1' or '2' and somewhat more Arizona students kept their rankings above '6'.

Figure 24: Pretest rankings of confidence to teach music

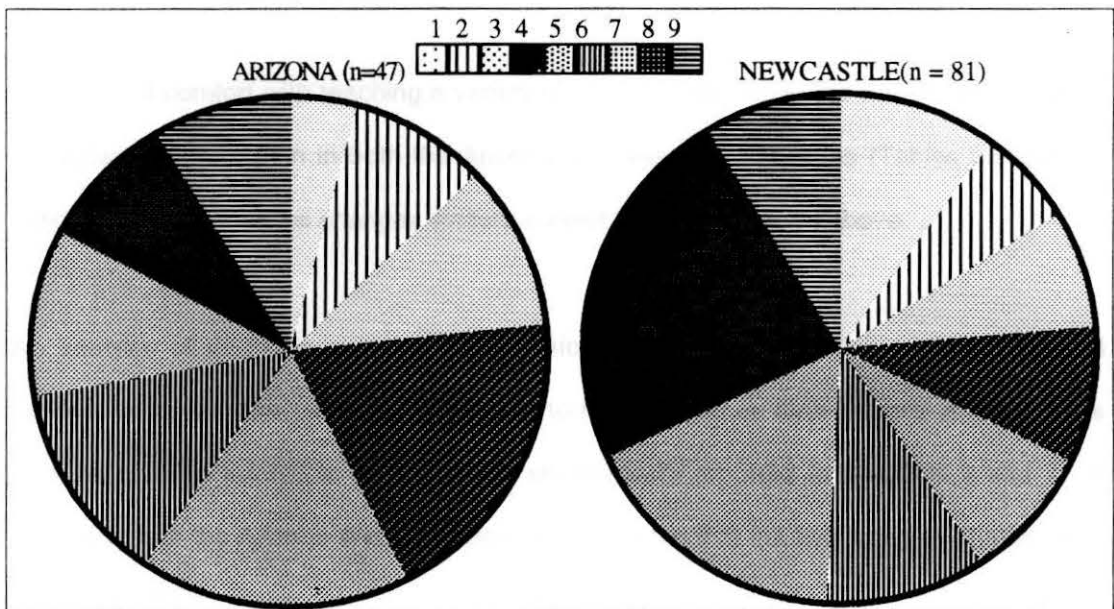
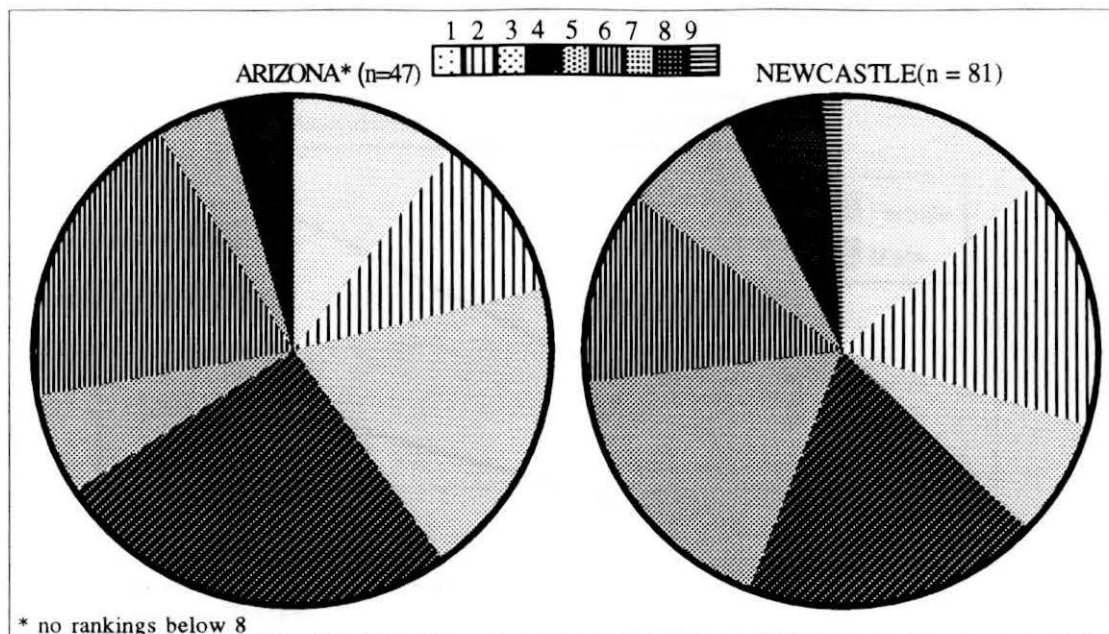


Figure 25: Posttest rankings of confidence to teach music



The level of comfort with teaching a variety of musical activities in the classroom showed a significant posttest gain in both the Arizona and Newcastle samples (Tables 56 and 77) indicating support for the changes evident subject rankings outlined above.

An analysis of variance was conducted which compared demographic information and various items with the students' confidence to teach music on both the pre- and posttests and the findings related to the individual studies were reported in Chapters 6 and 7. A comparison of the Arizona and Newcastle data revealed that the two samples shared more similarities than differences (Figures 26 and 27). There was little difference between the male and female students in the Newcastle samples in terms of pre- and posttest confidence and both categories shared a similar increase in confidence. There was a greater difference between the males and females in the Arizona sample with the males sharing a lower confidence level overall. It must be noted, however, that there were only two males in the sample of 47 while there were 15 males in the Newcastle sample of 81.

Figure 26: Comparison of confidence and gender - Arizona

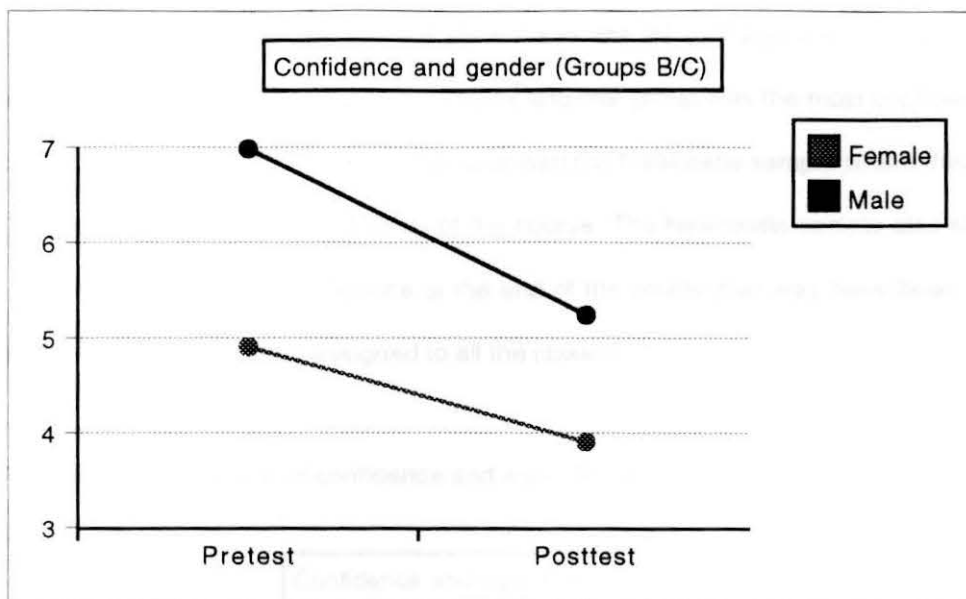
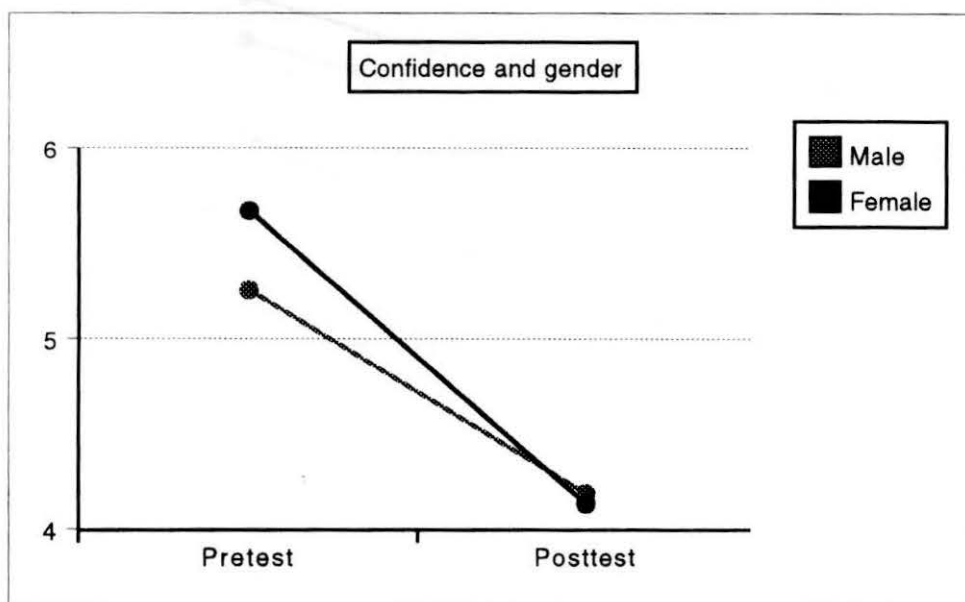


Figure 27: Comparison of confidence and gender - Newcastle



An examination of confidence and age showed the Arizona sample to be slightly more confident at the beginning of the course but there was also a greater number in the upper three age groups than in the Newcastle sample that might account for this greater confidence (Figures 28 and 29). In both samples there were only very small gains in the confidence of the 28 - 32 age bracket but reasons for this occurring are not apparent. Both



samples' 32+ age brackets showed larger increases in confidence, with quite a dramatic increase in the Newcastle sample, so it is difficult to speculate about what influence age played in these differences. On the other hand, the 24 - 27 age bracket displayed similar increases in confidence in the two samples and this group was the most confident overall in the Arizona sample. This was not the case with the Newcastle sample where this group was the least confident at the beginning of the course. The Newcastle sample also showed less diversity in the level of confidence at the end of the course that may have been affected by the same instructor being assigned to all the classes.

Figure 28: Comparison of confidence and age - Arizona

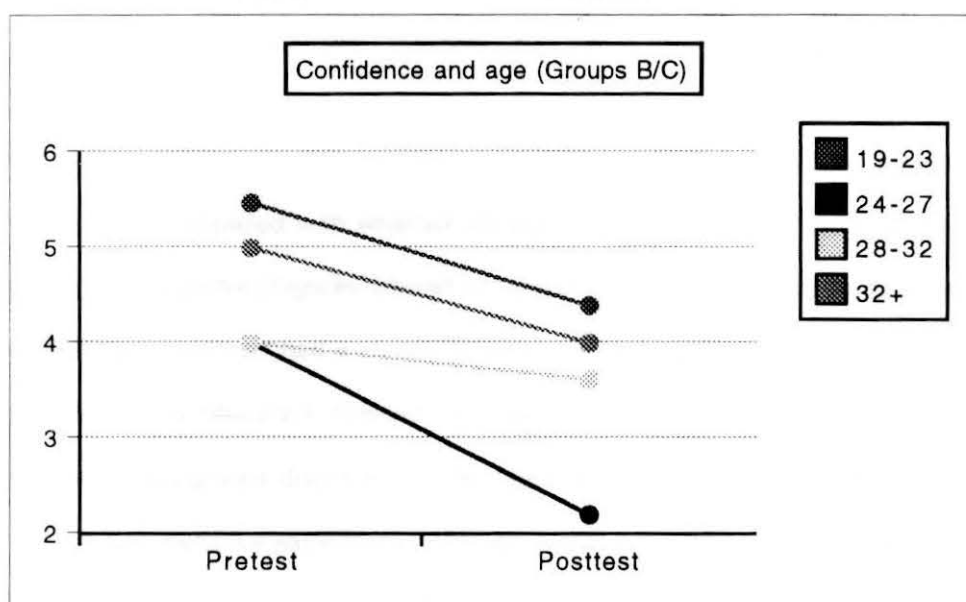
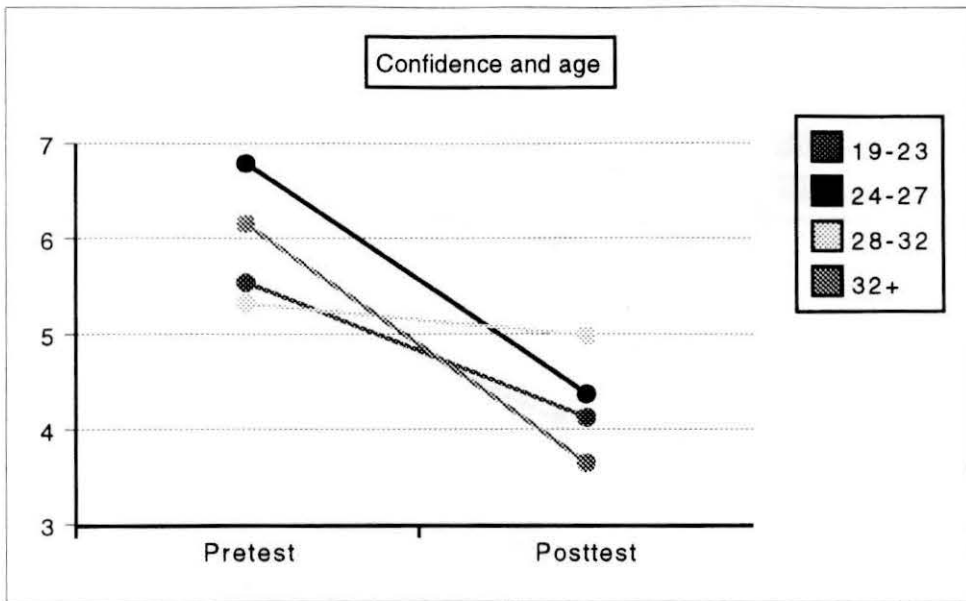


Figure 29: Comparison of confidence and age - Newcastle



Confidence compared with whether students' Primary school musical experiences were positive or negative (Figures 30 and 31) showed that in both samples those students with negative experiences had a slightly lower confidence to teach music on both the pre- and posttests. This difference, however, was very small in the case of the Newcastle sample in which the two groups displayed similar gains in confidence. Those students in the Arizona sample with negative experiences showed only a small gain in confidence when compared with the other three groups. In this case, it seems there is some support for Kritzmire's (1991) suggestion that the nature of Primary school musical experiences may have some effect on future confidence or inclination to teach music but the differences in the Newcastle data too small to confidently make assertions about this relationship.

Figure 30: Comparison of confidence and elementary school experiences - Arizona

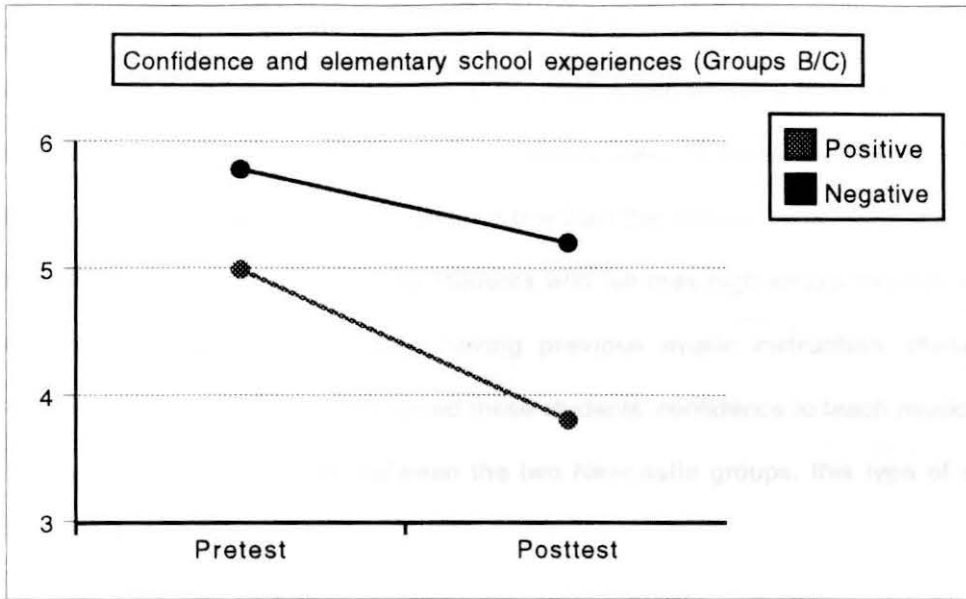
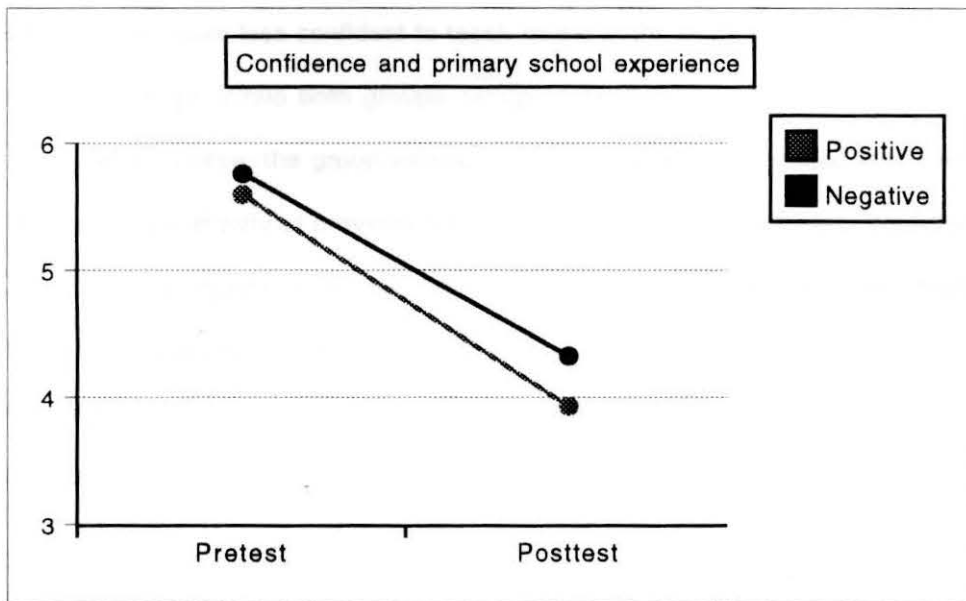


Figure 31: Comparison of confidence and Primary school experiences - Newcastle



A comparison confidence and previous music instruction in the two samples revealed some curious differences (Figures 32 and 33). It seems logical that those students without previous music instruction would be the least confident to teach music at the beginning of the course and this assumption is born out by the Arizona sample. These students also showed a greater increase of confidence as a result of the course. Although there is only a

slight difference between those students with previous instruction and those without in the Newcastle sample, the students without previous music instruction were slightly more confident on both the pre- and posttests than those with previous instruction. It was noted, however, earlier in this chapter, that considerably fewer of the Newcastle students felt their formal musical experiences had been positive than the Arizona students. It was also shown that it was a minority of Newcastle students who felt their high school musical experiences had been positive. So, despite having previous music instruction, these negative experiences may well have influenced these students' confidence to teach music, but again, with such small differences between the two Newcastle groups, this type of speculation should be guarded.

Other comparisons of confidence and playing experience, and music reading showed the two samples to be similar<sup>1</sup> in that those students without prior musical knowledge and playing skills were less confident to teach music at the beginning of the course than those with knowledge. While both groups exhibited increased confidence to teach music as a result of the course, the group without previous knowledge remained less confident. The Newcastle group without previous knowledge tended to be slightly less confident than their Arizona counterparts at the beginning of the semester but as noted elsewhere, the Newcastle students were in their first year of study and may have felt generally less confident to teach than the same Arizona group that represented a mix of years and exposure to general teaching methodology.

## 8.7 Musical preferences

While 'country' showed a significant negative gain in the Newcastle posttest, the preference ratings of both Arizona and Newcastle samples for musical styles remained fairly stable from the pre- to the posttest (Table 87). Pop, rock and easy listening were the most preferred

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<sup>1</sup> These tables are outlined in Appendices 6 and 7.

styles but the samples differed with their rankings of jazz and country. The Newcastle sample clearly preferred jazz well above country and the opposite was true for the Arizona sample. Classical was consistently ranked in the middle that indicates that the students do not have the active dislike for this style sometimes assumed by music educators.

Table 87: Pre- and posttest musical preferences for Arizona and Newcastle

RATING	ARIZONA		NEWCASTLE	
	PRETEST	POSTTEST	PRETEST	POSTTEST
1	POP	POP/ROCK	ROCK	ROCK
2	EASY LISTENING		POP	POP
3	COUNTRY	COUNTRY	EASY LISTENING	EASY LISTENING
4	ROCK	EASY LISTENING	JAZZ	JAZZ
5	CLASSICAL	CLASSICAL	NEW AGE	CLASSICAL
6	JAZZ	JAZZ	CLASSICAL	NEW AGE
7	NEW AGE	ETHNIC	COUNTRY	FOLK
8	FOLK	FOLK	FOLK	COUNTRY
9	ETHNIC	NEW AGE	ETHNIC	ETHNIC

The inclusion of this item came from a recommendation by Lewis (1991) who felt that an indication of the students' musical preferences as well as responses to whether they felt open-mindedness to many different kinds of music was a worthy attribute were issues deserving of examination. The researcher concurred with the ideas expressed by Lewis. Both the literature and the curriculum used in these studies recommended the study of music through a broad repertoire. It was thought that by ensuring these preservice teachers are exposed to a broad range of styles of music, they will, in turn, expose their future students to a broad repertoire rather than an exclusive musical diet of, for example, popular music or the classics. This issue is particularly important for the Newcastle students who will have to implement a mandatory multicultural education policy across all areas of their teaching programs. In retrospect, it was unlikely that the order of the most preferred music styles would have changed as a result of the course because the item asked for the students' personal preferences. After careful consideration, rather than musical preference being the focus of the item, the projected frequency (if any) of use of the various styles in the classroom might have given a clearer indication of the effects of the Music Fundamentals course. In other words, which styles would the students be likely to use in their music teaching programs and how often (if at all) might this use occur. If their exposure to some

musical styles had been little or none prior to the Music Fundamentals course, provision could be made to indicate this on the survey. Similarly, the repeated item on the posttest might have produced changes that could be attributed to the course content.

## 8.8 Perceptions of composition

Both the Arizona and Newcastle samples displayed significant posttest gains on the item *I have had some experience creating my own music* (Tables 50 and 74) even though more of the Newcastle sample had acknowledged previous experience on the pretest. Both samples also showed significant posttest gains in the category 'perceptions of composition' indicating they felt comfortable with the notion of composition and felt that it was accessible as a classroom activity that was not the case at the beginning of the course.

## 8.9 Listening habits

Neither sample showed any significant differences in listening habits from the pre- to the posttest. More of the Arizona students listened to recorded music everyday than did the Newcastle students, and approximately twice as many Newcastle students than Arizona students listened to live music frequently. Students in both samples tended to watch music video only occasionally and almost all of them sing along with recordings.

Both samples were similar in their concert attendance except on the item of classical concerts. Of the Newcastle sample, 55.56% had never attended a classical concert (Table 88) as opposed to 38.30% of the Arizona students. The assessment requirement that students attend of four concerts in the Arizona course obviously had an effect on the Arizona sample as the posttest score was reduced to 6.83%. The assessment requirement of a listening report<sup>2</sup> made little difference to the Newcastle sample with a posttest score of 54.32%. Apart from the concert attendance requirement for the Arizona sample, these

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<sup>2</sup> Students were instructed to report on a musical style with which they were unfamiliar.

differences might have been affected by the availability of classical concerts on campus at the University of Arizona. The School of Music schedules concerts by staff and postgraduate students during each week of the semester for a nominal charge to students and numerous campus and community musical societies provide free concerts throughout the semester. On the other hand, although the University of Newcastle has a Faculty of Music that offers some concerts throughout the year, they are not as frequent as those at the University of Arizona, as reasonably priced nor on the same campus site.

Table 88: Frequency distributions pre- and posttest for concert attendance - 1. *I attend concerts*, 2. *I have attended rock concerts*, 3. *I have attended jazz concerts*, 4. *I have attended classical concerts*.

	ARIZONA				NEWCASTLE			
	PRETEST		POSTTEST		PRETEST		POSTTEST	
	N = 47	%	N = 47	%	N = 81	%	N = 81	%
1.Freq	5	10.64	8	17.02	11	13.58	12	14.82
Occas	36	76.60	39	82.98	60	74.07	64	79.01
Never	6	12.77	0	0	10	12.35	5	6.17
2.Freq	8	17.02	8	17.02	17	20.99	17	20.99
Occas	32	68.09	35	74.47	53	65.43	56	69.14
Never	7	14.89	4	8.51	11	13.58	8	9.88
3.Freq	0	0	2	4.26	3	3.70	1	1.24
Occas	16	34.04	28	59.57	33	40.74	41	50.62
Never	21	44.68	17	36.17	45	55.56	39	48.15
4.Freq	3	6.83	4	8.51	2	2.47	1	1.24
Occas	26	55.32	40	85.11	34	41.98	36	44.44
Never	18	38.30	3	6.83	45	55.56	44	54.32

## 8.10 Instructor ratings

There were several items on the teacher evaluation form that presented some interesting comparisons between the instructors (Table 89). Instructors 1, 2 and 3 were involved in the Arizona study and Instructor 4 was sole instructor in the Newcastle study. Instructors 2 and 4 received consistently more positive ratings than did instructors 1 and 3, particularly instructor 1. Although instructors 2, 3 and 4 all used the teaching strategies, this does not account for the differences between them and there could be several reasons for these differences. Both instructors 2 and 4 had considerably more experience with teaching General music than either instructors 1 and 3, and instructor 3 had more experience teaching General music

and tertiary students than instructor 1. It should be noted that instructor 4 had no previous tertiary teaching experience but she did have experience inservicing Primary and secondary teachers. The author considers that the differences in levels and types of teaching experience may well have had an effect on the attitude outcomes of the course and the Instructor Ratings.

Table 89: Comparison of instructor ratings on some items

ITEM		INS 1 %	INS 2 %	INS 3 %	INS 4 %
<i>*The course material was too difficult</i>	SD	29.41	50.00	43.48	47.50
<i>It was easy to remain attentive</i>	SA	17.65	54.17	26.09	48.75
<i>The course material seemed worthwhile</i>	SA	29.41	58.33	26.09	46.96
<i>I found my instructor always encouraging</i>	SA	25.00	66.67	34.78	77.78
<i>*At times my instructor was negative about my efforts</i>	SD	18.75	75.00	56.52	81.48

\* Reversed scale.

## 8.11 Conclusions

The writer's experience in New South Wales' tertiary institutions prior to the Arizona study led her to believe that there would probably be few differences between the two samples. From the comparison of the Arizona and Newcastle data it would seem that despite differences in educational and cultural background, there were many more similarities than differences between the two samples of students. The age and gender distribution of both samples were similar although all the Newcastle students were in the first year of their degree course. The musical background of both samples appeared to be similar despite the greater emphasis on General Music in Grades 7 - 12 in the New South Wales education system. The majority of both samples agreed that their parent had influenced their attitudes to music although this influence was not qualified by the Arizona sample.

The majority of both samples agreed that their Primary school musical experiences were positive and this agreement lessened for formal and high school musical experiences. The



majority of students in the samples agreed that the Music Fundamentals course had positively affected their attitudes to music.

Both samples showed significant posttest gains in their perception of their musical literacy as a result of the course and significant gains in their confidence to teach music. The Arizona sample displayed a highly positive attitude to the place of music in the curriculum at the beginning of the course and the Newcastle sample showed significantly more positive attitude as a result of the Music Fundamentals course.

The Newcastle sample showed a greater confidence to teach both art and music (but not dance) than their Arizona counterparts. On the other hand, the Arizona sample had somewhat more experience in their teacher education course, the Newcastle sample all being in their first year of their degree. The two samples' musical style preferences were very similar except for the placement of the 'jazz' and 'country' styles in their rankings. The Newcastle sample ranked jazz consistently at number 4 after pop, rock and easy listening, while the Arizona sample consistently ranked it at 6. At the same time, the Arizona sample consistently ranked 'country' at number 3 whereas country showed a significant posttest decrease to number 8 in the Newcastle sample. This difference would appear to be one of the few 'cultural' differences. Country music appears to be much more popular with university students in Arizona than it does in Newcastle and the reverse applies to jazz. It might be suggested that given the demographic position of Tucson, that country music would be popular with its inhabitants but it was the researcher's observation that the students at the University of Arizona came from many different parts of the country and many were not in-state residents. On the other hand, the University of Newcastle services a large number of students from the country areas of northern New South Wales, Tamworth assuming the title of Australia's Nashville. It is the writer's observation and opinion that country music has enjoyed a recent surge of popularity with the university age population in the United States and that this current popularity simply is not evident in the same age group in Australia. Similarly, jazz appears to be more generally popular in Australia and is a frequently studied

topic in high school general music classes in New South Wales. These conclusions are only speculations resulting from the writer's observations and further discussion is beyond the scope of this study.

Both the Arizona and the Newcastle samples showed a significant increase in confidence to teach music as a result of the Music Fundamentals course. This implies that the curriculum design and content, and the associated teaching strategies that focus on the development of confidence can be effective in two different cultural settings. Although there were some slight differences between the samples related to the comparison of confidence and certain items, these differences were not substantial enough to affect the outcomes of the study nor possible future applications of this study in different settings.

## CHAPTER 9: SUMMARY OF RESULTS AND CONCLUSIONS

This chapter begins with a brief summary of the expectations of the study and then draws together a summary of the methodology and results of the two studies on which the thesis was based, a discussion of the results of each study, and an outline of what are seen as the limitations of the research. The implications that the results have for tertiary music teaching and preservice Primary teacher education and the directions which future research might take in order to capitalise on the findings of this thesis are also presented.

As a result of a one semester Music Fundamentals course, it was expected that several changes would take place amongst the students in the Preliminary, Arizona and Newcastle studies. It was anticipated that the students would exhibit a greater confidence to teach music even though the course focused on the basics of music rather than music teaching methodology. It was also thought that the increase in confidence to teach would be greater amongst the groups who were subjected to the teaching strategies using positive feedback and praising, setting mastery goals, and enhancing positive motivation. These strategies also emphasised the development of musical knowledge through individual and group performance, musicological investigation, composition and other forms of creative activities, and varied aural experiences, and that these activities be integrated rather than experienced in isolation from one another.

A significant positive change was also expected in the students' perceptions of their musical literacy as well as their perceptions of composition due to the nature of the curriculum content and teaching strategies. In addition, it was thought there could be change in the students' music preferences due to the exposure to a broad repertoire of styles throughout the course.

The anticipated changes did take place in both the Arizona and the Newcastle samples in all the above areas except musical preferences. Students responded positively to the nature of

the curriculum and the teaching strategies and many discovered that a high level of musical knowledge and degree of instrumental proficiency was not required to participate in a range of musical activities that covered performing, listening and composing. As stated in Chapter 8, the item relating to musical preferences was not adequate for measuring the broadening of the students' knowledge and tolerance of a range of musical styles as a result of the course, nor did the item indicate whether this exposure might affect the types of music chosen for use in a classroom music program.

## 9.1 Summary of Methodology

### The Literature Review

The literature review was divided into three chapters. Chapter 2 examined the literature regarding the competencies needed by the generalist Primary teacher to teach music in the classroom. Chapter 3 investigated the literature on curriculum development in music and the support for integration and composition in music curricula to establish a framework for the development of the curriculum used in these studies. Chapter 4 outlined effective teaching strategies that could be used in the development of a positive music self-concept and confidence to teach music.

The findings emanating from the literature review identified several issues. Firstly, while some of the research focused on the perceived musical competencies needed by the generalist Primary teacher, other studies indicated that general teacher traits and the quality of the preservice teacher tertiary musical experiences also have an important part to play in the formation of teachers' confidence to teach music. The literature related to curriculum development in music shows support for the integrated music program where students experience music as a performer, a listener and a composer. This integrated curriculum also provides the balance of *instruction* and *encounter* which contributes to what the research implies are "quality" musical experiences. This type of music curriculum, coupled with the

effective general teaching strategies that aim to develop confidence and self-concept could influence preservice teachers' perceived ability to teach music.

### The Preliminary Study

The prime reason for undertaking the research reported in this study was to ascertain whether confidence to teach music could be developed in a Music Fundamentals course that often provides the prerequisite for a Music Methods course using a curriculum that attempts to address the issues raised in the literature review. Another aspect of the study was to create a profile of these students through demographic and background data that could provide information for future curriculum development. Previous studies (Lewis, 1991; Mills, 1989) that had the Music Methods course as their focus sought to measure attitude changes through pre- and posttest surveys of the students. The preliminary study endeavoured to develop an instrument that took into account the findings of these previous studies with the addition of researcher designed questions to extend and elaborate upon the findings of these studies. The primary instruments used in this thesis were the Student Surveys 1 and 2 and the preliminary and final versions of these surveys are included in Appendices 1, 2 and 3.

As with the main studies that followed, the subjects in the Preliminary study were preservice generalist Primary teachers enrolled in a single semester Music Fundamentals course that acted as a prerequisite for a single semester Music Methods course. The Preliminary study enabled the instrument to be refined and modified and provided feedback about the curriculum design. The development of the surveys and modifications as a result of the Preliminary study are outlined in detail in Chapter 5.

### The Research Framework

With the refinement of the instrumentation after the preliminary study, the researcher investigated the effects of the curriculum in two university settings, the University of Arizona,

USA and the University of Newcastle, Australia. The data gathered related to ten categories and these categories and the conceptual framework for the study are shown in Figure 6 on page 67. A total of 222 students took part on the studies (141 in Arizona and 81 at Newcastle).

### General Methodology

Slight modifications were made to the Student Surveys 1 and 2 used in the Arizona study for the Newcastle study. These modifications, which are outlined in Chapter 5, were minor and took into account mainly cultural differences and some small clarification issues. The instructors of each of the classes involved in the study were briefed in the use of the curriculum and instructor 1 in the Arizona study was not given the teacher strategies related to the development of confidence in an effort to isolate whether any differences between the groups at the end of the course might be attributed to the difference in teaching strategies.

## 9.2 Summary of results and discussion

The results of each of the studies were analysed and discussed in terms of the ten categories used in the Student Surveys 1 and 2:

- demographic information,
- musical background,
- beliefs about past and present musical experiences,
- attitudes to and beliefs about music education,
- perceptions of musical literacy,
- confidence to teach music,
- perceptions of composition,
- instructor rating,
- listening habits, and
- musical preferences.

It was found that there were many more females in the courses than males, and the majority of the students were between the ages of 19 and 23 years. Approximately 70% of both the samples agreed they had had some previous music instruction and over 70% indicated they had had some experience playing an instrument. Parents were acknowledged as having a significant influence on a large number of the students' attitudes to music and this influence was qualified as positive by the Newcastle sample.

A large number of the students felt their Primary school musical experiences had been positive but fewer of the students felt that their post Primary and general experiences with formal music had been positive. On the other hand, the large majority of the students felt their experiences in the Music Fundamentals courses had been positive and over 96.00% of those students involved in the classes using the teaching strategies also felt that the instructor had positively influenced their attitudes to music.

Both samples showed significant posttest gains in their perception of their musical literacy as a result of the course and significant gains in their confidence to teach music. At the same time, there was little change in the Arizona students' attitude to the importance of music in the curriculum but a 'ceiling effect' was evident in the pretest, while the Newcastle sample did show a significant posttest gain.

There were no significant changes in students musical preferences that could be attributed to the effects of the course and, overall, the musical preferences of the two samples were very similar except for the placement of the 'jazz' and 'country' styles in their rankings. This was also true for the category of listening habits.

In relation to instructor ratings, Instructors 2 and 4 received consistently more positive ratings than did instructors 1 and 3, particularly instructor 1. The writer is reluctant to attribute these differences solely to the use of the teaching strategies particularly as Instructor 1

emerged as the least experienced of the four instructors in teaching this type of curriculum.


This issue will be discussed further in the limitations of the reserach.

A summary of the research questions and responses from the studies are outlined in Table

90.

Table 90: Summary of research questions and results.

RESEARCH QUESTION	PRELIMINARY	ARIZONA	NEWCASTLE
1. Is there a significant gain in student confidence to teach music as a result of a Music Fundamentals course?	There were significant posttest gains in confidence to teach music in all three studies.		
2. Is the gain in student confidence achievable across several classes taught by different instructors?		This gain occurred in all three groups.	
3. Are there any changes in students' musical preferences as a result of a Music Fundamentals course?		There were no significant changes in students' musical preferences.	
4. Are there any significant differences in students' perceptions of their musical literacy as a result of a Music Fundamentals course?	There were significant posttest gains in the students' perceptions of their musical literacy in all groups in all studies.		
5. Are there any significant differences in students' perceptions of composition as a result of a Music Fundamentals course?	There were significant posttest gains in all three studies but these gains differed from group to group.		
6. Are there any significant changes in students' attitudes to and beliefs about the place of music in the curriculum as a result of a Music Fundamentals course?		The were no significant changes in students' attitudes but a 'ceiling effect' was evident in the pretest.	Students were significantly more +ve about the place of music in the curriculum as a result of the Music Fundamentals course.
7. What are the beliefs students hold about past and present musical experiences?	<ul style="list-style-type: none"> <li>• most +ive experiences in past related to listening and performance &amp; most -ve related to private instrumental tuition &amp; class experiences</li> <li>• +ve about Fundamentals experiences</li> </ul>	<ul style="list-style-type: none"> <li>• majority +ve about elementary</li> <li>• fewer +ve about 'formal' experiences</li> <li>• +ve about Fundamentals experiences</li> </ul>	<ul style="list-style-type: none"> <li>• majority +ve about Primary</li> <li>• fewer +ve about high school &amp; 'formal' experiences</li> <li>• +ve about Fundamentals experiences</li> </ul>
8. Do different cultural settings influence the effectiveness of the course in changing students' confidence?		Comparison of the samples revealed many similarities & few differences.	

Key:  Not applicable



### 9.3 Limitations of the research

#### 9.3.1 Research Design and Instruments

There were several ways in which the Student Surveys used in this study might be improved for future use. A number of the responses needed qualifying and expanding in order to gain more information about the effects of previous musical experiences on present attitudes. For example, what types of activities did the students experience in Primary school and what was it about these experiences that affected their attitudes? Do these attitudes relate specifically to the types of activities they were engaged in or do they relate to the broader issue of perception of ability as Kritzmire (1991) suggests? The attitudes may also relate to the appropriateness of developmental age for musical activities. What was the role of the teacher in these experiences, and why did the students become less positive about post-Primary musical experiences? This qualification of the data also flags directions for future research outlined later in this chapter.

Some of the items could be expanded with the selection of open-ended questions. For example, why did Group A mostly agree that their experiences in the 360 course had been positive yet disagree that their instructor had positively affected their attitude towards music? Why did they make the differentiation between the experiences and the instructor? The subjects could have been asked to qualify the responses to these two items. Similarly, why was there the slight drop in students wanting to know more about music between the pre- and posttest? Is it because they failed to view knowledge acquisition as ongoing, or did they envisage that they knew enough in the way of musical knowledge and skills at the end of the Fundamentals course for teaching music to Primary children? Would some of these posttest responses change again at the end of a Music Methods course that aims at translating musical knowledge into teaching practice? A more rigorous and systematic observation of these students in the subsequent Music Methods class would also be useful in assessing

whether these students did take more musical risks and were more willing to participate in class activities.

As noted in Chapter 8, the inclusion of the musical preferences item came from a recommendation by Lewis (1991) who felt that an indication of the students' musical preferences as well as responses to whether they felt open-mindedness to many different kinds of music was a worthy attribute were issues deserving of examination. The item would be much more valuable if it measured the possible frequency (if any) of use of the various styles in the classroom that might give a clearer indication of the effects of the Music Fundamentals course. In other words, which styles would the students be likely to use in their music teaching programs and how often (if at all) might this use occur. The repeated item on the posttest might denote changes that could be attributable to the course content.

It is obvious that the nature of this study is potentially longitudinal and that this thesis represents the foundation of an ongoing project. The subjects in the Newcastle study in particular, should be followed and observed in the Primary classroom during practicum and, ultimately, as inservice teachers to truly assess whether these teachers were more inclined to teach music in their classrooms than their peers. A study of this type would also have to take into account the added variables of the influence of the supervising teacher during practicum and the influence of the setting in which these students were teaching.

The instructor variable in this study prevented the confident use of a quasi-experimental design. Replication of the research in a setting where the instructors at least have similar years of experience in teaching general music, particularly at a tertiary level, is needed to assess the effects of the instructors in more detail.

With regard to the curriculum, extension work is needed for those students who already play an instrument. Several students, particularly those with a wind instrumental background, needed more challenging work when learning the recorder and the researcher would in

future include music from the instrument's repertoire, as well as the repertoire already described. There was great potential to do recorder consort work with these students in order to acquaint them with the true context of the instrument. This would involve the purchase by the university of several recorders other than the descant and instructors encouraging those students with a reading background (particularly if they have wind instrumental experience) to learn and play other recorders such as the alto, tenor and bass. This would also extend the knowledge of the class as a whole by providing an example of the instrument's true repertoire and an example of the textural interaction of consort music.

The limitations outlined above suggest that some prudence should be exercised in the interpretation of the results of each study. Nevertheless, the consistent patterns in the results indicate that the studies have provided insights into the background of preservice Primary generalists and the way in which their confidence to teach music might be developed in a Music Fundamentals course. The studies have added some other dimensions to the body of knowledge on music education for the preservice Primary teacher and provided directions for future research that could further explore the issue of developing confidence to teach music. The possibilities for future research are discussed in detail at the end of this chapter.

#### 9.4 Relevance of findings to previous research

The findings of this study are relevant to several issues raised in the review of literature. These issues often overlapped with other issues and for the sake of clarity, Table 91 provides a list of the issues most relevant to this study, an example of the authors who highlighted these issues, and the way in which they were addressed in the study.

The Primary generalist's lack of confidence to teach music is perceived to be one of the main issues why more effective music programs are not being implemented in Primary classrooms (Calouste Gulbenkian Foundation, 1982; CICG, 1987; Swanwick, 1989), and Mills noted that

the students in her study were less confident about teaching music than other Primary school subjects. On the other hand, some authors attribute the Primary generalists' poor regard for music in the curriculum to being a factor in the lack of effective music teaching in Primary classrooms (Caylor, 1974; Perrott, 1985; Picerno, 1970a, 1970b). The lack of confidence is often noted as appearing to be the result of an overestimation by the Primary generalist of the musical competencies needed to teach music at the Primary level (Hogg, 1978; Mills, 1989; Nettle, 1987; Perrott, 1985) and some effort has been made to measure attitude and confidence changes as the result of Music Methods courses (Lewis, 1991; Mills, 1989). The aim of this study was to assess whether a Music Fundamentals course (frequently the prerequisite to a Music methods course) could affect a gain in confidence to teach music amongst preservice Primary teachers and it would appear from the results that this is possible.

Table 91: Issues from the literature and ways in which the study addressed these issues

ISSUE	EG OF SOURCE	THIS STUDY
Competencies and Teacher Attributes	Picerno, 1970 Greenberg, 1972 Caylor, 1974 D'Ombrian, 1974 Young, 1974 Raiman, 1977 Stegall, Blackburn & Coop, 1978 Hogg, 1978 NSW Dept of Education, 1985 Perrott, 1985 Kinder, 1987 Bennett, 1992 Gerber, 1992	<ul style="list-style-type: none"> <li>• The curriculum content provided musical competencies through the development of musical knowledge and skills.</li> <li>• The musical competencies developed included musical literacy, performing skills and basic music theory.</li> <li>• It would appear that the instructors were seen by the students as models for other teacher competencies and attributes.</li> </ul>
Quality of Tertiary Musical Experiences	D'Ombrian, 1974 Gifford, 1991 Bennett, 1992 Gerber, 1992	The curriculum design included a balance of <i>instruction</i> and <i>encounter</i> as suggested by Gifford so students were actively engaged in a variety of musical experiences. Students responded very positively to the Fundamentals course.
Modes of Delivery	Slagle, 1971 Moore and Kuhn, 1975 Moore, 1976 Tunks, 1976 Drew/Verrastro, 1976 Cassidy, 1988, 1993	<ul style="list-style-type: none"> <li>• The mode of delivery was student-centred with workshop participation rather than the traditional lecture mode format.</li> <li>• Attitude was the focus of measurement rather than musical achievement.</li> <li>• There was little difference in musical achievement between groups.</li> <li>• Students responded positively to participatory mode of delivery.</li> </ul>
Integrated Music Curriculum	CMP, 1962 MMCP, 1965 Tanglewood Symposium, 1967 Drew (Verrastro, 1976) Hargreaves, 1986 Paynter, 1992 Swanwick, 1988 Hair/Bridges, 1990 Wojtowicz and Hirst, 1990 Jeanneret, 1993	An integrated curriculum that focused on the engagement of students as listeners, composers and performers rather than isolating theory and performance was used.

Music Regarded Poorly by Primary Teachers	Picerno, 1970a, 1970b Caylor, 1974 Perrott, 1985	Overall, the whole sample regarded music as an important part of the Primary curriculum and exhibited a positive attitude towards music generally.
Lack of Confidence to Teach Music in Primary Teachers	Perrott, 1985 Nettle, 1987 Mills, 1989 Bresler, 1993 Russell Bowie, 1993 Vandenburg, 1993	<ul style="list-style-type: none"> <li>• There was evidence of this lack of confidence in pretest and there was a significant posttest gain in confidence to teach music across the samples.</li> <li>• Many students noted they would be 'comfortable' teaching a variety of musical activities on the pretest.</li> </ul>
Preservice Teachers Less Confident to Teach Music than Other Subjects	Mills, 1989	Evidence of this relationship in pretest. Significant posttest gain in confidence to teach music in relation to other Primary subjects not evident in Mills' study.
Confidence & Attitude Changes in Music Methods Courses	Mills, 1989 Lewis, 1991	There was evidence of an increase in confidence and attitude changes as a result of a Fundamentals of Music course.
Effective Teaching Strategies for the Development of Confidence	Brophy, 1981 Ames & A Archer, 1988 Ames & Ames, 1991 Austin & Vispoel, 1991 Single, 1992	These teaching strategies were included in the curriculum and there is evidence to suggest that these teaching strategies may have affected students' confidence to teach music.

Although different modes of delivery in preservice Primary teacher music courses have been investigated in other studies, the effects of these modes have generally been assessed by students' musical achievement rather than possible changes in attitude (Cassidy, 1988, 1993; Moore and Kuhn, 1975; Moore, 1976; Slagle, 1971; Tunks, 1976; Verrastro/Drew, 1976) and the results of these studies revealed few significant differences between the control and treatment groups. One study examined teacher effectiveness in these music courses at the tertiary level (Cassidy, 1988, 1993) but the literature did not reveal any significant studies that had as their focus general teacher effectiveness in the development of student confidence. It would appear from the results of this study that modes of delivery and effective teaching strategies may have an effect on students but that these effects are related to attitude rather than musical achievement. There was some evidence in this study to suggest that there was also little difference between the groups in terms of musical achievement but differences in strength of positive attitude occurred between groups. Over 96% of the groups that were taught using the prescribed teaching strategies agreed that the Music Fundamentals course had positively affected their attitude to music.

Review and exploration of the curriculum structure and content of these preservice music courses and the effects these might have on student attitudes have also not been examined, but some effort has been made to identify, either directly or indirectly, the

competencies needed by Primary teachers (Bennett, 1992; Caylor, 1974; D'Ombrian, 1974; Gerber, 1992; Greenberg, 1972; Hogg, 1978; Kinder, 1987; Perrott, 1985; Picerno, 1970; Raiman, 1977; Stegall, Blackburn and Coop, 1978). Evidence from this study showed that the students regard music as an important part of the Primary curriculum and not as poorly as the literature would suggest. The samples did show on the pretest a lack of confidence to teach music, particularly in relation to other Primary school subjects. There was, however a significant gain in confidence evident in the posttest that did not occur in the Mills' (1989) study. Conversely, the samples tended to indicate high comfort levels on the items related to teaching specific types of musical activities and although there was evidence of posttest gains in these comfort levels, they were not as great as those found in the Lewis (1991) samples drawn from a Music Methods class.

Several authors viewed the "quality" of students' musical experiences at the tertiary level as important as the gaining of musical competencies in the development of the preservice teacher's desire to teach music (Bennett, 1992; D'Ombrian, 1974; Gerber, 1992; Gifford, 1991), while others recognised the role of general teaching competencies in the implementation of classroom music programs (Greenberg, 1972; NSW Department of Education, 1985; Young, 1974). The musical competencies developed in this study reflected the competencies deemed important in the literature such as musical literacy, performing skills and basic music theory. In addition to these issues, recommendations of the worth of and designs for integrated music curricula that involve students as performers, listeners and composers have appeared consistently over the past thirty years (CMP, 1962; Hair/Bridges, 1990; Hargreaves, 1986; Jeanneret, 1993; MMCP, 1965; Tanglewood Symposium, 1967; Swanwick, 1988; Wojtowicz and Hirst, 1990).

While these competencies, teacher attributes and curriculum recommendations have been discussed in the literature, few attempts have been made to design and implement a music curriculum that endeavoured to incorporate these issues and there appears to be no previous study that has explored the effects of an integrated curriculum on the attitudes and

confidence of preservice Primary teachers towards teaching music. There also appears to have been no exploration of the use of general teaching strategies that aim to develop confidence in tertiary music classes. A set of teaching strategies was developed for the curriculum that included those related to the development of musical knowledge and those drawn directly from the research of Ames and Ames (1991), Brophy (1981), and Craven, Marsh and Debus (1991) which aimed at the development of a positive music self-concept, confidence, and a positive attitude toward the teaching of music. These strategies were grouped in the categories of positive feedback and praising, setting mastery goals, and enhancing positive motivation with specific suggestions as to how these objectives might be achieved. The strategies relating to the development of musical knowledge stressed that students be provided with the opportunities for individual and group performance, musicological investigation, composition and other forms of creative activities, as well as varied aural experiences. It was stipulated that these activities be integrated rather than experienced in isolation from one another.

## 9.5 Implications for teaching practice and teacher education

The studies presented in this thesis have several implications for teaching practice at the tertiary level and for teacher education in music. While the intention of a Music Fundamentals course is to provide students with basic musical competencies for subsequent methodologies of teaching music course, the Music Fundamentals course can have significant effect on students' confidence to teach music. Given the potential effect of these courses, tertiary music instructors should give careful consideration to the curriculum design and implementation, and staff these courses with experienced instructors who have a sound knowledge of the effect of a music curriculum and use teaching strategies that enable students to develop their confidence both as musicians and music educators.

Although musical achievement formed the basis of the assessment in several of the related studies in the literature, few differences between the experimental and control groups have been reported and the continued emphasis on musical achievement seems to be

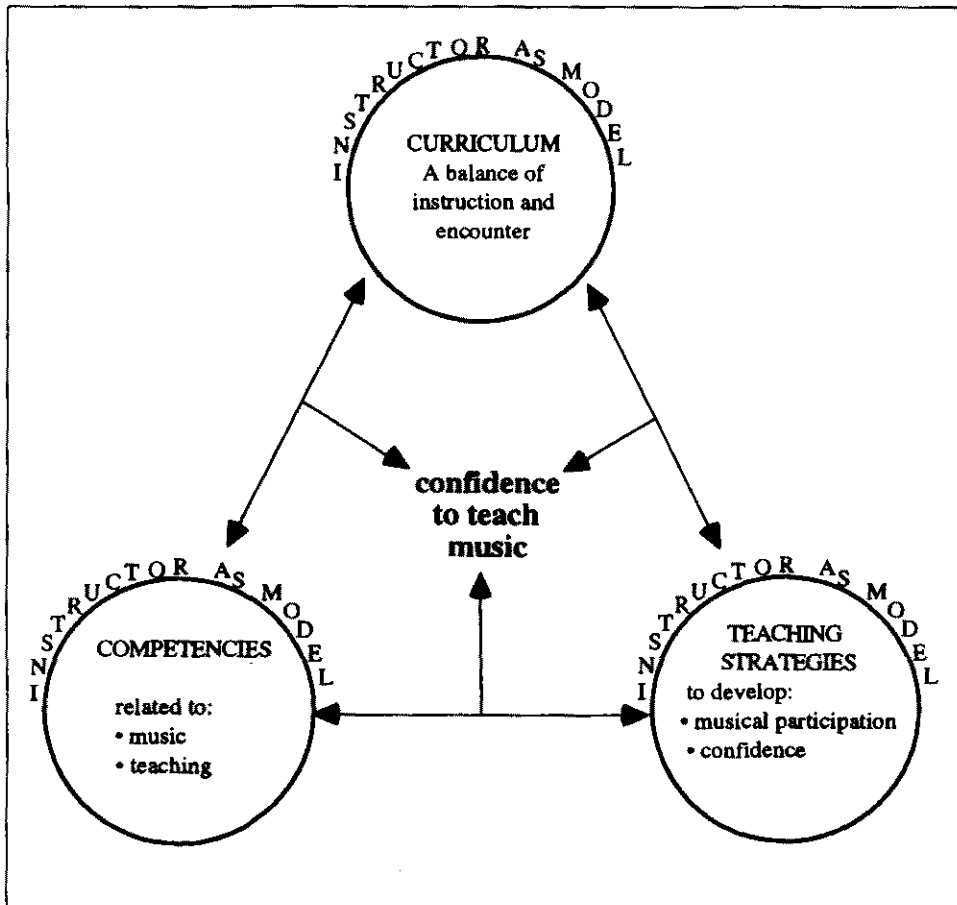
misplaced. A musical knowledge and skill base are obviously necessary for teachers to teach music, but the emphasis on this aspect alone appears far too simplistic a focus in the development of teaching ability in music. The author suggests that the development of competencies to teach music in the generalist Primary teacher is far more complex than the literature generally acknowledges. While D'Ombra (1974), Gifford (1991), Bennett (1992), and Gerber (1992) recognise that the tertiary musical experiences should allow for the exploration of the student's own musicality as well as providing basic skills and knowledge, it appears that few researchers other than Drew (Verrastro, 1976) have closely examined the curriculum constructed and taught, and mentioned the development of a positive self-concept as being other important aspects of music teaching development. And although confidence to teach music is mentioned frequently as an important factor in a teacher's willingness or unwillingness to implement classroom music programs, no previous studies have seriously considered how this development might be enhanced within the tertiary music courses other than the assumption that by their mere presence in the courses, students will be prepared for teaching music in the Primary classroom. Apart from the work of Austin and Vispoel (1991), there appears to be little recognition of the role of teacher effectiveness and teaching strategies which aim at developing positive academic self concepts and self-efficacy in music might play in the development of confidence to teach music. Similarly, the role the tertiary music instructor might play as a model to these future teachers has also been neglected.

The students in this study appeared to assimilate the information presented in these music courses on two levels. One level seemed to be as the participant and related to the development of the students' own musical knowledge and skills, and the second level seemed to be as the observer of teaching practice. The instructor was not only the imparter of knowledge but also the model of *how* this knowledge is imparted, and this modelling role was quite complex. It became obvious from the qualitative data gathered from both the Arizona and Newcastle students that they viewed the curriculum used in these courses as a potential curriculum for use in the classroom, so while they participated in the balance of



musical instruction and encounter, they also viewed the curriculum as a model for future use. At the same time, while they were developing musical competencies, the instructor was also providing a model of *general* teaching competencies related to this development. In the same way, while using teaching strategies that engaged the students in musical participation and the development of their confidence, the instructor was providing a model for the use of these strategies. This complex interaction of the curriculum, the development of musical knowledge and skills, and the teacher modelling provided by the instructor is shown diagrammatically in Figure 32 below.

Figure 32: Music curriculum model for preservice Primary teachers: N. Jeanneret, 1995.



This model would also suggest that if the instructors play an important role at this stage in the development of their students' overall perceptions of music education, the allocation of these classes to inexperienced instructors may have a negative effect on students' attitudes.

As implied above, the researcher has found no evidence of this kind of interaction having been considered in music teacher education, particularly the music education of preservice Primary teachers. In fact, this suggested interaction and the power of the tertiary instructor as a model would appear to be contrary to much of the current teacher education literature. Gifford (1991) showed that preservice music education courses in his study had little impact on the students' competence and confidence to teach music in their first years of teaching and that although the students recognised their need to develop musical competencies, their value and enjoyment of music decreased. Gifford also acknowledges that the music curriculum used may have had a part to play in this problem, stating that it was too heavily based on instruction and musical achievement and did not provide students with opportunities to "encounter" music as a sensory experience.

The basic aim of this study was to assess whether there could be a significant gain in student confidence to teach music as the result of a Music Fundamentals course. The qualitative and empirical evidence that suggests that students may view the tertiary instructor and curriculum as models for future emulation was an unexpected development but one that could have great implications for tertiary music teaching and teacher education in music for the preservice Primary teacher.

## 9.6 Conclusions

It would appear from the literature that although there seems to exist a lack of confidence amongst generalist inservice and preservice Primary teachers to teach music, music specialists are also not convinced that the generalist is capable of teaching music in the Primary classroom. Regardless of the debate about whether music specialists or generalist Primary teachers should be responsible for teaching music, and given that some school systems maintain music specialists in primary schools, the reality of the situation is that a large number of generalist primary teachers throughout Australia, the United States and the United Kingdom have the responsibility for teaching music in their classrooms. Unless there

is a massive input of funding into the training of Primary music specialists and Primary staffing this situation is unlikely to change. Under these circumstances, the music education of the preservice Primary generalist is a critical factor in what will ultimately take place in the music education of children in the classroom. Certain of the music education literature that emphasises the acquisition of musical competencies (for example, Cassidy, 1988, 1993; Moore and Kuhn, 1975; Moore, 1976; Raiman, 1977; Slagle, 1971; Stegall, Blackburn and Coop, 1978; Tunks, 1976), implies that musical achievement will equip these future teachers with all that is necessary to implement a classroom music program. This literature also acknowledges that the Music Methods course provides the necessary music teaching methodologies to translate these competencies into teaching practice.

The generalist Primary teachers' lack of confidence to teach music is also reported (for example, Nettle, 1987; Paterson, 1992; Perrot, 1985) but throughout the literature there appears to be the underlying assumption that the acquisition of more musical knowledge and skills will automatically engender greater confidence to teach. While it is not argued that musical competencies are needed to teach music, some authors propose that these future teachers' own musical experiences could well influence their confidence and inclination to teach music and note that tertiary music education should focus on developing a positive music self-concept and attitude to music (for example, Bennett, 1992; D'Ombrian, 1974; Gerber, 1992). Gifford (1991) quite specifically suggests that the music curriculum at this level should display a balance of *instruction* (music theory and skills) with *encounter* (eg experimentation) in order to develop the students' confidence as musicians and increase their perceptions of the value of music in the classroom. At the same time, the literature in teacher effectiveness notes that there are strategies that can directly affect confidence and the development of positive academic self-concepts (for example, Ames and Ames, 1991; Brophy 1981; Craven, Marsh and Debus, 1991).

The focus of this study was a Music Fundamentals course and the design a tertiary music curriculum that implemented Gifford's proposal of balancing instruction with encounter. A

particular feature of this curriculum was a set of teaching strategies that specifically aimed at developing a positive music self-concept and confidence in the students' musical ability. The results showed that this curriculum was effective with students gaining a significant increase in their confidence to teach music as a result of the Music Fundamentals course.

## 9.7 Directions for future research

### 9.7.1 Extension on the curriculum and competencies for the Primary music educator

The curriculum used in this study needs to take into account several issues. There needs to be careful planning of the developmental sequence of musical concepts and the associated activities as there is a diversity of backgrounds among the students and greater musical literacy and experience than the researcher originally assumed. There is little to be gained by dividing students into groups according to their literacy (Tunks, 1976) but there should be extension activities for those students who already have a grounding in music as with any mixed ability group. While involvement in peer tutoring might be a valuable strategy for these more literate students, they nevertheless need extending. For example, those students who already had some knowledge about the guitar spent time helping their less knowledgeable peers but were also given activities such as using open-tunings and different picking styles to extend their knowledge. This strategy needs to be expanded into all areas of the curriculum and results monitored to inform further curriculum development.

The lack of faith apparent in some music specialists of the ability of the Primary generalist to teach music may have some origins in the perceptions of the musical competencies thought to be necessary for teaching music in the Primary school. There seems to be something of an overestimation of the skills needed to teach music, both amongst music specialists and the generalist teachers. Many of the students in this study assumed they needed highly specialised knowledge about such areas as music theory and music history, as well as an ability to play and teach several instruments. The question of what these students really need in the way of musical knowledge in order to implement effective classroom music

programs needs thorough investigation and reassessment. Although there is documentation of the types of activities such as playing and singing inservice teachers would like to see greater emphasis on in tertiary courses, little research has addressed the issue of what the Primary non-specialist needs in the way of musical understanding.

The writer believes that combining the music fundamentals and methods courses into an overall two semester course for the preservice Primary teacher might be valuable. Planning as a year long course would allow for a more solid conceptual and skill development. Musical development requires practice and repetition, and a time-frame in which concepts and skills can be revisited and extended that, over a longer period of time, would provide students with more opportunities for greater contemplation and experimentation in solving musical problems and the consolidation of skills.

This combination of the Music Fundamentals course with the Methods course also seems possible in the light of the apparent modelling that is taking place in the Fundamentals class. Even though the course was aimed at giving students the foundations of music, the students related to the content and activities as being models and potential content for what they would teach. They did not differentiate between what might be appropriate for adults and what might be appropriate for children and many students chose activities for use in the classroom from the lessons they had enjoyed during the course, regardless of whether they might be age appropriate for the nine-year-olds nominated. Students also demonstrated they were aware of lesson sequencing in their proposed activities. This issue of modelling at the tertiary music level would be worthy of a comprehensive investigation as it appears that the curriculum content and teaching methodology are having a powerful influence on the students' perceptions of the "what" and "how" of music education for the Primary classroom.

The instructors appear to have not only a role to play as teaching models but they also seem to have a significant effect on the attitudes of their students to music and teaching music. A closer investigation of these roles could be an important direction for future research.

Previous negative musical experiences seem to have the effect of reducing many students' confidence to teach music and one of the instructor roles may be to consciously attempt to counteract these effects. Given this apparent effect instructors have on students' attitudes, an examination of these effects, the instructors' experience and teaching style may provide data with which more informed decisions about staffing allocations and professional development for inexperienced instructors could be made,

The compositional activities need to be extended in the curriculum but the often verbalised frustrations with lack of skills and resources expressed by the students have to be overcome. These students appear to have fairly sophisticated ideas about what they would like to do given a compositional problem but found the classroom instrumental resources and their fundamental performing skills a barrier to realising many of their ideas. The ideal situation would be an exposure to the possibilities of music technology which in turn would provide the students with a basis for the inclusion of this technology in their future teaching programs. While the concept of music technology being available in all Primary schools as the norm may seem some time away, the speed with which technological change and accessibility take place must be remembered. Exposure to the use of CDRoms also has potential in a course of this kind. A computer with CDRom and music software would seem to be an ideal part of a music centre in the Primary classroom.

The extension of the possible uses of the recorder in this curriculum is also worthy of exploration. It appears that the descant recorder is better for developing musical skills than guitar within a restricted time frame for several reasons. The recorder is highly portable and inexpensive enough for each student to own one, thus making practice and homework exercises possible. The initial learning of the instrument is relatively painless, whereas playing the guitar requires the build up of calluses on the fingertips and many of the students complained about physical discomfort at the end of guitar sessions. Without the benefit of access to a guitar for practice, the students had limited opportunities to strengthen their fingers. For those students who already possess facility on an instrument, particularly a wind

instrument, there is the potential to learn the alto, tenor or bass recorders. This would broaden the performance possibilities and provide opportunities to play music belonging to the instrument's authentic repertoire, thereby placing the instrument in its true context.

#### 9.7.2 The value of knowledge of students' previous musical experience

Reading proficiency may be the only advantage of being able to play an instrument at the outset of a course of this type. Instrumental tuition generally does not provide activities in composing and discussing the elements of music in relation to listening examples that formed a significant part of this course. Nevertheless, students with a knowledge of music reading do appear to have greater confidence to teach music, both at the beginning of the course and at the end, than those without, but this difference in confidence levels is relatively small. Only a minority of the students nominated their high school experiences as being positive that concurs with Temmerman's (1993) findings and these students displayed a greater confidence to teach music than those students who nominated negative that supports the speculations of Kritzmire (1991) about the effects of positive and negative musical experiences on confidence to teach music. Given that knowledge of music reading affects confidence to teach music, it also appears for many students that participation in high school elective music classes had little effect on their confidence to teach music. These school experiences are varied and an examination of the degree of retention of the musical knowledge and skills gained may reveal that this retention is limited, thus affecting confidence levels. Further investigation of this apparent interaction of the nature of previous musical experiences and confidence to teach is warranted in order to be able to address the issue more systematically in the tertiary classroom.

#### 9.7.3 Musical Preferences

The students' musical preferences did not reveal much in the way of information that was useful in this study. It would come as no surprise to music educators that the majority of

students prefer popular styles and that these preferences did not change as a result of the Music Fundamentals course. Both the literature and the curriculum used in these studies recommended the study of music through a broad repertoire. It was thought that by ensuring these preservice teachers are exposed to a broad range of styles of music, they will, in turn, expose their future students to a broad repertoire rather than an exclusive musical diet of, for example, popular music or the classics. A revision would shift the focus of the item to the projected frequency (if any) of use of the various styles in the classroom (Figure 33). This modification should give a clearer indication of the effects of the Music Fundamentals course by showing the musical styles the students would be likely to use in their music teaching programs and how often (if at all) this use might occur. If their exposure to some musical styles had been little or none prior to the Music Fundamentals course, provision should be made to indicate this on the survey. Similarly, the repeated item on the posttest might indicate changes that could be attributed to the course content.



Figure 33: Revised version of musical preferences item

<i>OFT - Often; R - Regularly; OCC - Occasionally; N - Never (I dislike this style); N/A - I am not familiar with this style</i>						
I listen to:		OFT	R	OCC	N	N/A
	POP	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	CLASSICAL	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	COUNTRY	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	EASY LISTENING	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	ETHNIC/WORLD MUSIC/MULTICULTURAL	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	FOLK	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	ROCK	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	JAZZ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	NEW AGE/AMBIENT/RELAXATION	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would readily use the following musical styles in the classroom:						
	POP	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	CLASSICAL	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	COUNTRY	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	EASY LISTENING	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	ETHNIC/WORLD MUSIC/MULTICULTURAL	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	FOLK	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	ROCK	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	JAZZ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	NEW AGE/AMBIENT/RELAXATION	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

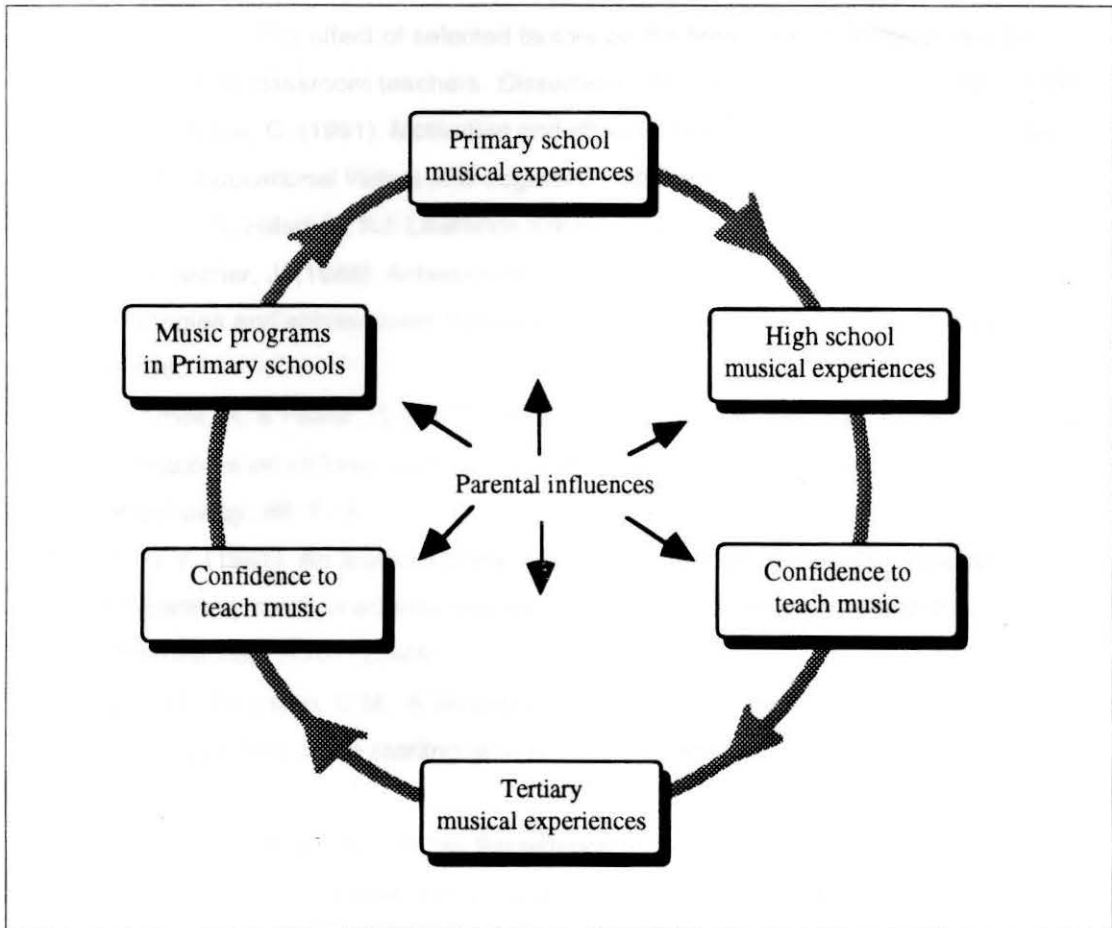
#### 9.7.4 Long Term Effects of the Music Fundamentals Course

In the light of Gifford's (1991) findings that showed the preservice Primary teachers in his study perceived their music courses to be less valuable and less enjoyable over the period of their degree, the long term effects of the gain in confidence engineered in this study may be limited. This thesis should be the prelude to a longitudinal study that will monitor the Newcastle students through the remainder of their course and into their first years of teaching to ascertain the permanency of this boost in confidence.

## Conclusion

It would appear from the findings of this study that a Music Fundamentals' curriculum and associated teaching strategies are able to affect a significant gain in students' confidence to teach music. There is also evidence from the literature and this study that supports the notion of a cycle present in music education at the Primary level (Figure 34).

Figure 34: Cycle of effects of musical experiences



Primary and high school musical experiences affect the future Primary generalist's confidence to teach music at the outset of their tertiary music education courses that, in turn, affect what might take place in the music programs for children. The challenge for music educators at all levels is to ensure that their students emerge from their classes with a positive music self-concept if the negative aspects of this cycle are to be broken and the Primary teachers' lack of confidence to teach music be reduced significantly in the future.

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## **APPENDIX 1**

### **PRELIMINARY VERSION OF STUDENT SURVEYS 1 AND 2**

**MUSIC 360**  
**PRELIMINARY SURVEY #1**

SID:.....

**General Information**

- |  |   |
|--|---|
| <p>1. Are you ...</p> <p style="padding-left: 20px;">a. male</p> <p style="padding-left: 20px;">b. female</p>  | <p>3. Your cumulative grade point average on 4.0 scale</p> <p style="padding-left: 20px;">a. 3.6 - 4.00</p> <p style="padding-left: 20px;">b. 3.0 - 3.5</p> <p style="padding-left: 20px;">c. 2.5 - 2.9</p> <p style="padding-left: 20px;">d. 2.0 - 2.4</p> <p style="padding-left: 20px;">e. below 2.0</p> |
| <p>2. Your age ...</p> <p style="padding-left: 20px;">a. 20 - 23</p> <p style="padding-left: 20px;">b. 24 - 27</p> <p style="padding-left: 20px;">c. 28 - 32</p> <p style="padding-left: 20px;">d. 32 and over</p> |   |

**Musical Background** (circle 'yes' or 'no')

- |  |     |    |
|--|-----|----|
| 4. I like music.   | Yes | No |
| 5. I would like to teach music in my classroom.                          | Yes | No |
| 6. Music reading is a complete mystery to me.                            | Yes | No |
| 7. I have sung in a choir.   | Yes | No |
| 8. I can work out the names of the any notes in the treble clef.         | Yes | No |
| 9. I feel a bit silly singing children's songs.                          | Yes | No |
| 10. I can work out the names of the any notes in the bass clef.          | Yes | No |
| 11. I can play a musical instrument.                                     | Yes | No |
| 12. I often sing along with recordings.                                  | Yes | No |
| 13. I can work out the timing of simple rhythms from their notation.     | Yes | No |
| 14. I have had some experience playing an instrument.                    | Yes | No |
| 15. I have had some music tuition.                                       | Yes | No |
| 16. Most of my experiences with formal music classes have been positive. | Yes | No |
| 17. I listen to a wide range of music.                                   | Yes | No |
| 18. I would like to learn a musical instrument.                          | Yes | No |
| 19. I have had some experience creating my own music.                    | Yes | No |
| 20. I would like to know more about music.                               | Yes | No |

21. I listen to recorded music:  
                   every day      frequently      occasionally      never
22. I listen to live music:  
                   frequently                      occasionally                      never
23. I watch music video:  
                   frequently                      occasionally                      never
24. I attend concerts:  
                   frequently                      occasionally                      never
25. I have attended rock concerts:  
                   frequently                      occasionally                      never
26. I have attended jazz concerts:  
                   frequently                      occasionally                      never
27. I have attended classical concerts:  
                   frequently                      occasionally                      never

28. Rate the following musical styles from 1 - 8 according to your preferences.

pop	_____	New Age	_____
rock	_____	jazz	_____
classical	_____	folk	_____
easy listening	_____	ethnic	_____

29. What has been your most positive musical experience?

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30. What has been your most negative musical experience?

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34. Make a list of the musical activities which you are at least reasonably confident about teaching.

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**MUSIC 360**  
**PRELIMINARY SURVEY #2**

SID:.....

**General Information**

- |  |   |
|--|---|
| <p>1. Are you ...</p> <p style="padding-left: 20px;">a. male</p> <p style="padding-left: 20px;">b. female</p> <p>2. Your age ...</p> <p style="padding-left: 20px;">a. 20 - 23</p> <p style="padding-left: 20px;">b. 24 - 27</p> <p style="padding-left: 20px;">c. 28 - 32</p> <p style="padding-left: 20px;">d. 32 and over</p> | <p>3. Your cumulative grade point average on 4.0 scale</p> <p style="padding-left: 20px;">a. 3.6 - 4.00</p> <p style="padding-left: 20px;">b. 3.0 - 3.5</p> <p style="padding-left: 20px;">c. 2.5 - 2.9</p> <p style="padding-left: 20px;">d. 2.0 - 2.4</p> <p style="padding-left: 20px;">e. below 2.0</p> |
|--|---|

**Musical Background** (circle 'yes' or 'no')

- |  |     |    |
|--|-----|----|
| 4. I would like to teach music in my classroom.                          | Yes | No |
| 5. Music reading is a complete mystery to me.                            | Yes | No |
| 6. I can work out the names of the any notes in the treble clef.         | Yes | No |
| 7. I can work out the names of the any notes in the bass clef.           | Yes | No |
| 8. I can play a musical instrument.                                      | Yes | No |
| 9. I can work out the timing of simple rhythms from their notation.      | Yes | No |
| 10. I have had some experience playing an instrument.                    | Yes | No |
| 11. Most of my experiences with formal music classes have been positive. | Yes | No |
| 12. I would like to learn a musical instrument.                          | Yes | No |
| 13. I have had some experience creating my own music.                    | Yes | No |
| 14. I would like to know more about music.                               | Yes | No |

15. What has been your most positive musical experience?

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19. Make a list of musical activities which you are worried about teaching.

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20. Make a list of the musical activities which you are at least reasonably confident about teaching.

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21. What is the most important thing(s) you have learnt in this class? Why?

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22. What part(s) of the course were of least value? Why?

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23. Do you feel more confident about teaching music in your classroom than you did at the beginning of the semester?

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24. Any Additional Comments: (continue on the back page if necessary)

**APPENDIX 2**

**ARIZONA VERSION OF  
STUDENT SURVEYS 1 AND 2**

**MUSIC 360**  
**STUDENT SURVEY 1**

**SID:**.....

- |  |  |
|--|--|
| <p>1. Are you ...<br/>             a. male<br/>             b. female</p> <p>2. Your age ...<br/>             a. 19 - 23<br/>             b. 24 - 27<br/>             c. 28 - 32<br/>             d. 32 and over</p> | <p>3. Your cumulative grade point average on 4.0 scale<br/>             a. 3.6 - 4.00<br/>             b. 3.0 - 3.5<br/>             c. 2.5 - 2.9<br/>             d. 2.0 - 2.4<br/>             e. below 2.0</p> <p>4. What is your major?<br/>         _____</p> |
|--|--|

SA - Strongly Agree; A - Agree; U - Undecided; D - Disagree; SD - Strongly Disagree

	SA	A	U	D	SD
5. I like music.	0	0	0	0	0
6. I would like to teach music in my classroom.	0	0	0	0	0
7. Music reading is a complete mystery to me.	0	0	0	0	0
8. I have sung in a choir.	0	0	0	0	0
9. I can work out the names of the any notes in the treble clef.	0	0	0	0	0
10. I feel a bit silly singing children's songs.	0	0	0	0	0
11. I can work out the names of the any notes in the bass clef.	0	0	0	0	0
12. I can play a musical instrument.	0	0	0	0	0
13. I often sing along with recordings.	0	0	0	0	0
14. I can work out the timing of simple rhythms from their notation.	0	0	0	0	0
15. I have had some experience playing an instrument.	0	0	0	0	0
16. I have had some music instruction.	0	0	0	0	0
17. Most of my experiences with formal music classes have been positive.	0	0	0	0	0
18. I listen to a wide range of music.	0	0	0	0	0
19. I would like to learn a (another) musical instrument.	0	0	0	0	0
20. I have had some experience creating my own music.	0	0	0	0	0
21. I would like to know more about music.	0	0	0	0	0
22. My elementary school musical experiences were positive.	0	0	0	0	0
23. My parents/guardians had a significant influence on my attitude to music.	0	0	0	0	0
24. Musical ability is inherited, not learned.	0	0	0	0	0
25. It is necessary to include music in the elementary curriculum.	0	0	0	0	0
26. Composing gives important insight into music.	0	0	0	0	0
27. Learning to analyze music is essential to truly appreciate performances.	0	0	0	0	0
28. Open-mindedness to many different kinds of music is a worthy attribute.	0	0	0	0	0

	<b>SA</b>	<b>A</b>	<b>U</b>	<b>D</b>	<b>SD</b>
29. Music should be considered one of the basic or core subjects.	0	0	0	0	0
30. Creative activities are essential in learning music.	0	0	0	0	0
31. Music is an inseparable part of our daily lives.	0	0	0	0	0
32. Public schools should be responsible mainly for academic education, not 'aesthetic' education.	0	0	0	0	0
33. Composing music is only possible after a great deal of music instruction.	0	0	0	0	0
34. Music is for all children, not just the 'talented'.	0	0	0	0	0

VC - Very Comfortable; C - Comfortable; U - Undecided; UNC - Uncomfortable;

VUNC - Very Uncomfortable

	<b>VC</b>	<b>C</b>	<b>U</b>	<b>UNC</b>	<b>VUNC</b>
37. How comfortable would you feel singing with your children?	0	0	0	0	0
38. How comfortable would you feel teaching a music listening lesson to your class?	0	0	0	0	0
39. How comfortable would you feel discussing musical concepts with your class?	0	0	0	0	0
40. How comfortable would you feel teaching creative activities?	0	0	0	0	0
41. How comfortable would you feel playing musical games with your class?	0	0	0	0	0

42. Rate the following subjects according to how confident you feel about teaching them in primary school. Put '1' by the subject you feel most confident about, through to '9' by the subject you feel least confident about:

Art	_____	Drama	_____
Math	_____	Language	_____
Dance	_____	Science	_____
PE	_____	Social Science	_____
Music	_____		



43. I listen to recorded music:	every day	frequently	occasionally	never
44. I listen to live music:		frequently	occasionally	never
45. I watch music video:		frequently	occasionally	never
46. I attend concerts:		frequently	occasionally	never
47. I have attended rock concerts:		frequently	occasionally	never
48. I have attended jazz concerts:		frequently	occasionally	never
49. I have attended classical concerts:		frequently	occasionally	never

50. Rate the following musical styles from 1 - 8 according to your preferences.

pop	_____	New Age	_____
rock	_____	jazz	_____
classical	_____	folk	_____
easy listening	_____	ethnic	_____
country	_____		

**MUSIC 360**  
**STUDENT SURVEY 2**

SID:.....

1. Are you a:  
 a. freshman  
 b. sophomore  
 c. junior  
 d. senior  
 e. other .....

3. Are you taking this course as:  
 a. required  
 b. elective

4. This course is within your:  
 a. major  
 b. minor  
 c. other .....

2. What is your major? .....

SA - Strongly Agree; A - Agree; U - Undecided; D - Disagree; SD - Strongly Disagree

	SA	A	U	D	SD
5. I like music.	0	0	0	0	0
6. I would like to teach music in my classroom.	0	0	0	0	0
7. Music reading is a complete mystery to me.	0	0	0	0	0
8. I can work out the names of the any notes in the treble clef.	0	0	0	0	0
9. I feel a bit silly singing children's songs.	0	0	0	0	0
10. I can work out the names of the any notes in the bass clef.	0	0	0	0	0
11. I can play a musical instrument.	0	0	0	0	0
12. I often sing along with recordings.	0	0	0	0	0
13. I can work out the timing of simple rhythms from their notation.	0	0	0	0	0
14. I have had some experience playing an instrument.	0	0	0	0	0
15. My experiences in the 360 music class have been positive.	0	0	0	0	0
16. I listen to a wide range of music.	0	0	0	0	0
17. I would like to continue playing the recorder.	0	0	0	0	0
18. I would like to continue playing the guitar	0	0	0	0	0
19. I have had some experience creating my own music.	0	0	0	0	0
20. I would like to know more about music.	0	0	0	0	0
21. Musical ability is inherited, not learned.	0	0	0	0	0
22. It is necessary to include music in the elementary curriculum.	0	0	0	0	0
23. Composing gives important insight into music.	0	0	0	0	0
24. Learning to analyze music is essential to truly appreciate performances.	0	0	0	0	0
25. Open-mindedness to many different kinds of music is a worthy attribute.	0	0	0	0	0
26. Music should be considered one of the basic or core subjects.	0	0	0	0	0
27. Creative activities are essential in learning music.	0	0	0	0	0
28. Music is an inseparable part of our daily lives.	0	0	0	0	0
29. Public schools should be responsible mainly for academic education, not 'aesthetic' education.	0	0	0	0	0
30. Composing music is only possible after a great deal of music instruction.	0	0	0	0	0
31. Music is for all children, not just the 'talented'.	0	0	0	0	0
32. My 360 instructor has positively affected my attitude to music.	0	0	0	0	0

VC - Very Comfortable; C - Comfortable; U - Undecided; UNC - Uncomfortable;

VUNC - Very Uncomfortable

	VC	C	U	UNC	VUNC
37. How comfortable would you feel singing with your children?	0	0	0	0	0
38. How comfortable would you feel teaching a music listening lesson to your class?	0	0	0	0	0
39. How comfortable would you feel discussing musical concepts with your class?	0	0	0	0	0
40. How comfortable would you feel teaching creative activities?	0	0	0	0	0
41. How comfortable would you feel playing musical games with your class?	0	0	0	0	0

42. Rate the following subjects according to how confident you feel about teaching them in primary school. Put '1' by the subject you feel most confident about, through to '9' by the subject you feel least confident about:

Art	_____	Drama	_____
Maths	_____	Language	_____
Dance	_____	Science	_____
PE	_____	Social Science	_____
Music	_____		

43. I listen to recorded music:	every day	frequently	occasionally	never
44. I listen to live music:		frequently	occasionally	never
45. I watch music video:		frequently	occasionally	never
46. I attend concerts:		frequently	occasionally	never
47. I have attended rock concerts:		frequently	occasionally	never
48. I have attended jazz concerts:		frequently	occasionally	never
49. I have attended classical concerts:		frequently	occasionally	never

50. Rate the following musical styles from 1 - 8 according to your preferences.

pop	_____	New Age	_____
rock	_____	jazz	_____
classical	_____	folk	_____
easy listening	_____	ethnic	_____
country	_____		

E - Excellent; VG - Very Good; F - Fair; P - Poor; VP - Very Poor

<b>COURSE INFORMATION</b>	<b>E</b>	<b>VG</b>	<b>F</b>	<b>P</b>	<b>VP</b>
43. Course content	0	0	0	0	0
44. Instructor	0	0	0	0	0
45. Course in general	0	0	0	0	0

SA - Strongly Agree; A - Agree; D - Disagree; SD - Strongly Disagree

<b>STANDARD ITEM SECTION</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
46. It was a very worthwhile course	0	0	0	0
47. I would take another course that was taught this way.	0	0	0	0
48. The instructor seemed to be interested in students as individuals.	0	0	0	0
49. The course material was too difficult.	0	0	0	0
50. It was easy to remain attentive.	0	0	0	0
51. NOT much was gained by taking this course.	0	0	0	0
52. I would have preferred another method of teaching this course.	0	0	0	0
53. The course material seemed worthwhile.	0	0	0	0
54. The instructor did NOT synthesize, integrate or summarize effectively.	0	0	0	0
55. The course was quite interesting.	0	0	0	0
56. The instructor encouraged development of new viewpoints and appreciations.	0	0	0	0
57. I learn more when other teaching methods are used.	0	0	0	0
58. Some things were NOT explained very well.	0	0	0	0
59. The instructor demonstrated a thorough knowledge of the subject matter.	0	0	0	0
60. This was one of my poorest courses.	0	0	0	0
61. The course content was excellent.	0	0	0	0
62. Some days I was NOT very interested in this course.	0	0	0	0
63. I think that the course was taught quite well.	0	0	0	0
64. The course was quite boring.	0	0	0	0
65. The instructor seemed to consider teaching as a chore or routine activity.	0	0	0	0
66. Overall, the course was good.	0	0	0	0
67. I found my instructor always encouraging.	0	0	0	0
68. At times, my instructor was negative about my efforts.	0	0	0	0

## **APPENDIX 3**

### **NEWCASTLE VERSION OF STUDENT SURVEYS 1 AND 2**

**CSGS135**  
**STUDENT SURVEY 1**

**SID:**.....

1. Are you ...      a. male  
                              b. female

2. Your age ...      a. 19 - 23  
                              b. 24 - 27  
                              c. 28 - 32  
                              d. 32 and over

SA - Strongly Agree; A - Agree; U - Undecided; D - Disagree; SD - Strongly Disagree

	<b>SA</b>	<b>A</b>	<b>U</b>	<b>D</b>	<b>SD</b>
3. I like music.	0	0	0	0	0
4. I would like to teach music in my classroom.	0	0	0	0	0
5. Music reading is a complete mystery to me.	0	0	0	0	0
6. I have sung in a choir.	0	0	0	0	0
7. I can work out the names of the any notes in the treble clef.	0	0	0	0	0
8. I feel a bit silly singing children's songs.	0	0	0	0	0
9. I can work out the names of the any notes in the bass clef.	0	0	0	0	0
10. I can play a musical instrument.	0	0	0	0	0
11. I often sing along with recordings.	0	0	0	0	0
12. I can work out the timing of simple rhythms from their notation.	0	0	0	0	0
13. I have had some experience playing an instrument.	0	0	0	0	0
14. I have had some music instruction.	0	0	0	0	0
15. Most of my experiences with formal music classes have been positive.	0	0	0	0	0
16. I listen to a wide range of music.	0	0	0	0	0
17. I would like to learn a (another) musical instrument.	0	0	0	0	0
18. I have had some experience creating my own music.	0	0	0	0	0
19. I would like to know more about music.	0	0	0	0	0
20. My primary school musical experiences were positive.	0	0	0	0	0
21. My parents/guardians had a positive influence on my attitude to music.	0	0	0	0	0
22. Musical ability is inherited, not learned.	0	0	0	0	0
23. It is necessary to include music in the primary curriculum.	0	0	0	0	0
24. Composing gives important insight into music.	0	0	0	0	0
25. Learning to analyze music is essential to truly appreciate performances.	0	0	0	0	0
26. Open-mindedness to many different kinds of music is a worthy attribute.	0	0	0	0	0
27. Music should be considered one of the basic or core subjects.	0	0	0	0	0

	<b>S</b>	<b>A</b>	<b>U</b>	<b>D</b>	<b>SD</b>
28. Creative activities are essential in learning music.	0	0	0	0	0
29. Music is an inseparable part of our daily lives.	0	0	0	0	0
30. Public schools should be responsible mainly for academic education, not 'aesthetic' education.	0	0	0	0	0
31. Composing music is only possible after a great deal of music instruction.	0	0	0	0	0
32. Music is for all children, not just the 'talented'.	0	0	0	0	0
33. My musical experiences at high school were positive.	0	0	0	0	0
34. I studied elective music in junior high school.	0	0	0	0	0
35. I studied 2 Unit One music for the HSC.	0	0	0	0	0
36. I studied 2/3 Unit Related music for the HSC.	0	0	0	0	0

VC - Very Comfortable; C - Comfortable; U - Undecided; UNC - Uncomfortable;

VUNC - Very Uncomfortable

	<b>VC</b>	<b>C</b>	<b>U</b>	<b>UNC</b>	<b>VUNC</b>
37. How comfortable would you feel singing with your children?	0	0	0	0	0
38. How comfortable would you feel teaching a music listening lesson to your class?	0	0	0	0	0
39. How comfortable would you feel discussing musical concepts with your class?	0	0	0	0	0
40. How comfortable would you feel teaching creative activities?	0	0	0	0	0
41. How comfortable would you feel playing musical games with your class?	0	0	0	0	0

42. Rate the following subjects according to how confident you feel about teaching them in primary school. Put '1' by the subject you feel most confident about, through to '9' by the subject you feel least confident about:

Art	_____	Drama	_____
Maths	_____	Language	_____
Dance	_____	Science	_____
PE	_____	Social Science	_____
Music	_____		

43. I listen to recorded music:	every day	frequently	occasionally	never
44. I listen to live music:		frequently	occasionally	never
45. I watch music video:		frequently	occasionally	never
46. I attend concerts:		frequently	occasionally	never
47. I have attended rock concerts:		frequently	occasionally	never
48. I have attended jazz concerts:		frequently	occasionally	never
49. I have attended classical concerts:		frequently	occasionally	never

50. Rate the following musical styles from 1 - 8 according to your preferences.

pop	_____	New Age	_____
rock	_____	jazz	_____
classical	_____	folk	_____
easy listening	_____	ethnic	_____
country	_____		



**CSGS135**  
**STUDENT SURVEY 2**

**SID:**.....

1. Are you ...      a. male  
                              b. female

2. Your age ...      a. 19 - 23  
                              b. 24 - 27  
                              c. 28 - 32  
                              d. 32 and over

SA - Strongly Agree; A - Agree; U - Undecided; D - Disagree; SD - Strongly Disagree

	SA	A	U	D	SD
1. I like music.	0	0	0	0	0
2. I would like to teach music in my classroom.	0	0	0	0	0
3. Music reading is a complete mystery to me.	0	0	0	0	0
4. I can work out the names of the any notes in the treble clef.	0	0	0	0	0
5. I feel a bit silly singing children's songs.	0	0	0	0	0
6. I can work out the names of the any notes in the bass clef.	0	0	0	0	0
7. I can play a musical instrument.	0	0	0	0	0
8. I often sing along with recordings.	0	0	0	0	0
9. I can work out the timing of simple rhythms from their notation.	0	0	0	0	0
10. I have had some experience playing an instrument.	0	0	0	0	0
11. My experiences in this music class have been positive.	0	0	0	0	0
12. I listen to a wide range of music.	0	0	0	0	0
13. I would like to continue playing the recorder.	0	0	0	0	0
14. I have had some experience creating my own music.	0	0	0	0	0
15. I would like to know more about music.	0	0	0	0	0
16. Musical ability is inherited, not learned.	0	0	0	0	0
17. It is necessary to include music in the primary curriculum.	0	0	0	0	0
18. Composing gives important insight into music.	0	0	0	0	0
19. Learning to analyze music is essential to truly appreciate performances.	0	0	0	0	0
20. Open-mindedness to many different kinds of music is a worthy attribute.	0	0	0	0	0
21. Music should be considered one of the basic or core subjects.	0	0	0	0	0
22. Creative activities are essential in learning music.	0	0	0	0	0
23. Music is an inseparable part of our daily lives.	0	0	0	0	0
24. Public schools should be responsible mainly for academic education, not 'aesthetic' education.	0	0	0	0	0
25. Composing music is only possible after a great deal of music instruction.	0	0	0	0	0
26. Music is for all children, not just the 'talented'.	0	0	0	0	0
27. My lecturer has positively affected my attitude to music this semester.	0	0	0	0	0

VC - Very Comfortable; C - Comfortable; U - Undecided; UNC - Uncomfortable;

VUNC - Very Uncomfortable

	VC	C	U	UNC	VUNC
37. How comfortable would you feel singing with your children?	0	0	0	0	0
38. How comfortable would you feel teaching a music listening lesson to your class?	0	0	0	0	0
39. How comfortable would you feel discussing musical concepts with your class?	0	0	0	0	0
40. How comfortable would you feel teaching creative activities?	0	0	0	0	0
41. How comfortable would you feel playing musical games with your class?	0	0	0	0	0

42. Rate the following subjects according to how confident you feel about teaching them in primary school. Put '1' by the subject you feel most confident about, through to '9' by the subject you feel least confident about:

Art	_____	Drama	_____
Maths	_____	Language	_____
Dance	_____	Science	_____
PE	_____	Social Science	_____
Music	_____		

43. I listen to recorded music:	every day	frequently	occasionally	never
44. I listen to live music:		frequently	occasionally	never
45. I watch music video:		frequently	occasionally	never
46. I attend concerts:		frequently	occasionally	never
47. I have attended rock concerts:		frequently	occasionally	never
48. I have attended jazz concerts:		frequently	occasionally	never
49. I have attended classical concerts:		frequently	occasionally	never

50. Rate the following musical styles from 1 - 8 according to your preferences.

pop	_____	New Age	_____
rock	_____	jazz	_____
classical	_____	folk	_____
easy listening	_____	ethnic	_____
country	_____		

E - Excellent; VG - Very Good; F - Fair; P - Poor; VP - Very Poor

<b>COURSE INFORMATION</b>	<b>E</b>	<b>VG</b>	<b>F</b>	<b>P</b>	<b>VP</b>
43. Course content	0	0	0	0	0
44. Instructor	0	0	0	0	0
45. Course in general	0	0	0	0	0

SA - Strongly Agree; A - Agree; D - Disagree; SD - Strongly Disagree

<b>STANDARD ITEM SECTION</b>	<b>SA</b>	<b>A</b>	<b>D</b>	<b>SD</b>
46. It was a very worthwhile course	0	0	0	0
47. I would take another course that was taught this way.	0	0	0	0
48. The instructor seemed to be interested in students as individuals.	0	0	0	0
49. The course material was too difficult.	0	0	0	0
50. It was easy to remain attentive.	0	0	0	0
51. NOT much was gained by taking this course.	0	0	0	0
52. I would have preferred another method of teaching this course.	0	0	0	0
53. The course material seemed worthwhile.	0	0	0	0
54. The instructor did NOT synthesize, integrate or summarize effectively.	0	0	0	0
55. The course was quite interesting.	0	0	0	0
56. The instructor encouraged development of new viewpoints and appreciations.	0	0	0	0
57. I learn more when other teaching methods are used.	0	0	0	0
58. Some things were NOT explained very well.	0	0	0	0
59. The instructor demonstrated a thorough knowledge of the subject matter.	0	0	0	0
60. This was one of my poorest courses.	0	0	0	0
61. The course content was excellent.	0	0	0	0
62. Some days I was NOT very interested in this course.	0	0	0	0
63. I think that the course was taught quite well.	0	0	0	0
64. The course was quite boring.	0	0	0	0
65. The instructor seemed to consider teaching as a chore or routine activity.	0	0	0	0
66. Overall, the course was good.	0	0	0	0
67. I found my instructor always encouraging.	0	0	0	0
68. At times, my instructor was negative about my efforts.	0	0	0	0

**APPENDIX 4**

**ARIZONA  
CURRICULUM AND STUDENT HANDOUT**

**MUSIC 360**  
**MUSIC FUNDAMENTALS THROUGH EXPERIENCE**  
**Sections 3 and 4**  
**10.00 & 12.00**  
**M W F**

Music 360 is intended to introduce you to a combination of functional skills, knowledge of the mechanics of music, and musical experiences as a background for learning to teach music to children. Previous musical experience is not required. This course is a prerequisite to the course which deals with methods, materials and curricula for teaching music in the classroom (361/362).

**COURSE REQUIREMENTS**

1. Three quizzes and a comprehensive final examination.

    Quiz 1: Friday, February 14

    Quiz 2: Friday, March 6

    Quiz 3: Friday, April 24

    Final Examination: Monday, May 4

2. Concert Attendance: see requirement sheet.

3. An guitar proficiency test will be given before the end of the semester. You will be expected to accompany yourself on two different songs in two different keys, each of which uses at least two different chords, and to demonstrate ability to play the chords we learn in class. The playing test will be repeated until passed.

4. The recorder is a small wind instrument which we will learn to play during the semester. Part of your homework in the course will be 10 minutes of daily practice on material introduced in class. Recorders are available at the Arizona Bookstore, 315 North Park, and at many of the music stores in Tucson. (Aulos and Yamaha are among the better brands of plastic recorder.) There will be a proficiency test.

5. Participation in class activities, discussion, singing, and instruments playing is assumed and will be a factor in determining the final grade.

6. Regular attendance is expected. Much of the instruction in this course involves concrete experience in the classroom and builds musical knowledge in a sequential pattern.

**GRADING**

The final grade will be determined by the following:

Three quizzes	30%
Final examination	20%
Participation in class	10%
Completion of four concert reports	20%
Guitar proficiency	10%
Recorder proficiency	10%

**TEXTBOOK**

Winslow, R.W. & Dallin, L. (1991). *Music Skills for Classroom Teachers*. (8th Edition)  
Dubuque, Iowa: Wm. C Brown Publishers.

This book will be used as a reference and for playing and singing in class. It should be brought to class daily.

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Please remember that the purpose of this course is to help you to develop a greater understanding and appreciation of music. I sincerely hope you will leave the course with a musical confidence and that some of the mystique will have been dispelled. Always ask questions. There are many ways of explaining concepts and I will be only too happy to do so. Your constructive suggestions will also be welcomed and please feel free to bring songs and pieces of music you like to class - the more we share, the more we learn.

Neryl Jeanneret

Harvill Building 401

3279708.

(Office hours posted or call for a special appointment.)

## MUSIC 360 - CONCERT ATTENDANCE REQUIREMENT

Attendance at four live concerts is required. Although the concerts need not be at the University, you will find that several dozen free concerts are scheduled on campus during the semester. Schedules will be posted in the classroom. There is also a list of forthcoming performances posted at the entrance to the music library.

### What concerts will and will not count?

- At least one concert should be a symphony orchestra or chamber orchestra performance.
- You are encouraged to attend an opera, particularly if you haven't been to one before.
- Only ONE Broadway musical may be counted. (e.g. 'Cats', 'Sound of Music')
- You may include only ONE popular concert. (e.g. rock, country and western, pop)
- Dance recitals, ballet and other performances in which music serves as background may not be counted.
- Two half concerts will be accepted in place of one entire concert.
- When in doubt about the acceptability of a particular concert, please check with your instructor *in advance*.
- Students may substitute a concert report with a report on a music education workshop attended during the semester. This substitution must be cleared with your instructor first.

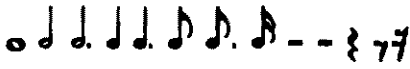
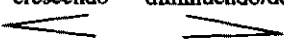
### Written Reports

- A 'reaction report' will be due within one week after each concert.
- The report should set forth your personal impressions of the performance and/or the music performed. It should also include specific comments on and a detailed description of at least TWO of the compositions. Use 'Describing the Elements of Music' as a guide. Each report should include a list of unfamiliar terms encountered on the program and any questions which you may have about any aspect of the performance. If possible, attach a copy of the printed program to your report.
- As a rough guide, the report should be *at least* one double-spaced, *typewritten* page. Since the program will be attached, it is not necessary to include program information in the report.

### Grading.

- Each report will given a grade. The best grade over the four reports will be used in your final assessment. Note that your final grade will be lowered by one third of one letter grade for each report not completed by the end of semester. For example: if one report is missing, an A-average would be lowered by one third of one letter grade for each report not completed by the end of semester.

## Course Content

Elements of Music	Concepts	
<b>DURATION</b> rhythm metre tempo	<ul style="list-style-type: none"> <li>metre: metric groupings of 2, 3, 4, 5, 6, and 7</li> <li>time-signatures using quarter and eighth note beats</li> <li>tempo indications: lento, adagio, andante, moderato, presto, vivace, accelerando, ritardando</li> </ul> <p>• notes and rests</p> 	<ul style="list-style-type: none"> <li>pulse/beat; accent</li> <li>ostinato</li> <li>measure/bar, barline, double barline</li> <li>upbeat/anacrusis, downbeat</li> <li>dotted notes</li> <li>tie</li> <li>strong and weak beats</li> </ul>
<b>PITCH</b> melody harmony tonality	<ul style="list-style-type: none"> <li>treble and bass clefs</li> <li>key-signatures to 4 sharps and flats</li> <li>whole and half steps</li> <li>major and relative minor scales</li> <li>melodic contour</li> <li>consonance/dissonance</li> <li>drone</li> </ul>	<ul style="list-style-type: none"> <li>countermelody</li> <li>transposition</li> <li>chords: I, IV, V, V7 and inversions</li> <li>uncommon scales: pentatonic, etc</li> <li>staff, clef, leger line, sharp, flat, natural</li> <li>ornamentation</li> </ul>
<b>STRUCTURE</b> micro macro	<ul style="list-style-type: none"> <li>phrase</li> <li>call and response</li> <li>binary, ternary, rondo</li> <li>first and second time endings</li> <li>theme and variations</li> </ul>	<ul style="list-style-type: none"> <li>canon</li> <li>recitative and aria</li> <li>repeat sign</li> <li>DC al fine</li> </ul>
<b>DYNAMICS</b>	<ul style="list-style-type: none"> <li>pianissimo (pp), piano (p), mezzo piano (mp), fortissimo (ff), mezzo forte (mf), forte (f)</li> </ul>	<p>crescendo      diminuendo/decrescendo</p> 
<b>TONE COLOUR</b> individual combined	<ul style="list-style-type: none"> <li>classifying instruments</li> <li>different instrumental combinations e.g. symphony orchestra, jazz band, rock band, etc</li> </ul>	<ul style="list-style-type: none"> <li>sound production</li> <li>melodic and non-melodic instruments</li> <li>classroom instruments</li> </ul>
<b>TEXTURE</b> layers of sound	<ul style="list-style-type: none"> <li>the linear organisation of music</li> <li>polyphony, homophony, monophony</li> </ul>	<ul style="list-style-type: none"> <li>canon</li> <li>descriptive terms eg. dense/sparse</li> </ul>

## Activities

The activities relate directly to developing an understanding of the elements of music and the concepts listed under Course Content.

<p><b>PERFORMING</b> singing, playing moving, improvising</p>	<p><i>Singing:</i> singing simple songs from a broad repertoire base in unison, 2, 3, and 4 parts</p> <p><i>Playing:</i></p> <ul style="list-style-type: none"> <li>Recorder: <ul style="list-style-type: none"> <li>playing and reading the treble clef notes C - E' on the descant</li> <li>playing tunes with given pitch and rhythmic vocabulary</li> </ul> </li> <li>Guitar: <ul style="list-style-type: none"> <li>tuning</li> <li>identifying pitch produced by fingering any given fret</li> <li>playing chords I, IV, V, and V7 in several keys</li> <li>playing and singing songs using at least 2 different chords in 2 different keys</li> </ul> </li> </ul> <p>• performing on assorted melodic and non-melodic classroom instruments</p> <p><i>Moving:</i> engaging in simple movement activities that can accompany songs and speech rhymes</p> <p><i>Improvising:</i> see Composing</p>
<p><b>LISTENING</b> responding, observing criticising</p>	<p>Describing the elements and concepts of music as related to their use in a broad repertoire of styles and genres of music.</p>
<p><b>COMPOSING</b> organising sound, creating improvising, varying</p>	<ul style="list-style-type: none"> <li>creating simple melodies</li> <li>creating simple rhythms</li> <li>inventing and writing simple bass lines</li> <li>harmonising simple melodies using the primary triads</li> <li>improvising on blues and pentatonic scales</li> <li>using variation techniques</li> <li>creating descants and melodic accompaniments for the recorder</li> </ul>



## 360: Music Fundamentals Through Experience Curriculum for Instructors

### Preamble

It is essential that students develop musical concepts in the context of integrated experiences of the activities of composing, performing and musicology. For example, a convincing and artistically satisfying performance is founded on a mastery of the technical demands of the piece, an understanding of the compositional processes employed by the composer, and the knowledge of the musicological aspects associated with interpretation and style. The converse order applies for the composer and the musicologist.

### Aims

It is the aim of this syllabus:

- to provide students with opportunities to develop their creative potential by developing and reinforcing the musical concepts and skills through involvement and first hand experience in music,
- that students should emerge from this course as musically sensitive individuals with the capacity and desire for music to play a significant and continually developing role in their lives at a level appropriate to their future needs, and
- that students will gain confidence as musicians, and as future elementary teachers, feel comfortable implementing a variety of musical activities in their classrooms.

### Objectives

Students should develop:

- an understanding of musical concepts associated with: duration, pitch, dynamics, tone colour, structure, texture, style within the context of the music encountered,
- some understanding of the interaction of music and a changing society,
- rudimentary compositional skills, some pertaining to the various styles of music encountered,
- performing skills through extensive activities in performance associated with the media and styles being studied, and to preferences and interests of the individual,
- musicological skills by observing the ways in which others have used the materials of music,
- an ability to react to and make judgements about their own creative efforts and those of others,
- confidence in using the materials of music as performers, composers and listeners, and
- the confidence to explore and acquire new skills necessary for the understanding of significant but less traditional areas of music.



## Teaching Strategies ( for instructors 2 and 3 only)

Teachers will:

- provide students with the opportunities for:
  - \* individual and group performance,
  - \* musicological investigation,
  - \* composition and other forms of creative activity, and
  - \* varied aural experiences.

*Musical growth and development are maximised where these activities are integrated. In presenting these activities, there should be an emphasis on the students' own efforts in composing as well as the study and performance of widely varied examples of music.*

- encourage the development of a positive music self-concept through positive feedback and praising. Strategies for effective praising will include:
  - \* specifying accomplishment,
  - \* ensuring that praise is credible,
  - \* providing information to students about their competence, and
  - \* attributing students' success to effort and ability.
- encourage students to set learning or mastery goals in music rather than ego or performance goals via appropriate testing, assessment, assignments and class exercises.
- encourage the transfer of knowledge from one musical situation to another.
- enhance motivation in the classroom by:
  1. reducing social comparison through:
    - \* avoiding social comparison,
    - \* reducing public evaluation/emphasis on success and grades,
    - \* communicating performance expectations in advance, and
    - \* using a variety of grading practices.
  2. increasing involvement in learning through:
    - \* using cooperative learning methods,
    - \* using peer tutoring,
    - \* using games and simulations, and
    - \* allowing student choices - in method, pace, etc.
  3. focussing on effort through:
    - \* emphasising student progress,
    - \* reinforcing learning/effort,
    - \* making known that mistakes and errors are part of learning, and
    - \* requiring "reasonable" effort.

4. promoting beliefs in competence through:
  - \* focussing on role of effort and strategy in learning,
  - \* making grades contingent on reaching goals,
  - \* communicating positive expectations, and
  - \* making plans with students for improvement.
5. increasing chances for success through:
  - \* providing skill training,
  - \* using peer tutoring,
  - \* using cooperative team learning, and
  - \* using individualised instruction.

## **APPENDIX 5**

### **NEWCASTLE CURRICULUM, STUDENT HANDOUT AND REGISTER OF TEACHING**

**THE UNIVERSITY OF NEWCASTLE**  
**DEPARTMENT OF CURRICULUM & TEACHING STUDIES**  
**MUSIC EDUCATION 1993**

**CSGS135: EXPRESSIVE ARTS I (PRIMARY)**  
**Discipline Studies**

**MUSIC SEGMENT**

Two hours per week for one semester lecturer contact

The following should be read in conjunction with the "Memorandum for Students" issued by the Head of the Department of Curriculum and teaching Studies

**PREREQUISITES:** Nil

**PURPOSE OF THE MODULE**

Students enrolled in the Bachelor of Education Primary course are required to pursue a minor sequence of study for at least 40 credit points. This is one module of a sequence designed to meet such requirements. In this module, through the study of Arts and Crafts, Children's Literature, and Music, students will develop the knowledge, skills and insights basic to the expressive Arts.

This segment is run in conjunction with the Arts and Crafts, Children's Literature and the Link Assignment. All segments must be passed in order to gain a pass in Expressive Arts I as a whole. The music segment is run for 2 hours per week for one semester and is worth 30% of your overall mark for the module.

**OBJECTIVES**

On satisfactory completion of this module, students will be able to:

- understand the effects of technological changes and the interaction of social/historical factors on Expressive Arts;
- appreciate and understand a range of techniques specific to the areas in Expressive Arts through practice in their implementation.

## SCOPE OF STUDY

This module will emphasis developmental learning through practical activities. Development of the student's knowledge base with specific attention to Improving creativity and performance skills will be fostered. An outline of the concepts and skills to be covered is attached.

## TEACHING STRATEGIES AND ATTENDANCE

This module will be taught by lectures, workshops and practical tuition. Attendance is compulsory. An attendance of 75% or more is required or failure may result.

## ASSESSMENT

The music segment is run in conjunction with Arts and Crafts, Children's Literature and the Link Assignment. All segments must be passed in order to gain a pass in Expressive Arts I as a whole. The music segment is run for 2 hours per week for one semester and is worth 30% of your overall mark for the module.

Assessment will be progressive, based on class activities, practical tests and written exercises. A satisfactory standard is required in each of the components of the course.

Marks for the music segment of the module are allocated as follows:

Class activities	20%
Resource folder	5%
Exercises and minor assignments	15%
Listening report	20%
Practical assessment	20%
Written examination (aural, composition, musicology)	20%
<b>Total</b>	<b><u>100%</u></b>

*Class Activities 20%*

Students will participate in a variety of activities during weekly sessions. These will include:

- composing - inventing music, organising and arranging musical ideas provided
- performing - singing, playing, moving
- listening - verbal, written and movement responses to music
- musicology - score reading, discussion and analysis of works, historical findings

***Resource Folder 5%***

Students will maintain an accurate written record of work completed and printed support materials. The folder will be organised into at least five sections:

1. Activities - under concept headings
2. songs
3. Recorder
4. Listening repertoire
5. Information about music

The folder will be presented for marking in the following weeks:

Week 5 and Week 9

***Exercises and minor assignments 15%***

Exercises and minor assignments resulting from class activities and own investigations will be assessed progressively. Students should include this material in their resource folder. It is essential that students observe the due dates for all progressive tasks.

***Listening Report 15%***

Part I:

Attend a live music performance and complete a written report which includes the following:

- a) details of the date, time, place on which the performance took place
- b) identify the style/s of music heard
- c) a profile of the types of people who attended this performance and give reasons why you think they may have been attracted to this particular performance
- d) identify sound sources used (voices and instruments)
- e) comment on three aspects of the performance which surprised or particularly interested you
- f) comment on six features of the music heard and identifies (use appropriate musical language to describe aspects of duration, pitch, dynamics, tone colour, texture and structure)
- g) comment on whether or not this performance, or parts of it, would be suitable for school age children and give reasons for your answer



## Part II:

Select a style of music which is not part of your regular listening "diet". Seek out a performance featuring this style for examination and complete a written report. You may choose from performances you hear on radio, television, in film, in pubs, open air performances, in shopping centres or any other source.

- a) details of date, time, place on which the performance took place
- b) identify the style/s of music heard
- c) a profile, if possible, of the types of people who attended this performance. Give reasons why you think they may have been attracted to this particular performance
- d) identify sound sources and how they were used
- e) comment on three aspects of the performance which surprised or particularly interested you
- f) comment on six features of the music heard and identifies (use appropriate musical language to describe aspects of duration, pitch, dynamics, tone colour, texture and structure)
- g) investigate where you could obtain recordings of the style you heard
- h) identify leading groups, artists or performers who have made a significant contribution to the musical style chosen
- i) investigate where, in musical chronology, this style of music may be most frequently heard
- j) research and provide one page of information, illustrations, photographs concerned with the chosen style
- k) make copies of your one page available to at least two members of the class who have not chosen the same style for examination

**DUE: WEEK 10**

**It is essential that students observe the due dates for all assessable work. A penalty will be incurred for late submissions.**

**TEXT:** Leak, J. (Ed.). (1984). *Upbear Recorder 1*. Gosford, NSW: Ashton Scholastic. (First published Victoria: Music)

**INSTRUMENT:** Descant recorder will be required by Week 3 of lectures

## REFERENCES

General references for the music segment can be found in the Hurly library under 780... Reference will be made during lectures to other specific materials for reading and for listening.

LECTURER  
FELICIA CHADWICK  
HA 91 PHONE: 216581



## GSCS135: Expressive Arts I (Primary) Curriculum for Instructor

### Preamble

It is essential that students develop musical concepts in the context of integrated experiences of the activities of composing, performing and musicology. For example, a convincing and artistically satisfying performance is founded on a mastery of the technical demands of the piece, an understanding of the compositional processes employed by the composer, and the knowledge of the musicological aspects associated with interpretation and style. The converse order applies for the composer and the musicologist.

### Aims

It is the aim of this syllabus:

- to provide students with opportunities to develop their creative potential by developing and reinforcing the musical concepts and skills through involvement and first hand experience in music,
- that students should emerge from this course as musically sensitive individuals with the capacity and desire for music to play a significant and continually developing role in their lives at a level appropriate to their future needs, and
- that students will gain confidence as musicians, and as future elementary teachers, feel comfortable implementing a variety of musical activities in their classrooms.

### Objectives

Students should develop:

- an understanding of musical concepts associated with: duration, pitch, dynamics, tone colour, structure, texture, style within the context of the music encountered,
- some understanding of the interaction of music and a changing society,
- rudimentary compositional skills, some pertaining to the various styles of music encountered,
- performing skills through extensive activities in performance associated with the media and styles being studied, and to preferences and interests of the individual,
- musicological skills by observing the ways in which others have used the materials of music,
- an ability to react to and make judgements about their own creative efforts and those of others,
- confidence in using the materials of music as performers, composers and listeners, and
- the confidence to explore and acquire new skills necessary for the understanding of significant but less traditional areas of music.



## Teaching strategies

Teachers will:

- provide students with the opportunities for:
  - \* individual and group performance,
  - \* musicological investigation,
  - \* composition and other forms of creative activity, and
  - \* varied aural experiences.

*Musical growth and development are maximised where these activities are integrated. In presenting these activities, there should be an emphasis on the students' own efforts in composing as well as the study and performance of widely varied examples of music.*

- encourage the development of a positive music self-concept through positive feedback and praising. Strategies for effective praising will include:
  - \* specifying accomplishment,
  - \* ensuring that praise is credible,
  - \* providing information to students about their competence, and
  - \* attributing students' success to effort and ability.
  
- encourage students to set learning or mastery goals in music rather than ego or performance goals via appropriate testing, assessment, assignments and class exercises.
  
- encourage the transfer of knowledge from one musical situation to another.
  
- enhance motivation in the classroom by:
  1. *reducing social comparison through:*
    - \* avoiding social comparison,
    - \* reducing public evaluation/emphasis on success and grades,
    - \* communicating performance expectations in advance, and
    - \* using a variety of grading practices.
  
  2. *increasing involvement in learning through:*
    - \* using cooperative learning methods,
    - \* using peer tutoring,
    - \* using games and simulations, and
    - \* allowing student choices - in method, pace, etc.

**3. focussing on effort through:**

- \* emphasising student progress,
- \* reinforcing learning/effort,
- \* making known that mistakes and errors are part of learning, and
- \* requiring "reasonable" effort.



**4. promoting beliefs in competence through:**

- \* focussing on role of effort and strategy in learning,
- \* making grades contingent on reaching goals,
- \* communicating positive expectations, and
- \* making plans with students for improvement.

**5. increasing chances for success through:**

- \* providing skill training,
- \* using peer tutoring,
- \* using cooperative team learning, and
- \* using individualised instruction.

## Newcastle curriculum programmed over 12 weeks.

WEEK 1	WEEK 2	WEEK 3
<ul style="list-style-type: none"> <li>• Course requirements</li> <li>• Student Survey 1 administered</li> <li>• Overview of concepts and skills</li> <li>• use of graphic scores: vocal sound, score reading, dynamics, conductor</li> <li>• moving with the beat, changing tempo, dividing the beat into groups of 2,3,4,5,6,7,8 and 9 using <i>123, Mother Caught a Flea, Cowboy Bill, Good Day to You.</i></li> <li>• path of sound from air to brain</li> </ul> <p>HW: construct labelled diagram of ear indicating path of soundwave.</p>	<ul style="list-style-type: none"> <li>• use of graphic scores: dynamics, structure</li> <li>• revision of previous week's duration work, movement activities alternating beats 2 + 3/3 + 2, <i>Hard Times</i> - paired group movement</li> <li>• examining structure through <i>500 Miles</i></li> <li>• sound production and tone colour: <i>Kitchen Utensil, Blind Fold Obstacle Course</i></li> </ul> <p>HW: investigate how sound is used as a coding system</p>	<ul style="list-style-type: none"> <li>• beat/pulse: <i>Alexander's Ragtime Band, Draw a Bucket of Water, Son Macaroon</i></li> <li>• revision of word patterns as basis for introduction of rhythm</li> </ul>  <ul style="list-style-type: none"> <li>• ternary form: <i>Tarara de Sevilla</i></li> <li>Recorder: exploring sounds, graphic scores, tongue and breath control exercises - Upbeat p.5</li> </ul> <p>HW: Upbeat pp 6 - 7</p>
WEEK 4	WEEK 5	WEEK 6
<ul style="list-style-type: none"> <li>• beat/pulse: maintaining beat - <i>Polonaise, And the Beat Goes On</i></li> </ul>  <ul style="list-style-type: none"> <li>• add</li> <li>• notation of rhythm</li> <li>• reinforce rhythm with <i>Tin Tin</i></li> <li>• unusual sound sources - <i>Green Piece</i></li> <li>• introduce Sol-fa hand signs - s-m</li> <li>• using melodic percussion to trace distance between s-m in various keys</li> <li>• <i>Ava Giddy</i> - as a song, s-m-l in action</li> </ul> <p>Recorder: Upbeat pp 6 - 13</p> <p>HW: investigate difference between xylophone, marimba and vibraphone</p>	<ul style="list-style-type: none"> <li>• beat/pulse work using <i>Gumsuckers March</i></li> <li>• revision of rhythm - add dotted crotchet</li> <li>• revise <i>Tin Tin</i></li> <li>• revise solfa hand signs + s-m, using melodic percussion to trace distance between s-m in various keys, <i>Ava Giddy</i> - as a song, s-m-l in action</li> <li>• transfer to recorder</li> <li>• demonstrate harmonic twirling tube + differences between xylophone, marimba and vibraphone</li> <li>• structure: song and movement canon in 2 parts - <i>Long Wing Feathers</i>; verse, chorus, interlude - <i>Djapana</i></li> <li>• songs: <i>Don't Worry, Be Happy</i> and <i>I've Been to Bali Too</i></li> </ul> <p>Recorder: Upbeat p. 9 - 20</p>	<ul style="list-style-type: none"> <li>• structure: <i>Gumsuckers March</i> from SSO K - 8 Activities; revise movement canon with <i>Long Wing Feathers</i>; revise <i>Djapana</i></li> <li>• rhythm: revise all rhythm to date + drill exercises</li> <li>• pitch: revise pitch to date + d-r-m &amp; la</li> <li>• transfer to recorder, melodic percussion and graphics</li> <li>• songs: + simplified melodic ostinati - <i>Don't Worry, Be Happy</i> and <i>I've Been to Bali Too, The Beat Goes On</i></li> <li>• add <i>Cat Came Back/Hit the Road Jack, The Lion Sleeps Tonight</i></li> </ul> <p>Recorder: Upbeat pp 14 - 24; <i>Rheumatism</i> in 2 parts</p>
WEEK 7	WEEK 8	WEEK 9
<ul style="list-style-type: none"> <li>• rhythm: revise all known rhythm values; add all rests of known values</li> <li>• pitch: revise all known pitch; transfer to recorder, melodic percussion and manuscript</li> <li>• structure: revise 3 part movement canon with <i>Long Wing Feathers</i>; + <i>Change Game, I Like Double Music and A Round of Cricket</i></li> <li>• compile group arrangements of known songs from available melodic and rhythmic ostinati</li> <li>• songs: + simplified melodic ostinati - <i>Don't Worry, Be Happy</i> and <i>I've Been to Bali Too, The Beat Goes On, Cat Came Back/Hit the Road Jack, The Lion Sleeps Tonight, Tin Tin &amp; Ava Giddy</i> with ostinato on Turkish drums</li> </ul> <p>Recorder: Upbeat pp 21 - 27; <i>Rheumatism</i> in 2 parts revised</p>	<ul style="list-style-type: none"> <li>• structure: revise 3 part movement canon with <i>Long Wing Feathers</i>; transfer to recorder, combine playing and singing as canon</li> <li>• compile group arrangements of known songs from available melodic and rhythmic ostinati</li> <li>• revise <i>Change Game, I Like Double Music and A Round of Cricket</i></li> <li>• writing a four part rhythmic canon songs: + simplified melodic ostinati - <i>Don't Worry, Be Happy</i> and <i>I've Been to Bali Too, The Beat Goes On, Cat Came Back/Hit the Road Jack, The Lion Sleeps Tonight, Tin Tin &amp; Ava Giddy</i> with ostinato on Turkish drums</li> </ul> <p>Recorder: Upbeat pp 21 - 27, <i>Rheumatism</i> in 2 parts revised</p> <p>HW: write a rhythmic canon for four parts, four bars, four beats in each bar, non-melodic percussion, add dynamics <i>ppp - fff</i></p>	<ul style="list-style-type: none"> <li>• revision and summary discussion of elements of music, activities, pieces and songs</li> <li>• structure: canon - <i>Sumer Is Icumen In</i> - listening and plotting structure graph</li> <li>• songs: <i>Russians</i> - play interlude on recorders</li> </ul> <p>Recorder: Upbeat pp 26 - 33</p>
WEEK 10	WEEK 11	WEEK 12
<ul style="list-style-type: none"> <li>• songs: <i>Land of the Silver Birch, Canoe Song</i> performed as partner songs with melodic ostinati</li> </ul> <p>Recorder: Upbeat pp 26 - 33 revised + duets - <i>Softly Falls the Rain</i> (p 30), <i>Claire de la lune</i> (p 37), <i>Mozart</i> (p 50), <i>Canoe Song</i></p>	<p>End of semester aural skills, musicology and composition paper.</p>	<p>End of semester practical assessment - rhythmic sightreading, rhythmic canon, recorder duet.</p>

**APPENDIX 6**  
**ARIZONA - ANOVA TABLES**



Arizona - ANOVA Tables

NB Incidence tables: The first number in column refers to number of students and the second number refers to mean of ranking music in relation to eight other subjects. For example, 5.5 is the average ranking of music in a possible range of 1 - 9, '1' referring to most confident and '9' referring to least confident.

Table 92: Comparison of confidence and gender - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
gender (A)	1	.64	.64	.08	.77
subjects w. groups	14	105.86	7.56		
repeated measure (B)	1	12.50	12.50	13.76	.002
AB	1	1.78	1.78	1.97	.18
B x subjects w. groups	14	12.71	.91		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
GENDER	Female	14 5.36	14 4.28	28 4.82
	Male	2 6.50	2 4.00	4 5.25
Totals		16 5.50	16 4.25	32 4.88

Table 93: Comparison of confidence and gender - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
gender (A)	1	21.31	21.31	3.45	.07
subjects w. groups	45	278.31	6.19		
repeated measure (B)	1	27.67	14.67	14.67	.0004
AB	1	.97	.97	.51	.48
B x subjects w. groups	45	84.86	1.89		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
GENDER	Female	43 4.93	43 3.91	86 4.42
	Male	4 7	4 5.25	8 4.56
Totals		47 5.11	47 4.12	94 4.56

Table 94: Comparison of confidence and age - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
age (A)	1	12.07	12.07	1.79	.20
subjects w. groups	14	94.43	6.75		
repeated measure (B)	1	12.50	12.50	12.13	.003
AB	1	.07	.07	.07	.80
B x subjects w. groups	14	14.43	1.03		

Repeated Measures	Incidence		Totals
	Confidence: Pre	Confidence: Post	
AGE	#19 - 23 years	14	14
		5.71	4.50
	#24 - 27 years	2	2
		4	2.5
Totals		16	16
		5.5	4.25
			4.88

Table 95: Comparison of confidence and age - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
age (A)	3	35.88	11.96	1.95	.14
subjects w. groups	43	263.74	6.13		
repeated measure (B)	1	27.67	27.67	14.27	.0005
AB	3	2.48	.83	.43	.74
B x subjects w. groups	43	83.36	1.94		

Repeated Measures	Incidence		Totals
	Confidence: Pre	Confidence: Post	
	#19 - 23	31	31
		5.48	4.39
AGE	#24 - 27	5	5
		4.00	2.20
	#28 - 32	5	5
		4.00	3.60
	#32+	6	6
		5.00	4.00
Totals		47	47
		5.11	4.02
			4.56

Table 96: Comparison of confidence and GPA - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
GPA (A)	3	24.17	8.07	1.74	.36
subjects w. groups	12	82.33	6.86		
repeated measure (B)	1	12.50	12.50	11.84	.004
AB	3	1.83	.61		
B x subjects w. groups	12	12.67	1.06		

Repeated Measures	Incidence		Totals
	Confidence: Pre	Confidence: Post	
GPA	#3.6 - 4	3 5.67	3 5.00 6 5.33
	#3 - 3.4	6 5.33	6 3.67 12 4.50
	#2.5 - 2.9	6 6.12	6 4.83 12 5.50
	#2 - 2.4	1 2.00	1 2.00 2 2.00
Totals	16 5.50	16 4.25 32 4.88	

Table 97: Comparison of confidence and GPA - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
GPA (A)	3	13.56	4.52	.68	.57
subjects w. groups	43	286.06	6.65		
repeated measure (B)	1	27.67	27.67	15.15	.0003
AB	3	7.30	2.43	1.33	.28
B x subjects w. groups	43	78.54	1.83		

Repeated Measures	Incidence		Totals
	Confidence: Pre	Confidence: Post	
GPA	#3.6 - 4	13 5.31	13 4.15 26 4.73
	#3 - 3.4	24 4.79	24 3.88 48 4.33
	#2.5 - 2.9	9 6.00	9 4.22 18 5.11
	#2 - 2.4	1 2.00	1 4.00 2 3.00
Totals	47 5.11	47 4.02 94 4.56	

Table 98: Comparison of confidence and year of study - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
year (A)	3	18.77	6.26	.86	.49
subjects w. groups	12	87.73	7.31		
repeated measure (B)	1	12.50	12.50	12.81	.003
AB	3	2.79	.93	.95	.45
B x subjects w. groups	12	11.71	.98		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
YEAR OF STUDY	Freshman	3 6.33	3 5.33	6 5.83
	Sophomore	7 4.86	7 4.14	14 4.5
	Junior	5 5.40	5 3.40	10 4.40
	Senior	1 8.00	1 6.00	2 7.00
Totals	16 5.50	16 4.25	32 4.88	

Table 99: Comparison of confidence and year of study - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
year (A)	4	31.09	7.78	1.25	.32
subjects w. groups	42	268.52	6.39		
repeated measure (B)	1	27.67	27.67	13.93	.0006
AB	4	2.37	.59	.30	.89
B x subjects w. groups	42	83.46	1.99		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
YEAR OF STUDY	Freshman	21 4.48	21 3.67	42 4.01
	Sophomore	13 6.00	13 4.62	26 5.31
	Junior	10 5.10	10 3.80	20 4.45
	Senior	2 6.00	2 5.50	4 5.75
	Other	1 5.12	1 3.00	2 4.00
Totals	47 5.11	47 4.02	94 4.56	

Group A: Comparison of confidence and elementary school experiences: factors had only one level - ANOVA not possible.

Table 100: Comparison of confidence and elementary school experiences ('undecided' omitted) - group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
experience (A)	1	10.57	10.57	1.61	.21
subjects w. groups	39	255.82	6.56		
repeated measure (B)	1	25.81	25.81	12.67	.001
AB	1	.78	.78	.38	
B x subjects w. groups	39	79.42	2.04		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
ELEMENTARY SCHOOL EXPERIENCES	Positive	36 5.00	36 3.81	72 4.40
	Negative	5 5.80	5 5.20	10 5.50
Totals		41 5.10	41 3.98	82 4.53

Table 101: Comparison of confidence and previous music instruction ('undecided' omitted) - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
instruction (A)	1	17.73	17.73	5.96	.03
subjects w. groups	12	35.70	2.98		
repeated measure (B)	1	14.29	14.29	13.87	.002
AB	1	.35	.35	.34	.57
B x subjects w. groups	12	12.36	1.03		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
PREVIOUS MUSIC INSTRUCTION	Yes	11 6.55	11 5.00	22 5.78
	No	3 4.33	3 3.33	6 3.83
Totals		14 6.07	14 4.64	28 5.36

Table 102: Comparison of confidence and previous music instruction ('undecided' omitted) - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
instruction (A)	1	26.82	26.82	4.37	.04
subjects w. groups	41	251.44	6.13		
repeated measure (B)	1	21.50	21.50	11.68	.001
AB	1	1.53	1.53	.83	.37
B x subjects w. groups	41	75.47	1.84		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
PREVIOUS MUSIC INSTRUCTION	Yes	32 4.69	32 3.84	64 4.27
	No	11 6.27	11 4.82	22 5.55
Totals		43 5.09	42 4.09	86 4.59

Table 103: Comparison of confidence and ability to play an instrument ('undecided' omitted) - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
can play (A)	1	6.77	6.77	1.14	.31
subjects w. groups	11	65.38	5.94		
repeated measure (B)	1	11.12	11.12	10.74	.007
AB	1	.004	.004	.004	.95
B x subjects w. groups	11	11.38	1.04		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN PLAY AN INSTRUMENT	Yes	6 6.33	6 5.00	12 5.67
	No	7 5.29	7 4.00	14 4.64
Totals		13 5.77	13 4.46	26 5.12

Table 104: Comparison of confidence and ability to play an instrument ('undecided' omitted) - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
can play (A)	1	29.16	29.16	4.60	.03
subjects w. groups	41	259.84	6.34	12.34	.0007
repeated measure (B)	1	25.69	25.69	13.34	.33
AB	1	1.85	1.85	.96	
B x subjects w. groups	41	78.97	1.93		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN PLAY AN INSTRUMENT	Yes	30 4.57	30 3.67	60 4.12
	No	13 6.15	13 4.62	26 5.39
Totals		43 5.05	43 3.95	86 4.50

Table 105: Comparison of confidence and rhythmic knowledge ('undecided' omitted) - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
rhythm (A)	1	1.67	1.67	.18	.69
subjects w. groups	6	55.33	9.22		
repeated measure (B)	1	9.00	9.00	8.44	.02
AB	1	.60	.60	.56	.48
B x subjects w. groups	6	6.40	1.06		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN WORK OUT RHYTHMS	Yes	3 5.67	3 4.67	6 5.17
	No	5 5.40	5 3.60	10 4.50
Totals		8 5.40	8 4.00	16 4.75

Table 106: Comparison of confidence and rhythmic knowledge ('undecided' omitted) - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
rhythm (A)	1	52.44	52.44	11.03	.002
subjects w. groups	36	171.19	4.76		
repeated measure (B)	1	30.52	30.32	15.94	.0003
AB	1	3.23	3.23	1.70	.20
B x subjects w. groups	36	68.46	1.90		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN WORK OUT RHYTHMS	Yes	27 4.26	27 3.26	54 3.76
	No	11 6.55	11 4.64	22 5.59
Totals		38 4.92	38 3.66	76 4.29

Table 107: Comparison of confidence and knowledge of music reading ('undecided' omitted) - Group A

Source	df	Sum of Squares	Mean Square	F-test	p value
reading (A)	1	.004	.004	.001	.98
subjects w. groups	12	53.43	4.45		
repeated measure (B)	1	14.29	14.29	15.84	.001
AB	1	1.89	1.89	2.09	.17
B x subjects w. groups	12	10.83	.90		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN WORK OUT PITCH	Yes	4 6.50	4 4.25	8 5.38
	No	10 5.90	10 4.80	20 5.35
Totals		14 6.07	14 4.64	28 5.36



Table 108: Comparison of confidence and knowledge of music reading ('undecided' omitted) - Group B/C

Source	df	Sum of Squares	Mean Square	F-test	p value
reading (A)	1	57.62	57.62	11.27	.001
subjects w. groups	40	204.58	5.12		
repeated measure (B)	1	22.01	22.01	11.44	.001
AB	1	5.51	5.51	2.86	.09
B x subjects w. groups	40	76.98	1.93		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN WORK OUT PITCH	Yes	30 4.27	30 3.57	60 3.92
	No	12 6.67	12 4.83	24 5.75
Totals		42 4.95	42 3.93	84 4.44

**APPENDIX 7**  
**NEWCASTLE -**  
**ANOVA and MANOVA TABLES**

## Newcastle - ANOVA Tables

NB: The first number in column refers to number of students and the second number refers to mean of ranking music in relation to eight other subjects. For example, 5.5 is the average ranking of music in a possible range of 1 - 9, '1' referring to most confident and '9' referring to least confident.

Table 109 :Comparison of confidence and gender

Source	df	Sum of Squares	Mean Square	F-test	p value
gender (A)	1	1.20	1.20	.128	.72
subjects w. groups	79	739.59	9.36		
repeated measure (B)	1	94.91	94.91	53.90	.0001
AB	1	1.98	1.98	1.13	.29
B x subjects w. groups	79	139.10	1.76		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
GENDER	Female	66 5.77	66 4.14	132 4.96
	Male	15 5.27	15 4.20	30 4.73
Totals		81 5.68	81 4.15	162 4.91

Table 110 :Comparison of confidence and age

Source	df	Sum of Squares	Mean Square	F-test	p value
age (A)	3	5.63	1.88	.20	.90
subjects w. groups	77	735.17	9.55		
repeated measure (B)	1	94.91	94.91	54.58	.00001
AB	3	7.18	2.39	1.38	.26
B x subjects w. groups	77	133.91	1.74		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
AGE	#19 - 23	67 5.57	67 4.13	134 4.85
	#24 - 27	5 6.80	5 4.40	10 5.60
	#28 - 32	3 5.33	5 3.67	6 5.17
	#32+	6 6.17	6 3.67	12 4.92
Totals	81 5.68	81 4.15	162 4.91	

Table 111: Comparison of confidence and Primary school experiences ('undecided' omitted)

Source	df	Sum of Squares	Mean Square	F-test	p value
age (A)	1	1.25	1.25	.13	.72
subjects w. groups	64	603.52	9.43		
repeated measure (B)	1	86.74	86.74	46.70	.0001
AB	1	.163	.16	.09	.77
B x subjects w. groups	64	118.60			

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
PRIMARY SCHOOL EXPERIENCES	Positive	57 5.60	57 3.95	114 4.77
	Negative	9 5.78	9 4.33	18 5.06
Totals	66 5.62	66 4.00	132 4.81	

Table 112: Comparison of confidence and parental influence ('undecided' omitted)

Source	df	Sum of Squares	Mean Square	F-test	p value
parental influence (A)	1	.96	.96	.11	.74
subjects w. groups	64	549.76	8.59		
repeated measure (B)	1	78.82	78.82	51.95	.0001
AB	1	9.08	9.08	5.98	.02
B x subjects w. groups	64	97.10	1.52		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
PARENTAL INFLUENCE POSITIVE	Yes	46 5.96	46 4.07	92 5.01
	No	20 5.20	20 4.45	40 4.83
Totals		66 5.73	66 4.18	132 4.96

Table 113: Comparison of confidence and ability to play an instrument ('undecided' omitted)

Source	df	Sum of Squares	Mean Square	F-test	p value
can play (A)	1	232.11	232.11	38.912	.0001
subjects w. groups	69	411.66	5.97		
repeated measure (B)	1	86.77	86.77	47.71	.0001
AB	1	5.24	5.24	2.88	.09
B x subjects w. groups	69	125.49	1.82		

Repeated Measures	Incidence		Totals	
	Confidence: Pre	Confidence: Post		
CAN PLAY AN INSTRUMENT	Yes	40 4.33	40 3.10	80 3.71
	No	31 7.29	31 5.29	62 6.29
Totals		71 5.62	71 4.06	142 4.84

## MANOVA tables - Summary of Effects

For the following tables the nine dependent variables refer to the following items:

Variable 1	Musical ability is inherited not learned.
Variable 2	It is necessary to include music in the Primary curriculum.
Variable 3	Learning to analyze music is essential to truly appreciate performances.
Variable 4	Open-mindedness to many different kinds of music is a worthy attribute.
Variable 5	Music should be considered one of the basic or core subjects.
Variable 6	Creative activities are essential in learning music.
Variable 7	Music is an inseparable part of our daily lives.
Variable 8	Public schools should be responsible mainly for academic education, not 'aesthetic' education.
Variable 9	Music is for all children, not just the 'talented'.

Table 114: Positive vs negative Primary experiences and attitude to music in the curriculum.

Effect	Wilks' Lambda	Rao's R	df 1	df 2	p-level
Positive vs negative Primary experience and attitude to music in curriculum	.63	4.30	9	70	.0002
Pre - and posttest	.67	.58	9	70	.0005

### MEANS

VAR	1	2	3	4	5	6	7	8	9
+ exp									
PRE	2.16	1.51	2.88	1.66	2.55	1.88	2.01	2.10	1.32
POST	3.97	1.43	3.00	1.51	2.19	1.56	1.65	4.10	1.28
- exp									
PRE	2.33	2.00	3.33	2.67	3.33	2.33	2.33	2.33	1.67
POST	4.33	2.33	3.66	3.33	3.33	1.67	2.33	4.00	1.67

Table 115: Elective music studied or not studied at high school and attitude to music in the curriculum.

Effect	Wilks' Lambda	Rao's R	df 1	df 2	p-level
Elective music studied at high school vs attitude to music in the curriculum	.70	3.34	9	70	.002
Pre - and posttest	.29	18.87	9	70	.0000

MEANS									
VAR	1	2	3	4	5	6	7	8	9
yes									
PRE	2.33	1.46	2.54	1.75	2.04	2.00	2.21	2.38	1.41
POST	3.83	1.42	2.50	1.50	1.79	1.63	1.50	4.00	1.21
no									
PRE	2.09	1.55	3.05	1.68	2.80	1.86	1.95	2.00	1.30
POST	4.05	1.48	3.25	1.61	2.42	1.54	1.75	4.14	1.20

Table 116: Positive vs negative parental influence and attitude to music in the curriculum

Effect	Wilks' Lambda	Rao's R	df 1	df 2	p-level
Positive vs negative parental influence and attitude to music in the curriculum	.48	8.86	9	70	.0000
Pre - and posttest	.26	22.19	9	70	.0000
Interaction	.71	3.13	9	70	.003

MEANS									
VAR	1	2	3	4	5	6	7	8	9
+ infl									
PRE	2.25	1.45	2.59	1.63	2.29	1.69	1.92	2.12	1.33
POST	3.92	1.33	2.80	1.49	1.69	1.51	1.51	4.12	1.20
- infl									
PRE	2.00	1.66	2.45	1.83	3.07	2.27	2.21	2.10	1.34
POST	4.10	1.69	3.41	1.72	3.21	1.66	1.97	4.07	1.21

Table 117: Previous instrumental instruction and attitude to music in the curriculum

Effect	Wilks' Lambda	Rao's R	df 1	df 2	p-level
Previous instrumental instruction and attitude to music in the curriculum	.90	.83	9	70	.59
Pre - and posttest	.30	17.73	9	70	.0000

MEANS									
VAR	1	2	3	4	5	6	7	8	9
yes									
PRE	2.25	1.45	2.59	1.63	2.29	1.69	1.92	2.12	1.33
POST	3.92	1.33	2.80	1.49	1.69	1.51	1.51	4.12	1.20
no									
PRE	2.00	1.66	2.45	1.83	3.07	2.27	2.21	2.10	1.34
POST	4.10	1.69	3.41	1.72	3.21	1.66	1.97	4.07	1.21





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