Educators' Attitudes to Philosophies of Music Education

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Abstract

This study used *Q* methodology to measure the extent to which individuals with five educational roles (student teacher, elementary music teacher, principal, high school music teacher, and music consultant) held five proposed philosophies of music education (hedonic, utilitarian, aesthetic cognitivism, aesthetic formalist, and praxial). Twenty-seven subjects participated in the *Q* study. These subjects were a convenience sample based on their educational role, accessibility, and willingness to participate. Participants completed a background sheet which indicated their background in music, and their responsibility for teaching music.

The subjects in this *Q* study rank-ordered a set of 60 *Q* sort items (each item representing a proposed philosophical position) twice: Sort P to reflect current practice, and Sort I to reflect the ideal situation. The results of the sorting procedures were recorded by the participant on the response page which organized the rankings according to an approximated normal distribution as required by *Q* methodology.

The analysis of the data suggested that the comparison across philosophical positions was significant and that the results of the interaction between philosophical position and educational role were significant, although educational role alone was not significant. Post-hoc analysis of the

data was used to determine the significant differences between the levels of the independent variables used in the model: philosophical position, educational role, and music background.

A model of the association of the five philosophical positions was presented and discussed in relation to the *Q* study results. Further research could refine the *Q* sort items to better reflect each philosophical position.

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This work has been possible only because others gave so generously of their time and expertise. The research design was based on a doctoral thesis by Dr. Betty Hanley, University of Victoria, who shared the *Q* sort items she developed. Dr. David Elliott, University of Toronto, validated the additional *Q* sort items needed for the research to proceed. Dr. William Montelpare, Brock University, enthusiastically applied his formidable statistical skills to the analysis of the data. Dr. Kristian Kirkwood, Chair of Graduate Studies, Brock University, guided me through the thesis process and encouraged me to continue my studies at the doctoral level.

I am deeply grateful to my colleagues in education who participated in the study. Thank you for sharing your commitment to music in the schools.

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CHAPTER ONE: THE PROBLEM

Introduction

Without a vision, the people perish.
Proverbs 29:18

This study investigated the attitudes of educators to philosophies of music education. Music educators are struggling to reach a consensus on the purpose of music education while fighting to maintain their position within the school curriculum. For many practitioners of music education, philosophical considerations seem irrelevant to their everyday struggle for survival as programs are slashed by budget cuts, or pushed out of an over-crowded curriculum. The belief that music is an essential part of every child's education must be based on a firm philosophical foundation so that practitioners can articulate a vision of music education clearly and with confidence. A coherent philosophy provides a focus on the central issues - the questions which demand reflection on curriculum choices and instructional practices. This critical process of clarification and refinement empowers educators to envision and build a music curriculum firmly grounded in the principles of a philosophy of music education.

Statement of the Problem

The importance of the philosophical issues facing music educators became apparent to this investigator while

preparing to participate as a member of a writing team for the Lincoln County Intermediate Music Curriculum document. This document was developed to guide teachers in the implementation of the Ontario Ministry of Education Guideline *MUSIC: Intermediate and Senior Divisions, 1990*. The investigator intensively examined her personal rationale for music education, prompted by the *Statement of Principles* in the Ministry Guideline:

> All music programs for the Intermediate and Senior Divisions must establish an appropriate balance among the listening, performing, and creative aspects of the study of music...The study of music develops both the mind and the body and stimulates the creative abilities, linking the intellectual, emotional, and physical realms of being. Students develop musical understanding by observing, synthesizing, and correlating sensory information. By actively exploring the musical sound in the world around them, students can exercise to the fullest their capacity for learning. (1990, pp. 3, 4)

Although all members of the writing team were deeply committed to the school music curriculum, it appeared that the team members were reluctant to discuss their personal philosophies of music education. Individuals worked in isolation on separate sections of the document, resulting in a final product which presented a variety of approaches to

music education, but lacked a unifying vision of purpose. The investigator realized that an instrument which helped the writing team members explore and examine their personal assumptions about music education might have facilitated discussion and clarification of differing points of view, enabling the team to create a document more consistent within itself and congruent with a clearly stated rationale.

The present study investigated a revised model of philosophies of music education based on work by Reese (1976) and tested by Hanley (1987). Hanley's analysis used *Q* methodology to explore and compare attitudes toward philosophies of music education held by various groups of individuals in the educational community.

The present study selected participants representing six educational roles: music consultant, high school music teacher, principal, elementary school music specialist, elementary school teacher teaching music, and student teacher with music classroom experience. The *Q* sort items represented the philosophies of music education identified in this investigator's review of the literature: utilitarian, hedonic, aesthetic cognitivism, aesthetic formalism, and praxial (Appendix A). This study proposed to measure the extent to which the subjects cluster within these five categories. As the praxial position was not included in Hanley's study, the creation of an additional set of *Q* items was necessary. These items were validated by

Dr. David Elliott, Faculty of Music, University of Toronto. The *Q* items representing the other four positions were used with the written permission of Dr. Betty Hanley, University of Victoria.

The specific research questions for this study were to measure:

1) To what extent do individuals with roles in the educational system hold one of the five proposed philosophies of music education?
2) To what extent do the attitudes toward the five proposed philosophies of music education vary with educational role of the subject?
3) To what extent do attitudes differ between high school music specialists and elementary school music specialists with comparable music background and experience?
4) To what extent do attitudes differ between subjects who have extensive music training and experience and those who have little or none?
5) To what extent do the attitudes expressed by the subjects differ in Sort P (reflecting present practice) and Sort I (reflecting the perceived ideal situation)?

Rationale for the Study

This study proposed to use an instrument which may help educators explore and clarify their beliefs about music education. It is expected, through the methodology, that as

individuals perform the *Q* sorts, they will reflect on their personal assumptions about the value and purpose of music in the schools. The results of the sorts will clarify the philosophy of music education held by the educator, both in practice and in an ideal situation. This knowledge will enable educators to critically examine the curriculum development and implementation process in the light of practical considerations and ideal expectations. This process is an essential step toward a philosophy which integrates belief, ideas, and action in music education.

Definition of Terms

Philosophy of Music Education: "a systematic statement of music education's nature and value" (Reimer, 1970, p.1).

Q methodology: "a general name used by William Stephenson to express a group of psychometric and statistical procedures he developed" (Kerlinger, 1964, p. 581).

Q sort: "a set of objects such as verbal statements, single words, phrases, pictures, musical composition, is given to an individual to sort into a set of piles according to some criterion" (Kerlinger, 1964, p. 582).

Q technique: "a sophisticated form of rank-ordering objects and then assigning numerals to subsets of objects for statistical purposes" (Kerlinger, 1964, p. 581).

CHAPTER TWO: REVIEW OF THE LITERATURE

Introduction

The purpose of this review of the literature is to outline the salient points of the various philosophical positions used to justify music education in the schools. The review discusses four philosophies of music education previously outlined by Hanley (1987) and a more recent position (Elliott, 1991; Kivy, 1991) which is included in this study.

Music educators have turned to philosophy to find what has eluded them for more than two thousand years - a coherent, consistent rationale for music education in the schools (Mark, 1982). Today, the question of music education is as worrisome as in the day of Aristotle who stated, "It is not easy to determine the nature of music, or why any one should have a knowledge of it" (Alperson, 1991, p. 215).

Although many different philosophies of music education have been espoused, music educators have yet to reach a consensus on two fundamental questions - the nature of music, and how music is understood. The value of the discussion itself is questioned by music educators who are preoccupied with budget cuts, falling enrolment, and curriculum development. Far from an ivory-tower activity, philosophy is essential and relevant to the daily lives of music educators. "Philosophy is both a body of ideas and a way of thinking. Philosophers clarify meaning as a maid

sweeps clean the house of ideas, and they also design the conceptual framework of the profession, much as an architect designs the house" (Jorgensen, 1990, p. 18). A coherent, consistent philosophy of music education provides a rationale for the multitude of conscious and unconscious choices educators make every day. Until this unifying philosophy is articulated "we will continue to 'revise our philosophy' at every crisis point, forgetting that we have traveled the road before. Only the names will have been changed to protect the innocent" (Elliott, 1983, p. 37).

Music education philosophy did not evolve for a period of two thousand years (Mark, 1982). Throughout history, music was valued for its *extrinsic* qualities - qualities which met the needs of society. This is the essence of the utilitarian philosophy.

Utilitarian Philosophy

The idea that music's aesthetic values were linked to societal needs was first expressed by the philosophers of ancient Greece and Rome (Mark,.1982). Music would develop the ideal man, produce beautiful and noble souls, provide intellectual enjoyment in leisure, and maintain traditional cultural values. During the Middle Ages, the church used music to influence individuals religiously, and to develop the citizen. European educators of the nineteenth century attributed additional extrinsic values to music (Mark, 1982). These included: i) the development of family life

and nationalistic feelings (Pestalozzi), ii) an understanding of the universe and man's place in it (Froebel), and iii) emotional development (Spencer).

The utilitarian philosophy became the basis of music education in American schools when Lowell Mason presented a rationale for music education to the Boston School Committee in 1838. Music was accepted as part of the school curriculum because it met the same criteria as other subjects - to develop children morally, physically, and intellectually (Glenn, 1991). The Boston School Committee endeavoured to balance the school curriculum in order to develop man's whole nature, and to promote right feeling as well as clear thinking (Mark, 1982).

The emphasis on utilitarian justifications continued until the 1960s when the President of the Music Educators National Conference, Karl Glenn, stated:

> There were invariably three answers to the basic question of why instruction in music should be included in a tax-supported, comprehensive program of education: 1) a music program promotes school spirit and helps establish positive school-community relationships; 2) music plays a significant role in children's welfare, growth, and development through creative expression; and 3) music contributes to the overall curriculum by providing an opportunity for the development of good citizens and an understanding of our democratic way of

life. (Glenn, 1991, p. 4)

Justifications for music education based on curriculum theory are also utilitarian in their concern for both society and the development of the individual. Coates (1983) cites the work of four curriculum theorists: John I. Goodlad, Ralph Tyler, Elliot Eisner, and James B. Macdonald. Goodlad states that schools have an obligation to include music education as long as music is valued by society and there are individuals with musical potential and interest. According to Tyler, schools have five functions, which music education fulfils: (a) to teach complex and difficult tasks that take time and practice to master, (b) to provide opportunities for learnings that are not easily self-directed, (c) to provide learnings not readily available in everyday life, (d) to provide the best educational experiences possible, (e) to provide a setting for the examination of values, beauty, and goodness. Eisner proposes that music education reflects the values of society and also offers the individual alternative points of view. According to Macdonald the curriculum must acknowledge the influence of our democratic society by encouraging diversity, personal choice, social concern, and values clarification. Coates concludes, "Music education will define a role that reflects the purpose of the individual ...a role that reflects the purpose of the school" (1983, p. 32).

The utilitarian philosophy was associated with the "golden years" of music education. Performance-based programs flourished in the schools from the 1950s to the 1970s, almost completely dominating the music curriculum (Reimer, 1991b). Additional claims were made for music education as the needs of society evolved. These included: enhancing the learning of basic skills and fighting the war on drugs and violence in youth (Kiester, 1985); fostering leadership skills, discipline and cooperation (Smith, 1984); overcoming prejudice and discrimination, and promoting family values (Glenn, 1990). The utilitarian philosophy is currently advocated by music educators who hope to recapture the support of the community by proclaiming a rationale that is readily understood. "If it worked for Lowell Mason, it may work again...In the end, music educators will need a philosophy to which the general public can relate if music is to remain a viable force in public school education" (Phillips, 1983, p. 30).

The utilitarian philosophy justifies music education by focusing on values which are not intrinsic, or unique to music. According to its critics, some claims of the utilitarian philosophy are false, can be achieved just as well or better in other areas of the curriculum, or do not require teaching by a music educator. "Any profession that seeks justification apart from its subject is on shaky ground. Not only do these views fail to communicate the

virtues and uniqueness of music, they are also defensive, almost impossible to document, and susceptible to attack by any well-educated member of the community" (Knieter, 1983, p. 35).

The shift toward *intrinsic* values in music began in the late nineteenth century with the teaching of music reading. "The argument was that the child who mastered music reading would, later in life, have access to great works of music just as the child who mastered reading skills would have access to great works of literature" (Elliott, 1983, p. 37). This approach advocated the teaching of skills first, in the belief that appreciation would follow (Beynon, 1983). Rather than the means, the skills became the reasons for music education. Mindless drills and sight singing exercises were mastered without much singing or enjoyment. In reaction, the "song method" brought high-quality songs, and real music into the classroom. "From *doing* in the nineteenth century, children were moved to *enjoying* early in the twentieth century" (Choksy, Abramson, Gillespie, & Woods, 1986, p. 10). This statement expresses the hedonic position - what is pleasurable is good. Above all, experiences with music should be fun. According to the hedonic philosophy, one justification for music in the schools is:

> Most people have good feelings when they hear young people perform music...They cannot say precisely why

> they have these feelings, but they still have them, and it is not necessary they possess a rationale for their sentiments. Such feelings are hard to measure, but they are compelling and valid nonetheless. (Hoffer, 1988, p. 32)

In the 1950s, as the utilitarian philosophy reached its zenith in the publication of the Music Educators National Conference's Basic Concepts, music education philosophers (e.g., Allen Britton, Charles Leonhard, Bennett Reimer) began to explore aesthetics - the philosophy of the art of music - and its relationship to music education. Aesthetic philosophy replaced educational philosophy as the basis for music education philosophy, and the link with societal needs was broken (Mark, 1982).

Aesthetic Philosophy

Aesthetic philosophy is concerned primarily with the *aesthetic experience*, resulting from the *disinterested perception* of an *aesthetic object*, a *work of art* created especially for that purpose. Aesthetic theories have three characteristics: (a) language is used to describe a nonverbal form of human behaviour (music), (b) metaphor is employed to clarify description, (c) a set of assumptions (e.g., symbolism) is established upon which to build a theory of explanation (Knieter, 1983). The aesthetic experience of music has been interpreted in different ways by three positions: i) formalist (absolutist), ii)

expressive aesthetic cognitivism (absolute expressionism), and iii) praxial.

Formalist

The formalist position was defined by Kant as attention to the design, delineation, form, or structure of the work without reference to concepts or to the practical significance of what might be represented or expressed in the work (Alperson, 1991). According to this interpretation, only "interactive sonorous events [can be] musically meaningful" (Reimer, 1991, p. 201). Formalism (absolutism) rejects the concept of aesthetic meaning in associative or representational content (referentialism). The influence of strict aesthetic formalism is seen in "structural listening" programs which teach students to find the aesthetic experience in the tonal structure of the work. Goolsby (1984) devised a curriculum of essential skills and concepts progressing from analysis of the most basic elements to relationships among complexes. These skills are "necessary to perceive the objective qualities of an artwork, to estimate its aesthetic value, and finally, to enjoy those experiences with a marked aesthetic character" (Goolsby, 1984, p. 17).

Alperson (1991) finds that the strict formalist position has several advantages:

(a) it identifies and provides methods to train students to understand musical qualities and relationships which

enhance aesthetic experience

(b) it gives music educators a subject matter, standardized vocabulary, and a methodology which emphasizes the understanding of musical materials, forms, techniques, styles and their historical development

(c) it provides a training which is accessible to all as aesthetic experience is thought to be a human faculty, and music a universal language

(d) the aesthetic qualities are qualities of perception, therefore contextual knowledge (social, cultural, historical) about music is not required

(e) it provides a justification for music education by enhancing the capacity to respond to aesthetic qualities and by linking knowledge and affect.

The strict formalist position has the following disadvantages:

(a) it de-emphasizes or excludes expressive or representational qualities in music, or symbolic references

(b) it excludes interpretative and evaluative judgments about music apart from the description of the movement of tonal forms (Alperson, 1991).

Haack warns that this narrow, objective focus can result in "anaesthetic education -- feeling-deadening schooling" (1990, p. 30).

Alperson (1991) discusses a variation which he calls

enhanced aesthetic formalism. The aesthetic attitude remains disinterested contemplation, but a wider range of subject matter is considered. The advantages of the enhanced definition are:

(a) it includes aesthetic apprehension of expressive, representational, and symbolic properties in music

(b) art can be viewed as a presentation of the world whose aesthetic quality is found in the order, coherence, integration, richness, intensity, and complexity of the presentation.

These principles are found in Levinson's description of the "culturally literate listener" who brings

> cognizance...of various matters lying outside the given piece of music as a sonic event: the different ways human emotions embody themselves in gesture and stance; the sets of cultural associations carried by particular rhythms, motifs, timbres, and instruments; those aspects of a composer's life, work, and setting that enter into and qualify the precise meaning of the sequences of sounds he narrowly sets down in score. Neither the "extramusical" nor the "purely musical" content of this music can come across for a listener who brings nothing to it from his previous experience of related music and of the world. (1990, p. 23)

To attain musical literacy, one must listen as widely as possible to "progressively fill out one's model of the

matrix in which musical events take on their proper meanings" (Levinson, 1990, p. 27). Enhanced aesthetic formalism provides the basis for the second interpretation of aesthetic music education - aesthetic cognitivism.

Aesthetic Cognitivism

Cognitivism refers to the idea that musical properties and features provide extramusical knowledge. The most prevalent version of this philosophy is expressive aesthetic cognitivism which states that musical works not only exhibit expressive properties, they provide insight about human expression and human subjectivity (Alperson, 1991). The purpose of music education is to make these insights accessible and to refine the understanding of feeling. "The distinction of aesthetic education is that through it, more than any other study, we can become sensitized to reason, beauty, and excellence as they relate to *human feeling*. Indeed, the quintessence of aesthetics is insight into the nature of human feeling that has been captured and embodied in a work of art" (Smith, 1984, p. 40).

This philosophy does not define music as the expression of emotion:

> For a long time, music has been thought of by what I call the "tube" metaphor. By this I mean that an emotional state exists in the subject (composer, and/or performer) and this is communicated to the object (listener) by means of a metaphorical tube or conduit,

> which we call music...Emotion *precedes* music, and *causes* music. Emotion is "pressed out" (to recall the Latin root) through the tube of music and received by the listener, much the way language is thought to be the conduit for communication of information. (Monk, 1989, p. 18)

A new model for understanding feeling in music was first formulated by Susanne K. Langer who:

> helped turn us inward, to musical form and the experience of it rather than outward, to emotions music was ostensibly referring to by means of sounds as conventional symbols...[she turned our] attention in music teaching to sounds as such and to the experience of those sounds as being affectively dependent on their form and therefore incapable of being more fully experienced except by more and more refined perceptual awareness of this intrinsically musical form. (Reimer, 1991a, pp. 210, 211)

Music education as aesthetic education (MEAE) advocates listening, not performing, as the most effective way to develop the aesthetic experience. Reese (1983) stated:

> Listening is the fundamental mode of grasping the enriching, fulfilling, exciting import of musical experience...This viewpoint is reinforced when we speculate that the future lives of most students will not include even a small portion of singing or playing

> instruments (even though we should work to increase this) but will be pervaded by opportunities for intelligent, responsive listening. It is encouraging to note that the significance of music remains accessible to persons regardless of their level of performance skill, and that no matter how much performance skill a person has, his ability to respond to musical expressiveness will always be greater than his ability to perform. (p. 36)

Bennett Reimer, the foremost proponent of MEAE, views this philosophy as an ongoing and open-ended process, rather than a doctrine or set of dogmas - "aesthetic education can be taken to symbolize a process rather than an entity...the most essential value of aesthetic education is not its name but its agenda" (1991a, p. 213). Reimer (1991a) identifies two important philosophical goals: the relationship between music and feeling, and the clarification of the essential aspects of musical cognition. It is important to note that Reimer has expanded the aesthetic definition of "work of art":

> The word "work" in "work of art" functions as both noun and verb. In some cultural settings a "work" is generally understood to be the product of an artistic endeavor. In other settings it is more likely to be conceived as a process engaged in by people during the act of creating an expressive form ("forming"). Both

> meanings are equally valid, I believe, and both are included in my concept of "work of art." (1991a, p. 203)

Reimer stresses that aesthetic education must be provided for all students, not just the talented. The issue of how these essential learnings will be provided has been interpreted as performance versus listening (appreciation). He advocates a comprehensive program that "includes all possible ways people interact with music - listening, performing, improvising, composing...[and] all the ways people think about and know about music" (Reimer, 1991a, p. 200). Although the program should be inclusive, he does not define a correct balance. The essential characteristic is "any engagement at all with music must include - and... emphasize above all else - a quality of interaction that we ...would recognize as being inherently 'musical'" (Reimer, 1991a, p. 201).

Alperson (1991) identifies several advantages of this philosophy:

(a) it resolves the "paradox of feeling and form" (Langer) by stating that musical works express emotion through their form by means of symbolic presentation

(b) it provides coherent goals and methods for music education - the music taught is expressive, the experience to be encouraged and cultivated is the aesthetic apprehension of musical expressiveness

through formal elements, and the vocabulary to be used calls attention to expressive musical events

(c) the goals and methods are applicable to both general music and professional programs and are relevant to performance, listening, composition, and criticism.

Expressive aesthetic cognitivism has several problems:

(a) it requires simultaneous attention to the education of feeling (a referentialist concern) and to musical form (a formalist concern)

(b) a sense of knowledge which does not insist on true and false judgements is required as the knowledge of feeling provided by music is uniquely presentational and nonconceptual

(c) if knowledge is gained from musical experience, it remains to be shown how it is acquired and that it has cognitive value

(d) it does not take into account the cultural importance of the utility of music (Alperson, 1991).

Praxial

The third approach to understanding aesthetic philosophy and music education is the praxial philosophy. Rather than understanding music only on the basis of universal or absolute principles, it is understood in the context of human practice. The aesthetic experience is an important way, but not the only way music is meaningful. The truths and values of music are found not only in

aesthetic qualities but also in the context of the actual practice of music (Alperson, 1991).

Kivy's (1991) rationale for music education is founded on praxial principles. His justification is based not on the content of music or its influence on the emotional lives of humans but in its functional role at work, in religious rites, in social contexts, and at public events where active participation in the musical experience brings people together in a culturally cohesive way. According to Kivy, music give us a unique form of self-knowledge:

> What scientific enlightenment fails to do is initiate us into our own culture, our own tribe...a prerequisite not only for being happy but, indeed, for being human...In teaching us about ourselves, our symbols, the metaphors by which we live, art seems to humanize us in a quite literal sense of that word. It makes us human beings by helping us pass into our tribal identity. (1991, p. 83)

Kivy states that musical literacy must include performance skills (singing or playing an instrument) in addition to basic musicianship as "it is the only way that we will do justice to the ritualistic, communal, and participatory aspects of music that make it what it is" (1991, p. 93). Kivy concludes:

> What we can do is recognize that what is missing from our teaching of music as a humanistic subject is not a

> subject matter, which it never had in the first place, but a ritualistic dimension that has been forgotten, that we have allowed to slip away. (Kivy, 1991, p. 93)

Elliott (1991) views music as a complex process-product continuum. He defines musicianship as the integration of knowings that underlie artistic musical performances - both knowing how (procedural knowledge) and knowing that (propositional knowledge). Appreciating the underlying process rather than simply viewing musical works as objects provides an understanding which gives life to music and provides a basis for further creativity in thought and action.

Elliott (1991a) finds three serious flaws in the MEAE philosophy: (a) it does not recognize music as both a source of knowledge and a form of knowledge (b) it does not allow that musical performing could be an end in itself, rather than a means behaviour which supports the development of aesthetic sensitivity (c) the nature of performance is not understood except as a mindless skill or as the result of talent, inspiration, or intuition. For Elliott, performing is much more than a means to an end (the aesthetic experience):

(a) music performing involves both generative and evaluative thinking - it involves the whole Self
(b) in performance the performer is thinking-in-action, knowing-in-action, and reflecting-in-action

(c) musicianship provides students with direct knowledge of interpretive musical performance so it can be understood, appreciated, and evaluated

(d) proficient performers embody within themselves the attitudes and critical thinking skills of perceptive listeners as they deploy their musicianship in practical performances (Elliott, 1991a).

Music performance provides *constructive knowledge* - knowledge about the Self and the relation of the Self to others (Elliott, 1991a). This constructive knowledge is gained in the pursuit of an activity which is congruent with the goals of the Self - an activity which becomes increasingly complex as the level of procedural knowledge (know-how) of the participant increases. Therefore, music education should teach musicianship because it is a unique source of constructive knowledge, which is limitless. Elliott concludes:

> Taken as a verb, music in the fundamental sense of musicing or musical performing is both a form of knowledge and a source of knowledge...People who know how to interpret and perform musical compositions know these compositions as both products and performative presences. Musicianship provides direct access to the musical work (the composition and to the art of *musicing* the musical work (the performance-interpretation of the composition). (1991a, pp. 37, 38)

Alperson (1991) outlines the advantages of the praxial approach:

(a) the range of musical study would be enlarged to include the production, study and appreciation of music in contexts where the aesthetic qualities of music are less central

(b) it considers the link between aesthetic and nonaesthetic functions of music (e.g., the relationship between the formal stylistic features of jazz and its cultural setting)

(c) students would be educated in the production of musical works.

The praxial philosophy of music and of music education has several difficulties (Alperson, 1991):

(a) it questions our understanding of philosophy by greatly extending the meaning of "music"

(b) it may be impractical to include moral, psychological, sociological, and political questions in the curriculum.

The concept of musical process articulated in the praxial philosophy is supported by new understandings of the mind-brain. Monk (1989) states the problem:

> Processes, such as the experiencing of music, are rather more difficult to cope with than are things. Objectively analysing a process is very much like dissecting a living organism that then dies under the

> knife. Is music a fixed object represented by marks on a page, or is music a process of interacting sounds integrated by the brain in an experience? Is the brain a three-pound lump of protoplasm, or is the brain a process involving some 15 billion interconnections? If we want to understand music as a process of the mind, we must choose the latter. (p. 18)

Vincent and Merrion (1990) survey new theories of intelligence and brain processes. Research suggests a mind of multiple intelligences, rather than one intelligence operating in a linear way. Robert Ornstein describes a sophisticated MOS (mind operating system) which brings particular intelligences to bear in a situation-specific manner. "Ornstein debunks the myth that the mind was made only for thinking and reasoning" (Vincent & Merrion, p. 12). Alan Allport challenges the traditional one-dimensional, serial model of information processing in the brain. He theorizes that the brain can process an unlimited amount of information received through various sensory channels. The brain functions by processing from "top-down" simultaneously binding contact with new stimuli to existing information. If this is the natural way of processing information in the brain, then instruction should not be linear and sequential except when teaching specific skills. Concepts should be presented within a context, and experienced in as many ways as possible (Vincent & Merrion, 1990).

Monk (1989) discusses neuroanatomy and the search for the connection between music and brain activity. Paul MacLean views the brain as a triune structure - cerebral cortex, old-mammalian, and reptilian. The old-mammalian brain contributes emotional components such as fear, anger, and love. It contains the limbic system which connects the cortex and the reptilian brain (R-complex). Although the limbic system has no learning capacity of its own, it can access information stored in the cortical memory banks and can respond to stimulation resulting from imaginings of the cortex. All sensory information passes through the limbic system where it is integrated on its way to the cerebral cortex. Music seems to affect the limbic system through the release of chemical neurotransmitters. "What appears to be the case is that emotion is *aroused* in the limbic system by the act of performing and is felt simultaneously by both performer and listener" (Monk, 1991, p. 27).

Howard Gardner defines music as a separate intelligence, one of seven he has identified (Vincent & Merrion, 1990). This musical intelligence is seen as a problem-solving and creative skill, working with musical elements. There are many examples of individuals who function musically in spite of major brain injuries or other dysfunctions which result in limited cognitive processing or mental disorders. Music, essentially a time art, seems to involve the simultaneous monitoring of three types of time,

identified by David Loye (Vincent & Merrion, 1990). These are: (a) serial time - the everyday experience of time passing (b) spatial time -a gestalt experience of time, and (c) timeless time - a form of intuition which unifies time and space in a single entity. The theory of the holographic mind (Karl Pribram) supports the existence of timeless time. Samuel McLaughlin proposes five dimensions of time. Listening to music involves primarily the fourth and fifth dimensions. "Musical perception depends upon a compression of temporary events, where the auditory past and future are integrated with the present in the mind - all within a momentary sensory impression" (Vincent & Merrion, 1990, p. 15).

Gardner theorizes that the affective component of music may be the key to understanding the musical mind. He conjectures, "When scientists finally unravel the neurological underpinnings of music - the reason for its effects, its appeal, its longevity - they will be providing an explanation of how emotional and motivational factors are intertwined with purely perceptual ones" (Vincent & Merrion, 1990, p. 14).

This literature review has identified five philosophies of music education: utilitarian, hedonic, aesthetic cognitivism, aesthetic formalism, and praxial. The hedonic position is given the least attention in the literature although music educators often use this rationale to attract

and keep students in their programs.

> Teachers of music have retreated to the most interior part of the educational Alamo in their defense of principle. Every weapon has been brought to bear, including "joining em." The hedonic stimulation of the marching band, the show choir, the course in rock music history - these are all used in the same way that the "Spiritual Exercises" of the Counter-Reformation were used - as an emotional means to attract people back to the "true church." (Monk, 1989, p. 28)

Summary

The philosophical debate asks fundamental questions of music educators: What is music? What is knowledge? How do we know music? How is music meaningful? What is the value of music? The answers to these questions continue to elude the profession yet, every day, in their classrooms, music educators make a multitude of unconscious and deliberate choices which require a coherent and consistent philosophy of music education.

CHAPTER THREE: METHODOLOGY

Introduction

This study used *Q* methodology, following the design of a doctoral thesis by Hanley (1987). *Q* methodology "is a very useful tool for those engaged in the exploration of attitudes in all areas of music and music education...there is no other method which currently allows the subject to express reality as he perceives it while still providing for statistical management of the data" (Hanley, p. 114).

The subjects in this *Q* study rank-ordered a set of 60 *Q* items twice: Sort P to reflect current practice, and Sort I to reflect the ideal situation. The results of the sorting procedures were recorded on the response pages (Appendix B) which organized the rankings according to an approximated normal distribution as required by *Q* methodology.

Q methodology does not put categories on the subjects but allows them to determine their own categories when they create their sorts. The statistics produced through *Q* methods provides information about the randomness of the sort strategy used by the participants.

Population and Sample

Hanley chose eight educational roles for representation: school board trustee, music consultant, high school teacher, high school music teacher, elementary school principal, elementary school music teacher, elementary school teacher not teaching music, and elementary

school teacher teaching music. Results from the analysis of variance of the final sort scores showed that neither educational role nor musical background affected subjects' attitudes towards music education. This study selected participants representing six educational roles: music consultant, high school music teacher, elementary school principal, elementary school music specialist, elementary school teacher teaching music, and student teacher with music classroom experience.

These subjects are a convenience sample based on their educational role, accessibility, and willingness to participate. The selection of these individuals allowed a comparison between elementary and secondary school music teachers. Participants completed a background sheet which indicated their background in music, and their responsibility for teaching music (Appendix B).

Instrumentation

The *Q* sort items developed by Hanley, with the assistance of Reimer, Swanwick, and Hanley, represented the proposed underlying philosophical model (hedonic, representational, absolute expressionist, and formalist). The present study investigated the five philosophies of music education identified in the review of the literature: hedonic, utilitarian, aesthetic cognitivism, aesthetic formalism, and praxial. The following is a synopsis of each position, and its relation to Hanley's model.

Hedonic

This position stresses the intrinsic value of music for the pleasure it brings. Music education emphasizes enjoyment above all else. The curriculum consists of a wide variety of *fun* activities with little attention given to content, skill development or outcomes. Students are attracted to music courses which are designed to have great emotional appeal.

Utilitarian

Utilitarianism closely corresponds to Hanley's definition of the referentialist position - music education is justified by focusing on extrinsic values. The primary function of music education is extra-musical in its concern for the development of the individual and the needs of society. Music education is a part of a school curriculum which develops children morally, physically, and intellectually. School music is carefully selected to meet these purposes. Music education reflects the values of society and responds to society's changing needs by promoting the development of good citizens.

Aesthetic Cognitivism

This position corresponds to Hanley's definition of *absolute expressionism*. The essential nature of this philosophy is the education of feelings. School music is chosen for its expressive qualities. Although the

curriculum includes a wide variety of *musical* experiences, listening activities provide the most effective way to develop the aesthetic experience. These aesthetic experiences provide insights about human expression and human subjectivity. Music is not a *language* which communicates the composer's emotional state, but an experience of sounds whose meaning is contained in their musical form. The music curriculum uses expressive music to develop the aesthetic apprehension of musical expressiveness through formal elements.

Aesthetic Formalism

This position corresponds to Hanley's definition (1987) of formalism. Music is studied for its design, form, delineation, or structure without reference to associative or representational content. Aesthetic meaning is found only in the tonal structure of the musical work. The curriculum is highly organized with a subject matter (aesthetic works), a standardized vocabulary, and a methodology which trains students to decode musical qualities and relationships. Music is a universal language which every student can be taught to understand, whose aesthetic qualities are accessible to all.

Praxial

The praxial position finds the truths and values of the musical experience not just in absolute aesthetic

principles, but also in the context of human practice. Musical performing is much more than a means to an end (the aesthetic experience); it provides a unique form of constructive knowledge. Musicianship is the integration of knowing how (procedural knowledge) and knowing that (propositional knowledge), which underlies musical performance.

Data Collection

The data collection procedure is based on Hanley's work (1987). The *Q* statements for the utilitarian, hedonic, aesthetic cognitivist, and aesthetic formalist positions were used with Hanley's written permission. The *Q* statements for the praxial position were chosen from the literature by the investigator and validated by Dr. David Elliott, Faculty of Music, University of Toronto.

The *Q* items consisted of twelve statements per philosophy (12 x 5 = 60). Hanley's study used 48 items (12 x 4). The sixty items were typed on individual index cards, randomly numbered from 1 to 60 (Appendix A). Subjects received a background sheet, instructions, and two response pages (Appendix B). Subjects sorted the *Q* items twice; the first time to reflect current practice, the second time to reflect their perceived ideal of music education. The results of both sorting procedures were recorded by the subject on the response pages, which organized the data according to an approximated normal distribution as required

by *Q* methodology (Appendix B). Subjects performed the sorts as individuals.

Participants were asked to fill out the background sheet to indicate their level of training and experience in music. Each participant was given a deck of 60 cards, with the appropriate instructions according to educational role.

Q Sort Instructions

A: Music Teachers and Student Teachers

Read the items and sort the cards into three piles:

1. those items most characteristic of what actually happens in your music classes,
2. those items most uncharacteristic of what actually happens in your music classes, and
3. the remainder.

B: Not Teaching Music

Read the items and sort them into three piles:

1. those items you feel are most characteristic of the music classes conducted by the teachers you supervise,
2. those items you feel are most uncharacteristic of the music classes conducted by the teachers you supervise, and
3. the remainder.

When you have sorted the cards into three piles, take out the *Q* Sort Answer Sheet. Write your initials on the lower right hand corner of the page and place a check mark

on the blank to indicate Sort P. Examine the Answer Sheet and note that the column headings represent a continuum from most uncharacteristic to most characteristic. Each column has a number of boxes - these boxes represent the items.

Begin with the most characteristic pile. Select the two items which are most characteristic from that pile. Place the two items to your right. They will be column K. From the same pile, select the next three most characteristic items. They will be column J. Continue matching items with the columns on the Answer Sheet until you have no items remaining in the most characteristic pile.

Proceed to your most uncharacteristic pile. Select the two items which you consider to be most uncharacteristic from that pile. Place them to your left. They will be column A. Select the next three most uncharacteristic items from the pile for column B. Continue the process until no items are left in the pile.

The remaining items in the third pile are items which are unclear, meaningless to you, or which you consider unimportant or irrelevant in your case. Arrange these items in the remaining places. Your cards should be arranged in a pattern matching the boxes on the Answer Sheet. Check your placement to determine whether you are satisfied with your ranking of the items. It does not matter which position a card occupies in a particular column. Make whatever adjustments you deem necessary, then transfer the numbers on

the cards to the equivalent boxes on the Answer Sheet. Each box should contain a different number.

All Participants - Sort I

Sort the items into three piles once again. This time, consider what you believe to be the ideal music class.

1. In the first pile, place those items you feel to be most characteristic of the ideal music class,
2. In the second pile, place those items you feel to be most uncharacteristic of the ideal music class,
3. In the third pile, place the remaining items.

When you have sorted the cards into three piles, take out the second Q Sort Answer Sheet. Write your initials on the lower right hand corner of the page and place a check mark on the blank to indicate Sort I. Complete the sorting activity in the same manner as Sort P.

Data Analysis

After the positional statements were organized according to the rater's estimation of: i) most negative, ii) neutral, or iii) most positively agreed, each positional statement was assigned a score from -5 to +5 depending on where the statement was ranked within the set of responses. The positional statements were organized by the participant along a continuum with 3 anchors: i) most negatively agreed, ii) neutral, and iii) most positively agreed. The organization of the set of responses was given a rank score. The organization of the rank scores is fixed within the

strategy of a *Q* sort procedure, so that for 60 items the distribution of ranks using an integer scale from (-)5 through 0 to (+)5 will have the following frequency distribution for each participant's sort (see Figure 1).

The location of each *Q* sort item (i.e., positional statement) was assigned a score depending on where the statement was ranked within the set of responses. The set of scores representing the sort task was compiled for all subjects. This procedure was performed for the P sort and the I sort separately. The compiled scores were statistically analyzed using the Statistical Analysis System (SAS).

The data were analyzed to provide a summary of individual means for each of the five proposed positions. An average of these means for each position and the mean for each item within each position was calculated. The means for each position were then reported according to music background (yes or no) and educational role (student teacher, elementary music teacher, principal, high school music teacher, or music consultant).

The statistical associations between all variables were examined using the Pearson Product Moment Correlation Procedure. Differences between mean scores across educational roles and others were evaluated with the analysis of variance procedure. The association between *Q* sort items and the derived score which represented each

position was evaluated with the Pearson Product Moment Correlation Procedure. The results of these analyses are reported in Chapter Four.

Scale of Ranks										
-5	-4	-3	-2	-1	0	1	2	3	4	5
2	3	4	7	9	10	9	7	4	3	2
Frequency of Responses										

Figure 1. Frequency distribution of *Q* Sort

CHAPTER FOUR: FINDINGS

Introduction

This chapter is a report of the results of the *Q* study. A description of the subjects is followed by a summary of the *Q* sort procedure. The findings of the statistical analyses in relation to the research questions conclude the chapter.

Participants in the Q Study

The investigator invited educators within the Lincoln County Board of Education to participate in this study. In addition, a presentation was made to the Peninsula Association of Supervisory Music Personnel. Several student teachers and principals expressed reluctance to participate because of their perceived lack of musical expertise.

Twenty-seven subjects participated in the *Q* study. The composition of the group of participants was:

a) 17 females and 10 males,

b) 5 between the ages of 20 and 30 years,
10 between the ages of 31 and 40 years,
9 between the ages of 41 and 50 years,
3 between the ages of 51 and 60 years,

c) 16 reported a strong background in music, while 11 had a very limited or no music background,

d) 5 respondents were student teachers, 11 respondents were elementary music teachers, 4 respondents were principals (1 secondary and 3 elementary), 5

respondents were high school music teachers, and 2 respondents were music consultants.

Within the student teacher and principal groups all of the participants had little or no music training. Nine of the elementary music teachers had a strong music background. Each music consultant and high school music teacher held extensive music qualifications in addition to those required by their position.

Descriptive Statistics

Table 1 presents the average rank score for the items which comprise a position of the P and I sorts, organized by participants. The subjects are listed according to educational role: student teacher, elementary music teacher, principal, high school music teacher, and music consultant. Two student teachers did not complete the I sort, and another student teacher did not complete the P sort. These participants expressed to the investigator their perceived lack of knowledge and experience in music education at this point in their teacher training. One elementary music teacher (ID No.10, Table 1) stated that the P sort and the I sort were identical. Several *Q* sorts which did not include all of the *Q* items caused missing data.

In the *Q* sort procedure each *Q* sort item was placed on a continuum from -5 to +5. The shape of the distribution of ratings for two P sort and two I sort *Q* items reflecting each philosophy of music education is illustrated by Figures 1 to 5, Appendix C.

Data Analysis

The data were analyzed to find the average response for each of the five philosophical positions in both *Q* Sorts (Table 2). In both P and I sorts the participants responded positively to the items representing aesthetic cognitivist and praxial positions. The utilitarian position received a more neutral response in both sorts. The average response to the hedonic position shifted from almost neutral in the P sort to negative in the I sort. Aesthetic formalism received the most negative response of all the positions in both sorts, but was perceived more negatively in the P sort than the I sort. The average responses for the *Q* items within each of the five positions are shown in Tables 3 and 4.

The means for each position (Table 2) were used to determine the relationship between the P and I sorts. The correlations and their levels of significance are shown in Table 5. The pairs of positions between the P and I sorts showed a strong correlation ($p<0.005$)(i.e., the average hedonic score from P sort was significantly associated with the average hedonic score in I sort).

Table 6 shows the correlations between the philosophical positions in the P and I sorts. In both P and I sorts there was no significant correlation between the praxial and aesthetic formalist positions. In the P sort there was no significant correlation between the hedonic and

Table 1

Summary of Means for Individual Data

	No.	B	Sort P Means H	U	AC	AF	P	Sort I Means H	U	AC	AF	P
ST	1	N	-1.33	0.92	1.58	-2.08	0.83					
	2	N	3.08			-1.83	-1.00		0.75	-0.58	-1.50	-1.58
	3	N		0.67	0.08	-1.83	-0.75	1.25	0.83	0.25	-2.00	-0.33
	4	N		-0.33								
	5	N						1.25	1.08	-0.67	-1.58	-0.08
EMT	1	Y	-1.00	-0.58	1.42	-1.42	1.58	-1.08	-1.33	1.50	-0.83	1.75
	2	Y	0.42	0.50	-0.42	-0.42	-0.08	-1.08	0.08	0.50	-0.17	
	3	Y	-0.25	0.75		0.50	0.67	0.00	0.83	0.17	-1.50	0.50
	4	Y	-1.67	0.67	0.92	-2.00	2.08	-2.00	0.50	0.83	-1.00	1.67
	5	Y	-1.42	-0.08	0.83	-1.75	2.42	-0.83	-0.67	0.42	-0.75	1.83
	6	Y						-1.75				1.17
	7	Y	-2.42	0.33	1.58	-1.42	1.92	-2.00	0.17	2.33	-2.00	1.50
	8	Y	-1.58	-0.17	1.17	-0.58	1.42	-2.25	-0.58	1.33	-0.33	1.83
	9	N	0.50	-0.08		-2.08	1.42	-2.08	0.25	0.75	-0.33	1.42
	10	Y	2.00	0.42	0.00	-2.08	-0.33	2.00	0.42	0.00	-2.08	-0.33
	11	N	-0.58	1.00	0.67	-1.50	0.42	-0.92	0.75	1.83	-2.08	0.33
P	1	N	1.92	0.67	0.33	-2.33	-0.58	0.42	0.83	0.42		0.42
	2	N	1.50		-0.25	-2.33	0.25	0.83	1.08	-0.42	-2.25	0.75
	3	N	1.08	0.25	0.08	-2.42	1.00	1.08	0.00	0.33	-2.67	1.25
	4	N	1.83	-0.25	-0.50	-1.25	0.17	-0.33	-0.42	0.33	-0.42	0.83
HMT	1	Y	-0.67	-2.17	1.50	0.33	1.00	-1.00	-1.83	1.58	0.33	0.92
	2	Y	-2.83	-0.33	1.00	-0.17	2.33	-2.83	-0.33	1.00	-0.17	2.33
	3	Y	-0.83	-3.00	2.08	0.83	0.92	-1.92	-2.67	1.67	2.25	0.67
	4	Y	-1.00	0.25	1.08	-0.83	0.50	-1.25	-0.08	1.50	-0.08	-0.08
	5	Y	-1.83	-1.67	1.50	-0.67	2.67	-2.42	-1.33	1.83	-0.67	2.58
MC	1	Y	2.58	1.17	-1.08	-2.17	-0.50	-0.67	-0.17		-0.33	0.83
	2	Y	0.83	0.75		-0.42	-0.75	-2.25	0.00	1.17	-0.33	1.42

Note. No. = identification number
B = music background (yes or no)
ST = student teacher
EMT = elementary music teacher
P = principal
HMT = high school music teacher
MC = music consultant
H = hedonic position
U = utilitarian position
AC = aesthetic cognitivist
AF = aesthetic formalist
P = praxial position

Table 2

Average Response for Each Position in Q Sorts: All Subjects

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	23	-0.07	1.67	25	-0.80	1.34
Utilitarian	23	-0.01	1.03	24	-0.08	0.96
Aesthetic Cognitivism	21	0.67	0.84	23	0.79	0.83
Aesthetic Formalism	23	-1.32	0.92	23	-0.89	1.09
Praxial	24	0.73	1.09	24	0.90	0.95

Table 3

Average Response for Each Item in P Sort: All Subjects

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	25	0.52	1.90	30	26	0.12	2.79
	10	26	-0.19	2.51	36	26	0.42	2.44
	15	24	-0.63	2.41	47	26	-1.35	2.67
	16	26	1.23	2.32	49	26	-0.77	2.73
	24	25	1.48	2.71	51	26	0.08	2.88
	25	26	-1.81	2.10	56	25	0.56	2.53
Utilitarian	2	25	-0.48	2.33	32	26	0.73	2.01
	6	26	-0.04	1.61	37	25	-0.72	1.79
	14	26	-0.58	2.14	45	26	0.46	1.56
	17	25	-0.40	2.04	46	26	1.12	1.86
	26	26	-1.73	1.28	50	26	0.54	1.70
	31	26	1.54	1.77	57	25	0.12	2.44
Aesthetic	3	26	-0.58	2.32	35	25	-0.12	1.56
Cognitivism	7	25	-0.04	2.15	38	26	0.27	1.19
	13	26	1.35	1.90	39	26	3.31	1.93
	18	26	-0.50	1.82	44	26	1.69	1.95
	21	25	0.56	3.12	52	24	-0.13	1.96
	27	26	0.65	2.19	58	25	0.84	1.80
Aesthetic	4	26	-2.04	2.11	34	25	-0.40	2.55
Formalism	8	25	-2.44	1.64	40	26	-2.04	1.67
	12	26	-1.42	2.25	43	25	-0.08	2.41
	19	26	-1.65	1.62	53	25	-1.12	2.07
	22	26	-1.31	2.13	54	26	-1.00	1.98
	28	25	-0.08	2.27	59	26	-2.27	1.49
Praxial	5	26	0.54	2.08	33	26	1.12	1.99
	9	26	1.42	2.10	41	26	-0.88	2.01
	11	26	0.42	1.96	42	25	1.88	2.73
	20	25	1.16	1.75	48	26	0.35	1.79
	23	25	0.44	2.43	55	25	1.88	2.13
	29	26	-0.42	2.21	60	26	0.62	2.21

Table 4

Average Response for Each Item in I Sort: All Subjects

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	26	-0.19	2.00	30	26	0.54	2.58
	10	26	-0.96	2.12	36	26	-0.81	2.02
	15	26	-1.31	2.13	47	25	-1.72	2.51
	16	26	0.54	2.75	49	26	-1.31	2.33
	24	26	1.04	2.90	51	26	-1.08	2.84
	25	26	-1.54	2.18	56	26	-0.15	2.03
Utilitarian	2	26	-0.85	2.48	32	26	1.08	2.12
	6	24	0.13	1.75	37	26	-0.77	1.88
	14	26	-1.35	2.04	45	26	0.65	1.72
	17	26	-0.65	2.24	46	26	0.15	2.71
	26	26	-0.92	1.65	50	26	0.73	1.91
	31	26	1.15	1.67	57	26	-0.19	2.26
Aesthetic Cognitivism	3	26	-0.65	2.28	35	26	-0.08	1.70
	7	26	-0.19	2.33	38	24	-0.21	1.64
	13	26	1.46	1.36	39	26	3.23	1.63
	18	26	-0.27	1.91	44	26	2.38	1.55
	21	26	1.27	2.88	52	26	0.23	2.01
	27	25	1.40	1.66	58	26	1.31	2.11
Aesthetic Formalism	4	26	-1.73	2.22	34	26	0.19	2.10
	8	26	-2.08	1.85	40	26	-1.77	1.75
	12	26	-1.00	2.26	43	26	-0.19	2.28
	19	25	-1.48	1.78	53	26	-0.46	2.40
	22	26	-0.81	2.08	54	25	-1.12	1.51
	28	26	0.65	2.93	59	24	-1.54	1.50
Praxial	5	25	0.36	2.18	33	26	0.54	1.79
	9	26	2.15	2.07	41	25	-1.12	1.88
	11	26	1.15	1.26	42	26	2.19	1.94
	20	26	1.23	1.88	48	26	0.62	2.02
	23	26	0.81	2.23	55	25	1.52	2.00
	29	26	-0.46	2.47	60	26	1.58	2.19

Table 5

Correlations between Positions between P and I Sorts

	I Sort				
	H	U	AC	AF	P
P Sort					
H	0.71***	0.40	-0.74***	-0.24	-0.68
U	0.32	0.91***	-0.42	-0.67***	-0.28
AC	-0.61***	-0.60**	0.83***	0.39	0.40
AF	-0.59***	-0.74***	0.57**	0.79***	0.26
P	-0.58***	-0.44*	0.51*	0.16	0.81***

*$p<0.05$ **$p<0.01$ ***$p<0.005$

Table 6

Correlations between Positions

P Sort

	H	U	AC	AF	P
H		0.31	-0.81***	-0.44*	-0.85***
U			-0.59***	-0.72***	-0.41*
AC				0.52**	0.65***
AF					0.22
P					

*p<0.05 **p<0.01 ***p<0.005

I Sort

	H	U	AC	AF	P
H		0.50**	-0.74***	-0.61***	-0.73***
U			-0.60***	-0.76***	-0.45*
AC				0.41*	0.53**
AF					0.26
P					

*p<0.05 **p<0.01 ***p<0.005

utilitarian positions, while there was a positive correlation in the I sort. In the P and I sorts both the hedonic and utilitarian positions were negatively correlated with the aesthetic cognitivist, aesthetic formalist, and praxial positions. In both P and I sorts there was a positive correlation between the aesthetic cognitivist position and the aesthetic formalist and praxial positions.

The individual means for each position (Table 1) were further analyzed to investigate the relationship between the music background of the subjects and their responses to the *Q* items. The average response for each position in both *Q* sorts according to music background (yes or no) is shown in Table 7. In the P sort, both groups responded most negatively to the aesthetic formalist position. The subjects with a background in music responded most positively in the P sort to the praxial position, followed by aesthetic cognitivism, whereas the subjects without a music background responded most positively to the hedonic position followed by the utilitarian position.

In the I sort, the subjects with a music background responded most negatively to the hedonic position, followed by aesthetic formalism. The subjects without a music background responded most negatively to the aesthetic formalist position and most positively to the utilitarian position. The subjects with a music background continued to view the praxial position most positively in the I sort.

Table 7

Average Response for Each Position in Q Sorts

Music Background - Yes

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	14	-0.52	1.50	15	-1.42	1.15
Utilitarian	15	-0.21	1.19	15	-0.47	0.96
Aesthetic Cognitivism	14	0.86	0.86	14	1.13	0.60
Aesthetic Formalism	13	-0.95	0.95	14	-0.52	1.07
Praxial	14	1.08	1.16	14	1.24	0.86

Music Background - No

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	8	1.00	1.43	9	0.15	1.13
Utilitarian	6	0.42	0.52	9	0.57	0.52
Aesthetic Cognitivism	6	0.37	0.70	9	0.25	0.77
Aesthetic Formalism	8	-1.95	0.42	8	-1.60	0.84
Praxial	9	0.20	0.83	8	0.32	0.98

The data were then analyzed to investigate the relationship between educational role and each of the five positions. The average response for each position in both sorts according to educational role is shown in Table 8. It was observed that the hedonic position was viewed most negatively by the high school music teachers in both sorts. In contrast, the high school music teachers responded most positively to the *Q* sort items representing aesthetic cognitivism, aesthetic formalism, and praxial positions in both sorts. Principals responded most negatively to the aesthetic formalist position in both sorts. The hedonic and utilitarian positions were viewed most positively by the music consultants in the P sort, whereas in the I sort these positions were viewed much more negatively. The music consultants responded most negatively to the aesthetic cognitivist and praxial positions in the P sort but shifted to a much more positive response in the I sort. The average response for each *Q* item in both sorts by each educational role is shown in Appendix D, Tables 1 to 10.

Two educational roles with comparable music backgrounds were compared, elementary music teachers and high school music teachers. Nine of the eleven elementary music teachers reported extensive music qualifications and experience as did all five high school music teachers. The average response for each philosophical position in both *Q* sorts by the elementary music teachers (background - yes)

Table 8

Average Response for Each Position in Q Sorts

Student Teacher

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	2	0.88	3.12	3	0.78	0.82
Utilitarian	1	0.92		3	0.89	0.17
Aesthetic Cognitivism	2	0.83	1.06	3	-0.33	0.51
Aesthetic Formalism	3	-1.91	0.14	3	-1.69	0.27
Praxial	3	-0.31	0.99	3	-0.66	0.80

Elementary Music Teacher

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	9	-0.40	1.21	10	-1.20	1.24
Utilitarian	10	0.28	0.49	10	0.04	0.69
Aesthetic Cognitivism	9	0.74	0.65	10	0.97	0.76
Aesthetic Formalism	8	-1.40	0.61	10	-1.11	0.76
Praxial	9	1.21	0.98	9	1.17	0.79

Principal

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	4	1.58	0.38	4	0.50	0.62
Utilitarian	3	0.22	0.46	4	0.37	0.70
Aesthetic Cognitivism	3	-0.03	0.43	4	0.17	0.39
Aesthetic Formalism	4	-2.08	0.56	3	-1.78	1.20
Praxial	4	0.21	0.65	3	0.94	0.27

(table continues)

Table 8 (continued)

High School Music Teacher

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	5	-1.43	0.90	5	-1.88	0.77
Utilitarian	5	-1.38	1.33	5	-1.25	1.07
Aesthetic Cognitivism	5	1.43	0.43	5	1.52	0.31
Aesthetic Formalism	5	-0.10	0.69	5	0.33	1.13
Praxial	5	1.48	0.95	5	1.28	1.13

Music Consultant

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	2	1.71	1.24	2	-1.46	1.12
Utilitarian	2	0.96	0.30	2	-0.09	0.12
Aesthetic Cognitivism	1	-1.08		1	1.17	
Aesthetic Formalism	1	-2.17		1	-0.33	
Praxial	2	-0.63	0.18	2	1.13	0.42

and the high school music teachers (background - yes) is shown in Table 9. Both groups responded most positively to the praxial position in the P sort. The high school music teachers responded more positively to the aesthetic cognitivist position than the praxial position in the I sort, whereas the response of the elementary educators was virtually unchanged to those two positions. The high school teachers viewed the hedonic and utilitarian positions most negatively in both sorts. The elementary school teachers viewed the aesthetic formalist position most negatively in the P sort and the hedonic position most negatively in the I sort.

Analysis of Variance Procedure

The individual means (Table 1) for the five proposed positions (hedonic, utilitarian, aesthetic cognitivist, aesthetic formalist, praxial) according to educational role (student teacher, elementary music teacher, principal, high school music teacher, music consultant) were analyzed using a 2-way ANOVA procedure of SAS. The results are shown in Table 10. In the P sort the F value of 7.38, $p<0.0001$ indicated that the model used in the ANOVA procedure was significant, where the model was: Average score = ± (category) ± (edrole) ± (category*edrole) ± experimental error. The R-square value 0.68 indicated that the model accounted for 68% of the variation in the means across the factors in the model. In the I sort the F value was 7.88,

Table 9

Average Response for Each Position in Q Sorts

Elementary Music Teacher (Background - Yes)

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	7	-0.50	1.34	8	-1.12	1.37
Utilitarian	8	0.23	0.46	8	-0.07	0.72
Aesthetic Cognitivism	8	0.75	0.69	8	0.89	0.79
Aesthetic Formalism	7	-1.38	0.66	8	-1.08	0.72
Praxial	7	1.28	1.07	7	1.25	0.84

High School Music Teacher (Background - Yes)

	P Sort			I Sort		
	N	M	SD	N	M	SD
Hedonic	5	-1.43	0.90	5	-1.88	0.77
Utilitarian	5	-1.38	1.33	5	-1.25	1.07
Aesthetic Cognitivism	5	1.43	0.43	5	1.52	0.31
Aesthetic Formalism	5	-0.10	0.69	5	0.33	1.13
Praxial	5	1.48	0.95	5	1.28	1.13

Table 10

ANOVA Summary: Average Score

P Sort

Source	DF	Sum of Squares	F Value	p > F
Model	106	195.82	7.38	0.0001
Edrole	4	1.17	0.39	0.8179
Category	4	59.79	19.78	0.0001
Edrole*Category	16	72.92	6.03	0.0001

Note. R-Square = 0.68 Average score mean = 0.03

I Sort

Source	DF	Sum of Squares	F Value	p > F
Model	114	192.53	7.88	0.0001
Edrole	4	0.77	0.28	0.8899
Category	4	67.54	24.49	0.0001
Edrole*Category	16	62.15	5.63	0.0001

Note. R-Square = 0.68 Average score mean = -0.03

$p<0.0001$, R-square = 0.68.

In both P and I sorts the educational role main effect was not significant, F = 0.39 and F = 0.28. The comparison across positions was significant in both sorts. In the P sort F = 19.78, $p<0.0001$, and in the I sort F = 24.49, $p<0.0001$. The results of the interaction between category (position) and educational role were significant in the ANOVA model. In the P sort, F = 6.03, $p<0.0001$. In the I sort, F = 5.63, $p<0.0001$.

Table 11 shows the results of the 2-way ANOVA procedure of SAS using the model Average score = ± (category) ± (background) ± (category*background) ± experimental error. In the P sort the F value of 8.01, $p<0.0001$ indicated that the model used in the ANOVA procedure was significant. The R-square value 0.43 indicated that the model accounted for 43% of the variation in the means across the factors in the model. In the I sort the F value was 13.14, $p<0.0001$, R-square = 0.53.

In both P and I sorts the music background main effect was not significant, F = 0.18 and F = 0.00. The comparison across positions was significant in both sorts. In the P sort F = 12.57, $p<0.0001$, and in the I sort F = 19.58, $p<0.0001$. The results of the interaction between category (position) and music background were significant in the ANOVA model. In the P sort, F = 5.09, $p<0.0009$. In the I sort, F = 9.98, $p<0.0001$.

Table 11

ANOVA Summary: Average Score

P Sort

Source	DF	Sum of Squares	F Value	p > F
Model	106	195.82	8.01	0.0001
Background	1	0.21	0.18	0.6719
Category	4	58.24	12.57	0.0001
Background*Category	4	23.59	5.09	0.0009

Note. R-Square = 0.43 Average score mean = 0.03

I Sort

Source	DF	Sum of Squares	F Value	p > F
Model	114	192.53	13.14	0.0001
Background	1	0.0001	0.00	0.9910
Category	4	67.54	19.58	0.0001
Background*Category	4	34.43	9.98	0.0001

Note. R-Square = 0.53 Average score mean = -0.03

Table 12 shows the results of the 2-way ANOVA procedure of SAS using the model Average score = ± (category) ± (edrole) ± (category*edrole) ± experimental error, where the educational roles were elementary music teachers and high school music teachers with a strong music background. In the P sort the F value of 10.04, $p<0.0001$ indicated that the model used in the ANOVA procedure was significant. The R-square value 0.63 indicated that the model accounted for 63% of the variation in the means across the factors in the model. In the I sort the F value was 10.66, $p<0.0001$, R-square = 0.64.

In both P and I sorts the educational role main effect was not significant, F = 0.19 and F = 0.07. The comparison across positions was significant in both sorts. In the P sort F = 17.35, $p<0.0001$, and in the I sort F = 20.07, $p<0.0001$. The results of the interaction between category (position) and educational role were significant in the ANOVA model. In the P sort, F = 5.21, $p<0.0013$. In the I sort, F = 3.88, $p<0.0076$.

A Post-hoc Least Squares Means procedure was used to determine the significant differences between the levels of the independent variables used in the ANOVA model. The 2-way ANOVA reported in Table 10 indicated that although there was no significant difference in the main effect for educational role, significant differences were observed across the levels of the variable category (position) and

Table 12

ANOVA Summary: Average Score

P Sort

Source	DF	Sum of Squares	F Value	p > F
Model	61	114.29	10.04	0.0001
Edrole	1	0.15	0.19	0.6686
Category	4	55.69	17.35	0.0001
Edrole*Category	4	16.72	5.21	0.0013

Note. R-Square = 0.63 Average score mean = 0.06

I Sort

Source	DF	Sum of Squares	F Value	p > F
Model	63	128.88	10.66	0.0001
Edrole	1	0.06	0.07	0.7966
Category	4	69.04	20.07	0.0001
Edrole*Category	4	13.36	3.88	0.0076

Note. R-Square = 0.64 Average score mean = -0.04

the interaction between category and educational role. Table 13 reports the significant differences for each position and for the interaction between each position and each educational role in the P sort and the I sort.

Within the variable of category, the utilitarian position was not significant in the P sort or the I sort. However, the utilitarian position and the educational role of high school music teacher had a significant negative interaction in the model. Within the variable of category, the aesthetic cognitivist position was not significant in the P sort. However, the aesthetic cognitivist position and the educational roles of elementary music teacher and high school music teacher had a significant positive interaction in the model in the P sort and the I sort. The hedonic position and the role of music consultant had a significant positive interaction in the model in the P sort and a significant negative interaction in the I sort.

The 2-way ANOVA reported in Table 11 indicated that although there was no significant difference in the main effect for music background, significant differences were observed across the levels of the variable category (position) and the interaction between category and music background. Table 14 reports the significant differences for each position and for the interaction between each position and music background (yes or no) in the P sort and the I sort.

Table 13

Results from Post-hoc Analysis for Main Effects: Average Score Least Squares Means

P Sort

	H	U	AC	AF	P
	0.46*			-1.53***	0.40*
Edrole					
ST				-1.91***	
EMT			0.74**	-1.37***	1.21***
P	1.58***			-2.08***	
HMT	-1.43***	-1.38***	1.43***		1.48***
MC	1.71**			-2.17**	

*p<0.05 **p<0.01 ***p<0.005

I Sort

	H	U	AC	AF	P
	-0.65***		0.70***	-0.92***	0.77***
Edrole					
ST				-1.69***	
EMT	-1.20***		0.97***	-1.11***	1.17***
P				-1.78***	0.94*
HMT	-1.89***	-1.25***	1.51***		1.28***
MC	-1.46**				1.13*

*p<0.05 **p<0.01 ***p<0.005

Table 14

Results from Post-hoc Analysis for Main Effects: Average Score Least Squares Means

P Sort

	H	U	AC	AF	P
			0.62*	-1.45***	0.64**
Bckgnd					
Yes			0.86***	-0.95***	1.08***
No	1.00**			-1.95***	

*p<0.05 **p<0.01 ***p<0.005

I Sort

	H	U	AC	AF	P
	-0.64***		0.69***	-1.06***	0.78***
Bckgnd					
Yes	-1.42***		1.13***	-0.52*	1.24***
No				-1.60***	

*p<0.05 **p<0.01 ***p<0.005

Within the variable of category, the utilitarian position was not significant in either the P sort or the I sort. The hedonic position was not significant within the variable of category in the P sort but had a significant positive interaction with music background (no). In the I sort, the hedonic position had a significant negative interaction with music background (yes). The aesthetic cognitivist and praxial positions had a significant positive interaction with music background (yes) in the P sort and the I sort. The aesthetic formalist position had a significant negative interaction with music background (yes and no) in the P sort and the I sort.

Summary

This chapter reported the results of the *Q* study. The participants in the study were described, and the *Q* sort procedure was outlined. The statistical analyses of the data were presented, including descriptive statistics, analysis of variables, and post-hoc analysis for main effects.

The interpretation of the results of the *Q* study is presented in Chapter Five.

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND IMPLICATIONS

Introduction

In this chapter the results of the *Q* study are discussed and interpreted. Implications for theory, for further research, and for practice are presented.

Summary

This *Q* study measured the extent to which individuals with educational roles (student teacher, elementary music teacher, principal, high school music teacher, and music consultant) held the five proposed philosophies of music education (hedonic, utilitarian, aesthetic cognitivist, aesthetic formalist, and praxial), first, in present practice, and second, in the perceived ideal practice. This model was used in a 2-way ANOVA procedure and found to be significant. The model accounted for 68% of the variation in the means across the factors in the model. The comparison across philosophical positions was significant in both the P sort and the I sort. Although educational role was not significant, the results of the interaction between philosophical position and educational role were significant in both the P sort and the I sort. A strong correlation for pairs of positions was found between the P and I sorts (i.e., the average score for a position in the P sort was significantly associated with the average score for that position in the I sort).

A Post-hoc Least Squares Means procedure was used to

determine the significant differences between the levels of the independent variables used in the ANOVA model. Within the variable of philosophical position, the utilitarian position was not significant in the P sort or the I sort and aesthetic cognitivism was not significant in the P sort. The role of student teacher had a significant negative interaction with aesthetic formalism in both sorts but did not significantly interact with any other philosophical position. The role of elementary music teacher interacted positively with aesthetic cognitivist and praxial positions and negatively with aesthetic formalism in both sorts. The role of principal interacted negatively with aesthetic formalism in both sorts, and interacted positively with the hedonic position in the P sort and with the praxial position in the I sort. The role of high school music teacher interacted negatively with the hedonic position in both sorts, and positively with the aesthetic cognitivist and praxial positions in both sorts. The role of music consultant interacted positively with the hedonic position in the P sort but interacted negatively with the hedonic position in the I sort. In the P sort, the role of music consultant interacted negatively with aesthetic formalism. In the I sort, the role of music consultant interacted positively with the praxial position.

The relationship of music background (yes or no) and the five proposed philosophical positions was tested using a

2-way ANOVA. Although there was no significant difference in the main effect for music background, significant differences were observed in the comparison across philosophical positions and in the interaction between each position and music background.

The significant differences between the levels of the independent variables used in the ANOVA model were determined using a Post-hoc Least Squares Means Procedure. Within the variable of philosophical position, the utilitarian position was not significant in the P sort or the I sort. The hedonic position was not significant in the P sort. The aesthetic formalist position had a significant negative interaction with music background (yes) and music background (no) in both sorts. The aesthetic cognitivist and praxial positions had a significant positive interaction with music background (yes) in both sorts. The hedonic position had a significant negative interaction with music background (yes) in the I sort.

Implications for Theory

This Q study measured the extent to which individuals with educational roles held the five proposed philosophies of music education (hedonic, utilitarian, aesthetic cognitivism, aesthetic formalism, and praxial). The five positions may be understood in two ways: i) their view of the value of music in the curriculum, and ii) their view of the nature of music and its relationship to learning

outcomes. A model of the relationship of the five positions is illustrated in Figure 2.

The results of the study indicated that the utilitarian position was not significant in either the P or I sort. The relationship of the utilitarian position to the other four positions can be explained by considering the intrinsic or extrinsic nature of each philosophy of music education.

The utilitarian position finds the value of music education in extrinsic qualities which develop the individual morally, physically, and intellectually, and meet the needs of society. These qualities are not unique to music. The same criteria are required to accept any subject as part of the school curriculum. The utilitarian position has made many claims for music education as the needs of society have evolved including: developing leadership skills, discipline, and cooperation; overcoming prejudice; and promoting family values. The utilitarian position is easily understood because it does not demand critical examination of the nature of music itself.

The hedonic, aesthetic cognitivist, aesthetic formalist and praxial positions share the view that music education is justified by the intrinsic qualities of music. An understanding of the nature of music is essential to justifying the value of music in the school curriculum. The relationship of the four intrinsic positions can be clarified by studying their association to three categories

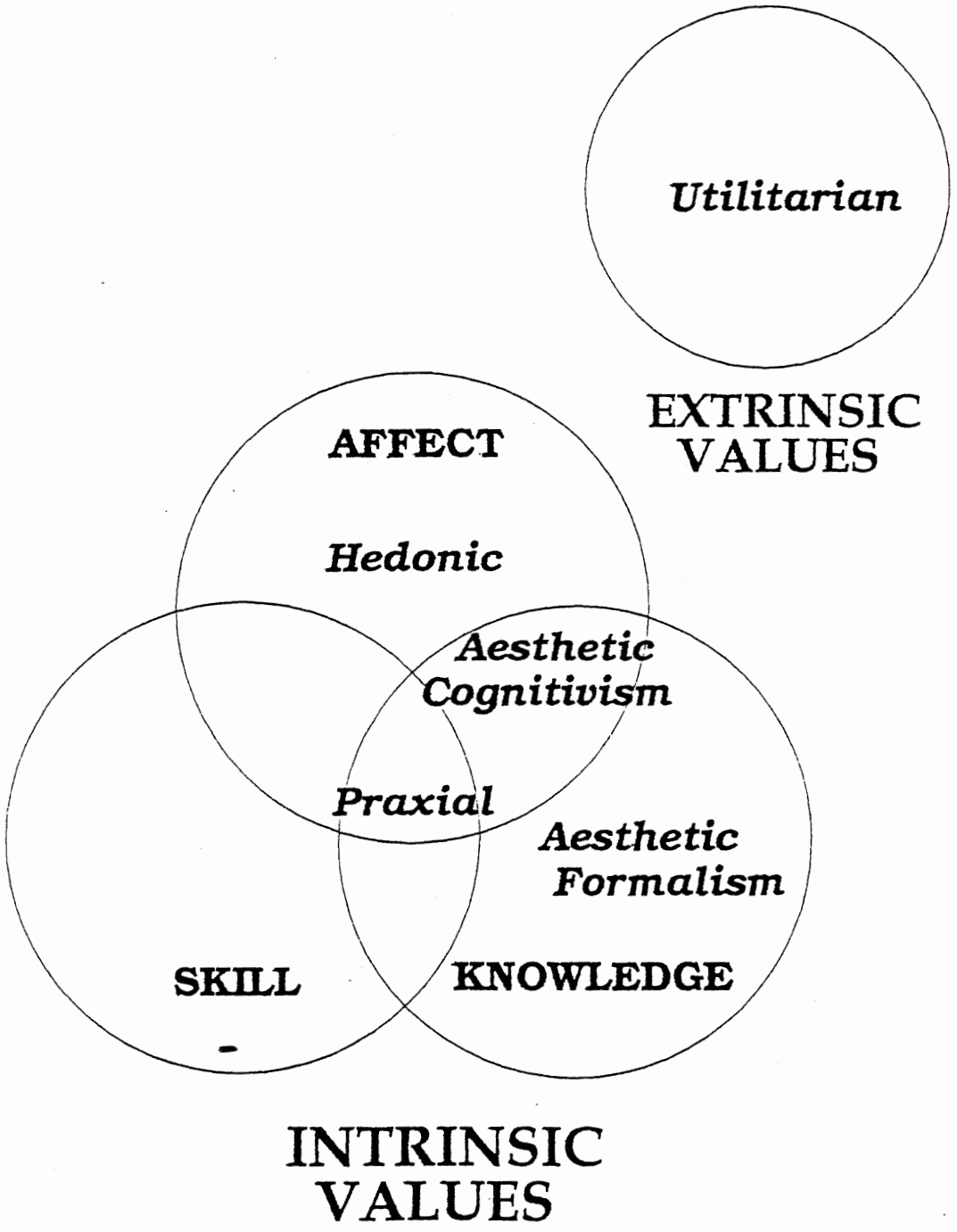

Figure 2. A Model of Five Philosophies of Music Education

of learning outcomes: knowledge, skill, and affect.

The hedonic position emphasizes the emotional appeal of music above all else. School music is chosen based on the positive feelings it fosters in students. Music is enjoyed on a superficial level. Feelings are experienced, but not examined. Learning outcomes pay little attention to skill development or knowledge.

The aesthetic formalist position views music as an object which can be studied for the knowledge it provides through its tonal structure. Students find the aesthetic qualities in music by learning to decode its language without reference to associative or representational content. The aesthetic experience is the product of this exercise in critical thinking.

Aesthetic cognitivism states that musical experiences, especially listening experiences, can provide extramusical knowledge (i.e., the refined understanding of human feelings). Music does not convey emotion by using sounds as conventional symbols; the aesthetic experience is found in the sounds themselves and the form they take in the musical work. This position demands simultaneous attention to the education of feeling and to musical form. Musical skill is regarded as a *means* to the aesthetic *end* by aesthetic cognitivists.

The praxial position find the truths and values of music in the context of human practice, not just in the

aesthetic experience. Performance is not just a means to the aesthetic experience, it provides a unique and limitless source of self-knowledge. The praxial position views music as a complex process-product continuum. Musicianship teaches students to understand the underlying process rather than viewing musical works only as objects. The praxial position takes a holistic stance. Music is, above all, a human activity which integrates feeling, knowledge, and skill in musical performance.

Implications for Research

This *Q* study used a set of 60 *Q* sort items to represent five proposed philosophies of music education: hedonic, utilitarian, aesthetic cognitivist, aesthetic formalist, and praxial (Appendix A). The *Q* sort items representing the hedonic, utilitarian, aesthetic cognitivist, and aesthetic formalist positions were tested in a *Q* study by Hanley (1987), and were used in this study with her written permission. The *Q* sort items representing the praxial position were taken from the literature by the investigator and validated by Dr. David Elliott, University of Toronto.

The relationship of each *Q* sort item to the main score of the position it represented was analyzed using the Pearson Product Moment Correlation Procedure. Table 1, Appendix E, lists the *Q* sort items which are not significantly correlated with the main score of their respective positions. Tables 2 to 6, Appendix E, show the

significant correlations between *Q* sort items within each philosophical position.

Further research will enable the investigator to use these data to identify *Q* sort items which need revision or replacement with statements which more clearly reflect their respective philosophical positions.

This study included five educational roles: student teacher, elementary music teacher, principal, high school music teacher, and music consultant. As a group, student teachers were reluctant to participate in the study because of their perceived lack of experience and knowledge in music education. Student teachers enrolled in a Bachelor of Music Education program would be better prepared to engage in the *Q* sort procedure. It would be revealing to compare the attitudes of those student teachers after two years of teaching experience.

Implications for Practice

This *Q* study examined the attitudes of individuals with educational roles to five proposed philosophies of music education. Although educational role was not significant, the interaction between educational role and the five positions was significant. Significant differences were found between the five positions, and in the relationship between the positions and music background (yes or no).

The utilitarian position was not significant as a category in either the P or I sort. It did not

significantly interact with music background (yes or no). The educational role of high school music teacher interacted negatively with the utilitarian position in both sorts. The utilitarian rationale which is based on the extrinsic qualities of music - qualities which meet the needs of society - is clearly not supported by any of the educational roles in this study. A philosophy of music education based on the intrinsic values of music may provide the connection between belief, ideas, and practice.

The aesthetic formalist position had a significant negative interaction with the following groups in the P sort and the I sort: music background (yes) and music background (no), student teacher, elementary music teacher, and principal. Clearly, this position is perceived as a narrow focus on music as an object which is best studied in an analytical manner. In that case, how did the participants view the nature of the knowledge music education can provide?

The aesthetic cognitivist position states that music provides knowledge about human expression and subjectivity through its formal elements. The purpose of aesthetic education is the education of feeling. This position had a significant positive interaction with the following groups in the P sort and the I sort: music background (yes), elementary music teacher, and high school music teacher. No significant negative interactions were found with the

aesthetic cognitivist position and any other variables. This position is clearly supported by educators in the classroom, but is not viewed as significant by student teachers, principals, or music consultants.

The hedonic position values music for the pleasure it brings. School music is chosen for the positive feelings it fosters. Feelings are experienced in a superficial way and are not reflected upon, in contrast to the aesthetic cognitivist position. As a category, the hedonic position was significantly positive in the P sort but significantly negative in the I sort. This shift in attitude was not the case for all educational groups, however. Music background had a significant interaction with the hedonic position. In the P sort, music background (no) interacted positively with the position, whereas in the I sort, music background (yes) interacted negatively with the hedonic position. In the P sort, a significant positive interaction was found between the hedonic position and the educational roles of principal and music consultant. The role of high school music teacher was the only role which had a significant negative interaction with the hedonic position in the P sort. In the I sort, no significant positive interactions were found with any educational role. In the I sort, significant negative interactions were found between the hedonic position and the roles of elementary music teacher, high school music teacher, and music consultant. Clearly, the support for the

hedonic view of music as *fun* is limited to present practice and does not extend to the perceived ideal. The hedonic position is not a coherent rationale for music education. It would appear to be a strategy to attract and maintain the interest of students in school music programs.

The praxial position views music as a complex process-product continuum. Music is both a source of knowledge and a form of knowledge. The praxial position emphasizes musicianship (the integration of skill and knowledge) in music education. The aesthetic experience is important, but not the only way music is meaningful. Music is understood as a human activity, in the context of actual practice. The praxial position takes a holistic stance in its relationship to the three categories of learning outcomes: knowledge, skill and affect.

Within the variable of category, the praxial position was significantly positive in both P and I sorts. No significant negative interactions were found between the praxial position and music background (yes or no) or educational role in either P or I sort. A significant positive interaction was found between music background (yes) and the praxial position in both sorts. In the P sort, the praxial position interacted positively with the roles of elementary music teacher and high school music teacher. In the I sort, the praxial position had significant positive interactions with the roles of

elementary music teacher, principal, high school music teacher, and music consultant.

The praxial position is viewed positively by educators with a strong music background both in current practice and in their perceived ideal of music education. Of the five philosophical positions proposed in the *Q* study, the praxial position received the strongest support across all educational roles.

What is the relationship of the praxial position to the *Statement of Principles* articulated in the Ontario Ministry of Education Guideline *MUSIC, Intermediate and Senior Division, 1990*? The following statements indicate a strong congruence in beliefs about the nature and value of music in education:

> All music programs for the Intermediate and Senior Divisions must establish an appropriate balance among the listening, performing, and creative aspects of the study of music...The study of music develops both the mind and the body and stimulates the creative abilities, linking the intellectual, emotional, and physical realms of being. Students develop musical understanding by observing, synthesizing, and correlating sensory information. By actively exploring the musical sound in the world around them, students can exercise to the fullest their capacity for learning. (1990, pp. 3, 4)

Limitations

This study is limited by the type and size of sample, the number of educational roles included, and the methodology employed.

Q methodology allows the investigator to construct an instrument to explore a hypothetical model, in this case, five proposed philosophies of music education. The results of the study are useful in the discusion of the proposed model but cannot be generalized to other similar populations. This heuristic quality of *Q* methodology is its main usefulness.

The study is limited by the small size of the sample. Participants in the study were chosen according to educational role and availability. Although the investigator attempted to include an equal number of participants representing each role, this was not possible because some individuals felt incapable of the sorting task or did not return the materials on time. The results of the study cannot be generalized to other like populations for these reasons.

Conclusions

This *Q* study invited individuals with a variety of educational roles to reflect on their personal beliefs about the value and purpose of music in the schools by responding to statements which represented five proposed philosophies of music education: hedonic, utilitarian, aesthetic

cognitivist, aesthetic formalist, and praxial. The *Q* sort technique may prove to be an instrument which will help educators explore and clarify their assumptions. The proposed model of the relationship of the five philosophical positions will hopefully encourage critical examination of personal beliefs and stimulate discussion among colleagues.

The professional development of educators is a continuous process which begins in a pre-service program. The students teachers invited to participate in this study indicated a need for more training and experience in classroom music. Experienced music teachers expressed an interest in further dialogue on beliefs and practice which should be provided as part of the CRDI process. Music consultants could use the *Q* statements to facilitate discussion. Cross-panel groups are especially recommended.

This is the first step toward the articulation of a philosophy of music education which integrates belief, ideas, and action. With a unifying vision of purpose, educators will work together to develop and implement school music curricula, confident that their efforts are based on a firm foundation.

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Appendix A: *Q* Sort Items

Hedonic Items

1. Liking is the end of aesthetic encounters with music.

10. The more pleasure we get, the better the music.

15. Music exists for entertainment.

16. Music must be made enjoyable and fun.

24. Since music is a pleasurable experience, it is more important that the students enjoy their musical activities (such as singing) than that they meet standards of excellence.

25. All music experiences must involve intense entertainment or amusement value for students.

30. Music experiences in the schools must, at all costs, be pleasant, appealing, and enticing.

36. The goal of the elementary music teacher is to let the children have fun during music class.

47. It is more important that children be happy during music class than that they learn something.

49. The music lesson must amuse or entertain students so they will like music.

51. Music is included in the curriculum for enjoyment and a change of pace.

56. The kind of music selected for classes is determined by the amount of pleasure it gives.

Utilitarian Items

2. Music has functions to perform in strengthening the moral fibre of the people.

6. Music is essentially a giving vent to emotions through sounds.

14. Behind every piece of music is a particular event or mood which the composer is describing.

17. The primary function of music is to tell stories or carry messages.

26. Listening to recordings of program music constitutes a large part of the music curriculum. Students study the program and how music techniques are used to tell a story.

31. Music education provides a medium for understanding other peoples, their culture, and their problems.

32. Useful questions to guide the student's music listening experiences are: "What does it make you imagine?"; "How does it make you feel?"; "Can you tell a story appropriate to this music?"; "Is this music happy or sad?".

37. The best way to teach an instrumental piece of music is by making up a story to go with it so the students will understand what is going on.

45. Using musical examples is a good way to teach about specific emotions (e.g., sadness or love).

46. One of the most important values of a music program is in the good public relations which music performance and concerts can help build in the community.

50. Good listening aids help children visualize the music or tell a story about it.

57. Music education offers an opportunity to develop moral and spiritual values.

Aesthetic Cognitivist Items

3. There is no need to go outside of the music itself for understanding - the meaning of the music is in its sounds and what they do.

7. The essential nature of music is its ability to provide rich, significant, feelingful experience completely through its aesthetic elements - that is, without referring to anything outside the music.

13. Music is not only a conveyor of cultural consciousness and human values, but, more importantly, also a primary means of perceiving, knowing, learning, and feeling.

18. Since the appeal of music is to the life of feeling, every musical experience and all experiences with music must be feelingful experiences.

21. Music is a subject for serious study. The purpose of the music program is to develop heightened aesthetic experience, significant musical competence, musical understanding, and knowledge of the whole range of music literature in all students.

27. In music education, the teacher is concerned with the student's aesthetic behaviour (his or her capacity to respond to the emotional values and cognitive meanings of music).

35. Through music education, the student discovers means for satisfying the need for symbolic experience - a basic and pervasive need for all human beings.

38. Listening aids focus on musically expressive events.

39. The basic mission of the music educator is to open the door to aesthetic experience and to nurture the aesthetic potential of students through exciting, affective, and meaningful experiences with music.

44. Music materials are selected because they maintain and improve the quantity and quality of aesthetic understanding (i.e., give greater insight into musical experiences).

52. The major thrust of instruction is toward the development of deeper music perception - the ability to discern more and more of the inner workings of the musical qualities of sound.

58. The value of music education lies in the systematic development of the ability to perceive the aesthetic qualities of music and to react to the expressiveness of those qualities.

Aesthetic Formalist Items

4. Understanding a musical work is primarily an intellectual task.

8. The form of the musical work is the important thing, not the emotional content.

12. Music is a complex puzzle to be figured out.

19. The perception of form results in the highest degree of satisfaction for the listener.

22. Teachers teach and test for the acquisition of formal, theoretical, and technical aspects of music.

28. In music class, the stress is on learning certain skills, acquiring certain bodies of knowledge, and upon attaining expertise in performance as primary goals.

34. The student is given opportunities to hear great compositions and to understand them, through repetition, comparison, dissection, and explanation, through some reading and research.

40. The ability to detect form is at the heart of music education.

43. Music is taught as an academic discipline, with priority given to the structure of learning in music and the development of skills in music.

53. Instructional time is spent analysing and identifying the formal elements in music.

54. Analysis for the sake of structural and formal entities, for observance of intrinsic, objective values and for the discerning of rules of composition is the basis of a high school music program.

59. Music education helps elevate public taste by using only music by great composers.

Praxial Items

5. The art of music is both a form of knowledge and a source of knowledge.

9. Musical performing is a viable educational *end* for *all* children, something worth doing for its own sake.

11. The performance is not simply an interpretation or a presentation - it is *another* work of art.

20. Musical performing provides the performer with knowledge about his or her own actions - their quality and affect - and, therefore, a sense of who he or she *is*.

23. In learning how to perform/interpret music well, students not only come to understand the musical qualities of works, they do much more: they connect with the efforts and context of composers and performers present and past.

29. To be able to sing or to play is a necessary part of musical literacy.

33. Music is not a *content* art but a *ritualistic* art, not a *private* art but a *community* art, not a *passive* art but a *participation* art.

41. To listen to music without having performed it at some level, as a singer or player, is like seeing *Romeo and Juliet* without ever having been in love.

42. In making music, students discover what music is about. The musical elements of melody, rhythm, harmony, timbre, dynamics, and text may be "understood" through *producing*, *practising*, and *performing* a particular piece of music.

48. Musicianship as a form of musical understanding develops from the student's ability to *make* music. In this context, artistry is a means to the primary values of music.

55. The art of music may be a form of feeling, but music is more fundamentally what we do, what we make, and what we share when we participate in it.

60. A music education program which aims to educate students about musical practice in its fullest sense must take into account, not only the history and kind of appreciation appropriate to the musical work of art, but also the nature and significance of the skills and productive human activity that bring musical works into being.

Appendix B: Participants' Materials

Participant Background Sheet

Initials: _____ Sex: __

Age: 20 - 30 ___ 31 - 40 ___ 41 - 50 ___ 51 - 60 ___ 61+ ___

Present Educational Role: (please check only one)

student teacher ___

elementary classroom teacher not teaching music ___

elementary classroom teacher teaching his/her own music ___

elementary teacher teaching music to several classes ___

elementary school principal ___

high school music teacher ___

high school principal ___

music consultant ___

Personal Music Background:

elementary school music program, grades ___ to ___

private lessons in _____ for ___ years

high school music program to grade ___

conservatory grade ___ in _____ (name instrument)

A Mus or ARCT: yes ___ no ___

university courses in music: how many? _____

university degree(s) in music (please list) _____

_____

ministry music courses: Part 1: ___, Part 11: ___, Spec.: _

other: _____

_____

Q Sort Instructions

A: Music Teachers and Student Teachers

Read the items and sort the cards into three piles:

1. those items most characteristic of what actually happens in your music classes,

2. those items most uncharacteristic of what actually happens in your music classes, and

3. the remainder.

B: Not Teaching Music

Read the items and sort them into three piles:

1. those items you feel are most characteristic of the music classes conducted by the teachers you supervise,

2. those items you feel are most uncharacteristic of the music classes conducted by the teachers you supervise, and

3. the remainder.

When you have sorted the cards into three piles, take out the Q Sort Answer Sheet. Write your initials on the lower right hand corner of the page and place a check mark on the blank to indicate Sort P. Examine the Answer Sheet and note that the column headings represent a continuum from most uncharacteristic to most characteristic. Each column has a number of boxes - these boxes represent the items.

Begin with the most characteristic pile. Select the two items which are most characteristic from that pile. Place the two items to your right. They will be column K. From the same pile, select the next three most characteristic items. They will be column J. Continue matching items with the columns on the Answer Sheet until you have no items remaining in the most characteristic pile.

Proceed to your most uncharacteristic pile. Select the two items which you consider to be most uncharacteristic from that pile. Place them to your left. They will be column A. Select the next three most uncharacteristic items from the pile for column B. Continue the process until no items are left in the pile.

The remaining items in the third pile are items which are unclear, meaningless to you, or which you consider unimportant or irrelevant in your case. Arrange these items in the remaining places. Your cards should be arranged in a pattern matching the boxes on the Answer Sheet. Check your placement to determine whether you are satisfied with your ranking of the items. It does not matter which position a card occupies in a particular column. Make whatever adjustments you deem necessary, then transfer the numbers on the cards to the equivalent boxes on the Answer Sheet. Each box should contain a different number.

All Participants - Sort I

Sort the items into three piles once again. This time, consider what you believe to be the ideal music class.

1. In the first pile, place those items you feel to be most characteristic of the ideal music class,
2. In the second pile, place those items you feel to be most uncharacteristic of the ideal music class,
3. In the third pile, place the remaining items.

When you have sorted the cards into three piles, take out the second Q Sort Answer Sheet. Write your initials on the lower right hand corner of the page and place a check mark on the blank to indicate Sort I. Complete the sorting activity in the same manner as Sort P.

Most Uncharacteristic | Neutral | Most characteristic

-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
A	B	C	D	E	F	G	H	I	J	K

Please enter a card number in each box.

Q SORT ANSWER SHEET

Sort P ____ Sort I ____

Participants Initials __

Appendix C: Distribution of Responses

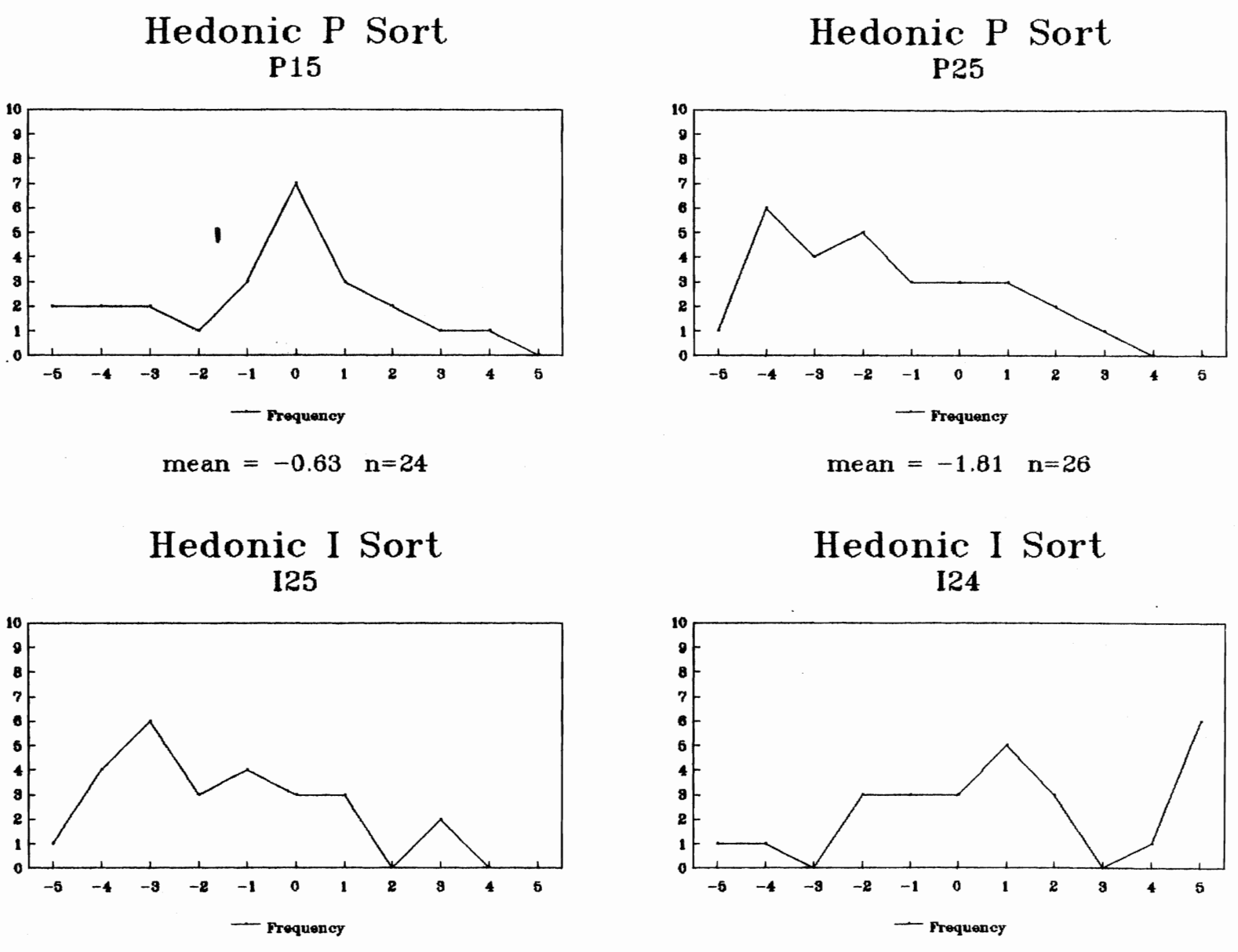


Figure 1. Shape of the Distribution of Responses to Hedonic Q Sort Items

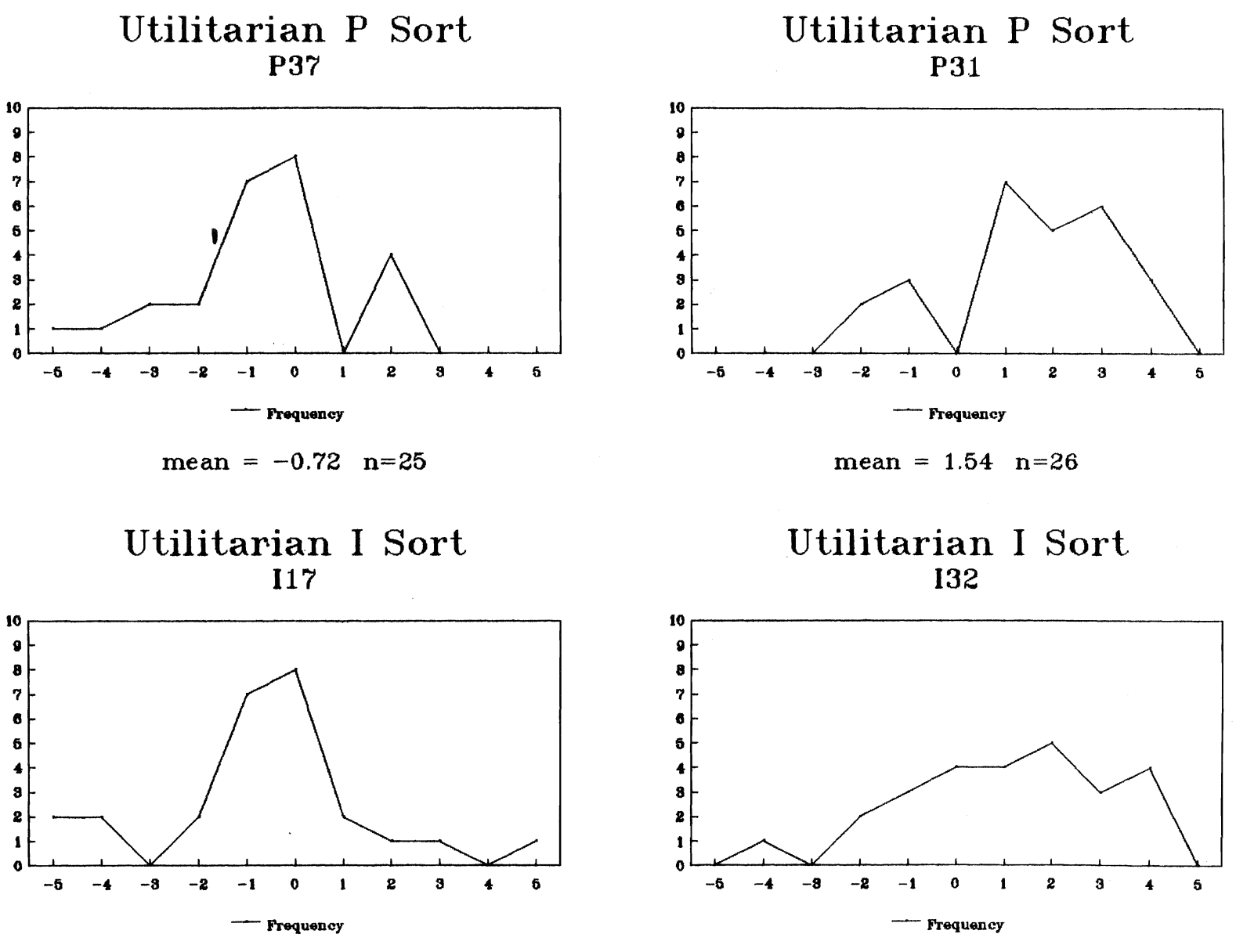


Figure 2. Shape of the Distribution of Responses to Utilitarian Q Sort Items

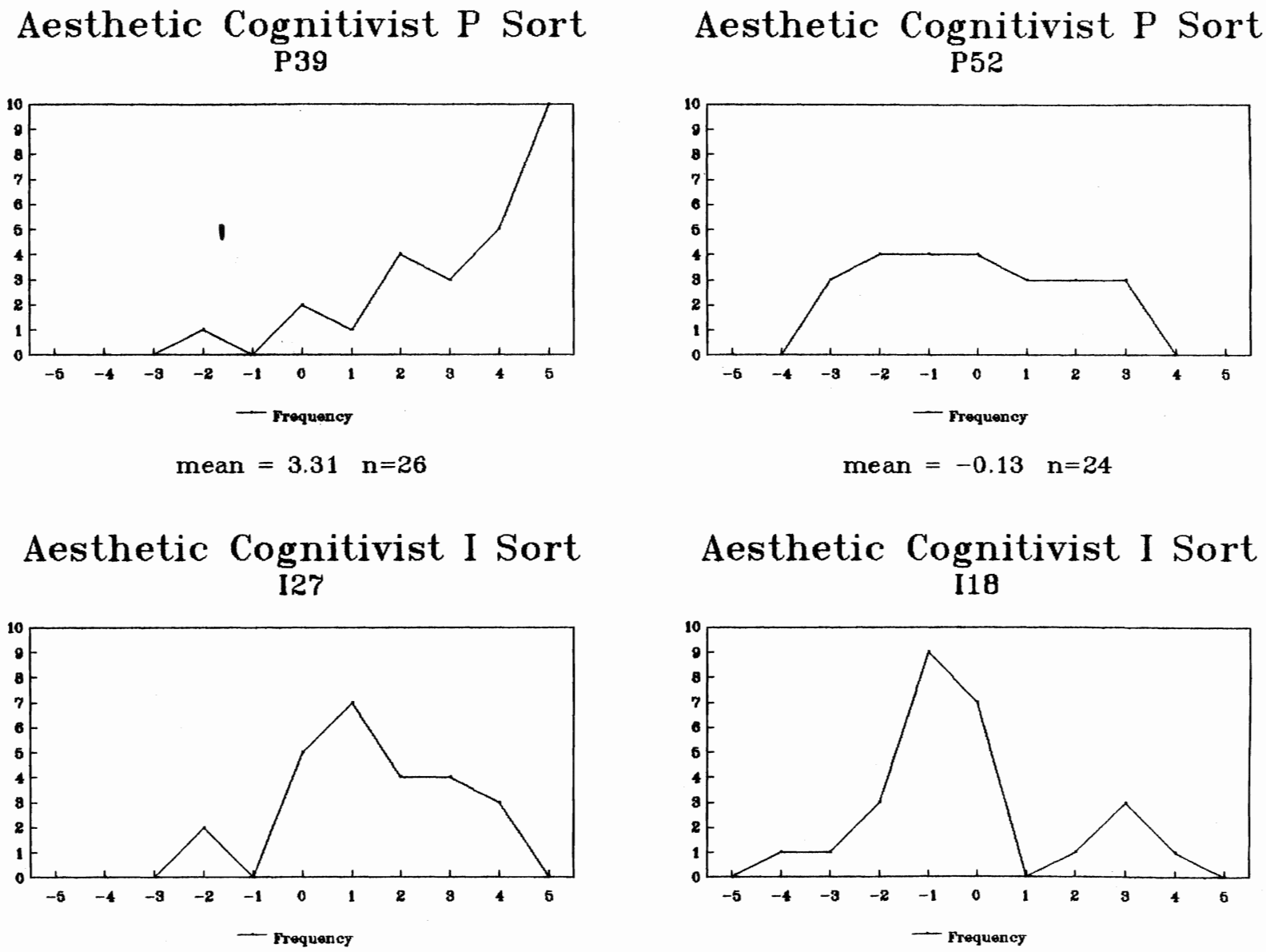
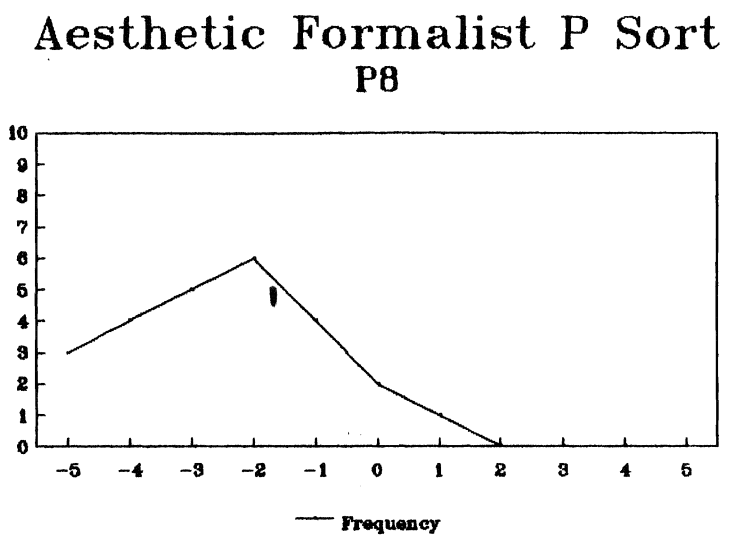
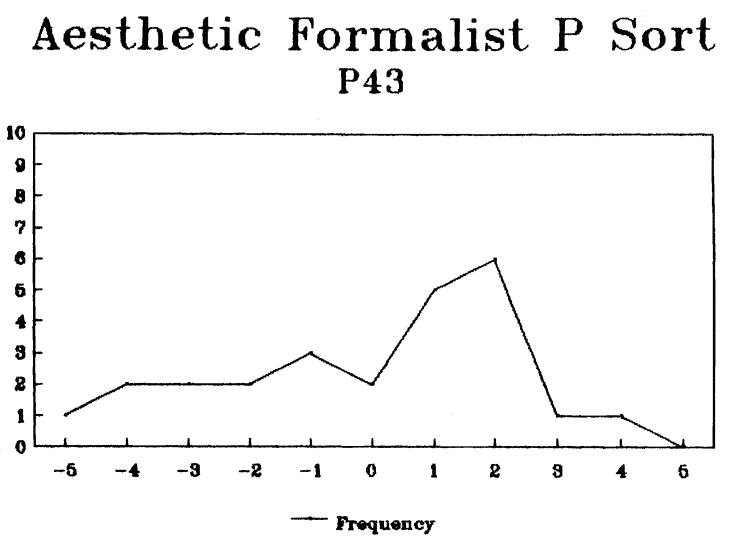
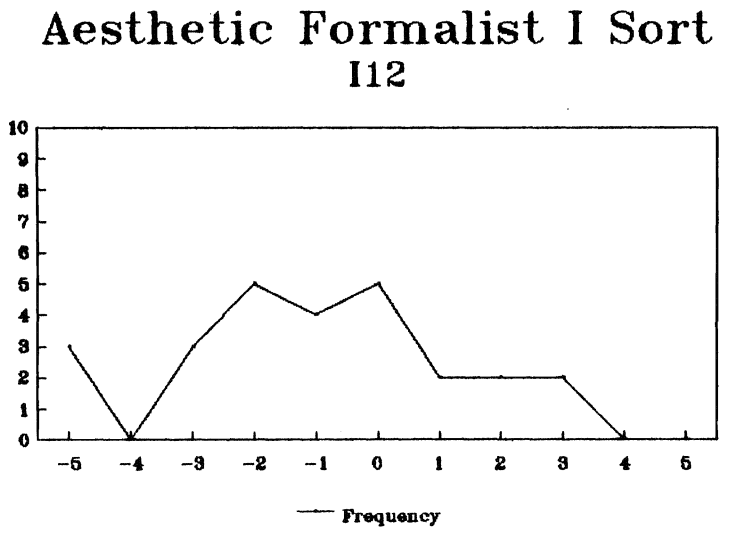


Figure 3. Shape of the Distribution of Responses to Aesthetic Cognitivist Q Sort Items







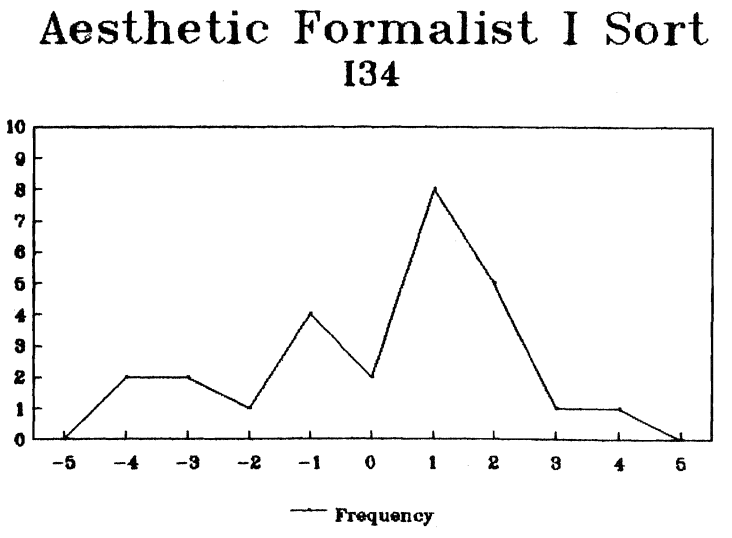


Figure 4. Shape of the Distribution of Responses to Aesthetic Formalist Q Sort Items

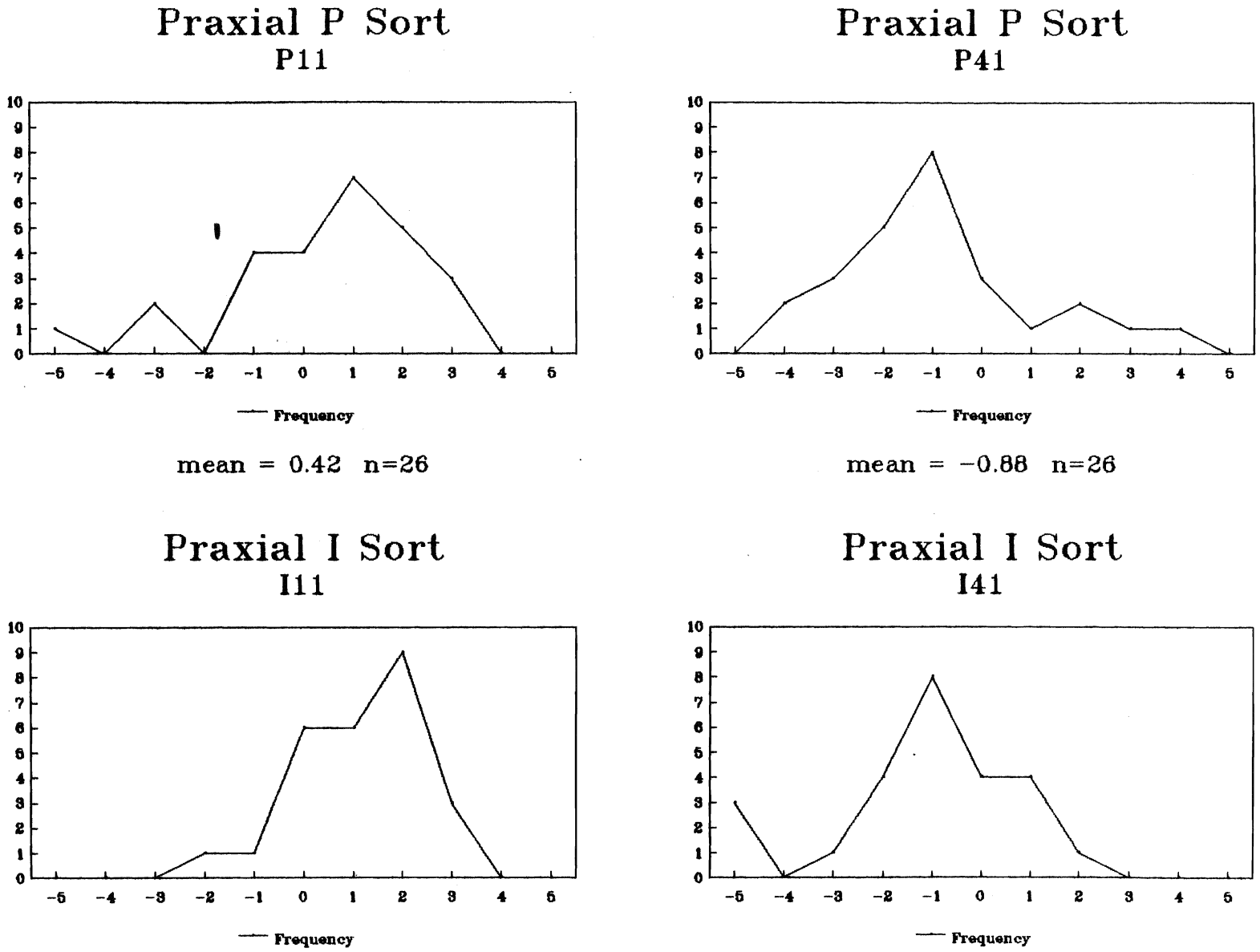


Figure 5. Shape of the Distribution of Responses to Praxial Q Sort Items

Appendix D: Average Response for Each *Q* Sort Item

Table D-1

Average Response for Each Item in P Sort

Student Teacher

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	3	-1.67	2.08	30	4	1.25	2.75
	10	4	-1.50	3.70	36	4	2.25	2.63
	15	2	2.00	2.83	47	4	-0.25	2.75
	16	4	0.25	2.22	49	4	0.75	3.10
	24	3	2.67	2.08	51	4	1.75	3.95
	25	4	-0.75	1.71	56	4	0.75	2.63
Utilitarian	2	4	-0.50	2.65	32	4	1.75	0.50
	6	4	-1.00	2.16	37	4	-0.50	1.73
	14	4	0.25	2.06	45	4	0.50	1.73
	17	3	1.33	3.06	46	4	0.50	1.00
	26	4	-1.50	0.58	50	4	1.50	1.91
	31	4	3.25	0.96	57	4	-0.50	3.11
Aesthetic	3	4	-0.25	1.71	35	4	1.50	1.00
Cognitivism	7	3	-0.33	1.53	38	4	0.50	0.58
	13	4	2.25	3.10	39	4	3.00	2.00
	18	4	-0.75	2.99	44	4	1.75	2.50
	21	4	-2.00	1.73	52	4	-1.00	1.83
	27	4	0.25	1.71	58	3	2.00	3.00
Aesthetic	4	4	-3.00	1.83	34	3	-1.67	2.89
Formalism	8	4	-1.25	1.26	40	4	-0.50	0.58
	12	4	-2.25	1.89	43	3	-2.00	1.73
	19	4	-1.00	1.41	53	4	-2.75	2.63
	22	4	-2.25	2.22	54	4	-0.25	1.89
	28	3	-2.00	1.00	59	4	-2.25	0.96
Praxial	5	4	0.25	1.70	33	4	1.00	1.63
	9	4	0.00	2.31	41	4	-3.00	1.41
	11	4	-0.25	1.89	42	3	1.33	1.53
	20	3	1.33	1.15	48	4	-1.50	1.00
	23	3	-1.00	2.65	55	4	0.75	2.22
	29	4	-2.00	2.00	60	4	-0.50	1.91

Table D-2

Average Response for Each Position in I Sort

Student Teacher

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	4	2.25	2.22	30	4	1.00	1.41
	10	4	-0.25	2.87	36	4	1.25	2.22
	15	4	1.00	0.82	47	3	1.00	2.00
	16	4	0.25	1.23	49	4	1.75	2.22
	24	4	3.50	2.38	51	4	1.75	3.59
	25	4	0.25	2.22	56	4	1.75	2.63
Utilitarian	2	4	-2.00	2.31	32	4	3.00	0.82
	6	3	2.33	2.31	37	4	-0.50	1.29
	14	4	-0.75	2.36	45	4	0.75	1.71
	17	4	2.75	1.71	46	4	2.00	1.41
	26	4	-1.00	1.15	50	4	2.50	2.38
	31	4	2.25	2.06	57	5	-2.50	2.08
Aesthetic	3	4	0.25	1.50	35	4	-0.25	2.50
Cognitivism	7	4	-1.50	1.29	38	3	-0.33	1.15
	13	4	1.00	0.82	39	4	1.75	2.06
	18	4	-1.25	2.50	44	4	2.25	1.26
	21	4	-1.50	2.08	52	4	-0.75	2.87
	27	4	-0.25	2.06	58	4	-0.25	0.96
Aesthetic	4	4	-1.50	1.00	34	4	-0.75	2.63
Formalism	8	4	-1.00	1.63	40	4	-1.25	0.50
	12	4	-1.25	1.50	43	4	-2.50	1.73
	19	4	-1.75	1.50	53	4	-2.00	2.16
	22	4	-2.00	0.82	54	4	-2.33	2.08
	28	4	-1.75	2.75	59	4	-2.33	2.52
Praxial	5	3	-1.67	2.08	33	4	-0.25	2.50
	9	4	1.75	2.75	41	3	-3.33	2.89
	11	4	0.25	1.71	42	4	1.50	0.58
	20	4	0.75	2.22	48	4	-0.75	1.50
	23	4	-1.00	2.16	55	4	2.00	1.63
	29	4	-4.00	1.41	60	4	-1.25	1.50

Table D-3

Average Response for Each Item in P Sort

Elementary Music Teacher

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	11	-0.82	2.14	30	11	-1.18	2.27
	10	11	0.09	2.63	36	11	-0.45	2.21
	15	11	-1.27	2.53	47	11	-2.00	2.61
	16	11	1.00	2.05	49	11	-2.00	2.19
	24	11	1.55	2.38	51	11	-1.00	2.68
	25	11	-2.64	1.63	56	10	0.40	2.12
Utilitarian	2	11	-0.64	2.01	32	11	0.82	1.66
	6	11	0.64	1.03	37	10	-0.50	1.27
	14	11	0.27	2.28	45	11	0.91	1.14
	17	11	-0.36	0.92	46	11	0.91	1.58
	26	11	-1.54	1.44	50	11	0.82	1.17
	31	11	1.64	1.21	57	10	0.30	2.45
Aesthetic	3	11	-1.18	2.14	35	11	-0.73	1.27
Cognitivism	7	11	-0.27	1.95	38	11	-0.18	0.87
	13	11	1.55	1.57	39	11	4.27	1.27
	18	11	-0.36	2.20	44	11	2.18	1.08
	21	11	2.00	3.32	52	9	-0.44	2.01
	27	11	1.18	1.94	58	11	0.45	1.57
Aesthetic	4	11	-3.00	1.61	34	11	-1.36	2.20
Formalism	8	10	-3.00	1.63	40	11	-2.45	1.51
	12	11	-2.00	2.32	43	11	0.36	2.06
	19	11	-1.91	1.64	53	10	-1.00	1.33
	22	11	-1.18	2.04	54	11	-1.73	1.90
	28	11	1.18	2.14	59	11	-1.73	1.56
Praxial	5	11	0.55	2.46	33	11	1.91	1.87
	9	11	2.45	1.51	41	11	-0.09	2.12
	11	11	1.09	1.51	42	11	2.36	2.50
	20	11	1.18	1.78	48	11	0.73	1.68
	23	11	0.82	2.56	55	10	2.60	2.07
	29	11	-0.73	2.28	60	11	0.82	1.66

Table D-4

Average Response for Each Item in I Sort

Elementary Music Teacher

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	11	-0.36	1.80	30	11	-1.27	2.53
	10	11	-1.00	2.37	36	11	-1.27	2.00
	15	11	-2.00	2.05	47	11	-1.45	2.54
	16	11	0.09	2.55	49	11	-2.36	1.96
	24	11	1.00	2.41	51	11	-1.82	1.83
	25	11	-2.64	1.36	56	11	0.00	1.61
Utilitarian	2	11	-1.09	2.39	32	11	0.73	1.95
	6	10	-0.20	1.48	37	11	-0.73	1.49
	14	11	-0.45	2.07	45	11	1.27	1.74
	17	11	-0.82	1.60	46	11	-0.45	2.88
	26	11	-0.09	1.64	50	11	0.91	1.51
	31	11	0.91	1.64	57	11	0.36	2.46
Aesthetic Cognitivism	3	11	-0.54	1.69	35	11	-0.64	1.03
	7	11	0.09	2.34	38	10	-0.40	1.35
	13	11	1.45	1.51	39	11	3.73	1.49
	18	11	0.27	1.85	44	11	2.91	1.30
	21	11	2.73	2.83	52	11	0.09	2.39
	27	11	2.09	1.58	58	11	0.90	2.21
Aesthetic Formalism	4	11	-3.09	1.51	34	11	-0.09	1.81
	8	11	-2.82	1.25	40	11	-2.73	1.19
	12	11	-1.18	2.60	43	11	0.27	2.15
	19	10	-1.70	1.83	53	11	-0.45	2.46
	22	11	-0.45	2.16	54	11	-1.00	1.10
	28	11	1.18	3.06	59	11	-0.82	1.08
Praxial	5	11	0.36	2.16	33	11	0.82	1.60
	9	11	2.55	1.57	41	11	-0.55	1.51
	11	11	1.27	1.27	42	11	2.27	2.57
	20	11	1.18	1.60	48	11	0.55	1.63
	23	11	0.64	2.06	55	10	2.30	1.77
	29	11	0.45	2.42	60	11	2.00	1.73

Table D-5

Average Response for Each Item in P Sort

Principal

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	4	0.50	2.08	30	4	3.00	2.83
	10	4	0.25	3.20	36	4	1.25	1.89
	15	4	0.50	1.29	47	4	0.50	1.73
	16	4	4.25	0.50	49	4	1.25	2.06
	24	4	3.00	0.82	51	4	2.00	2.16
	25	4	0.50	2.38	56	4	2.00	2.45
Utilitarian	2	3	-2.33	2.31	32	4	1.00	1.15
	6	4	-0.25	1.71	37	4	1.00	1.15
	14	4	-1.00	1.15	45	4	1.00	0.82
	17	4	1.00	2.16	46	4	3.25	1.26
	26	4	-1.75	0.96	50	4	0.75	1.26
	31	4	1.50	1.00	57	4	0.50	1.00
Aesthetic	3	4	-0.75	2.06	35	4	-1.00	2.16
Cognitivism	7	4	-0.75	1.26	38	4	0.25	1.26
	13	4	0.25	1.71	39	4	2.75	1.26
	18	4	-1.00	0.82	44	4	1.50	2.65
	21	4	-2.00	2.45	52	4	0.25	0.50
	27	4	-0.50	1.73	58	4	0.00	0.82
Aesthetic	4	4	-2.00	1.63	34	4	-0.50	2.08
Formalism	8	4	-3.25	1.50	40	4	-2.50	2.52
	12	4	-2.25	1.89	43	4	-1.00	2.94
	19	4	-2.50	2.38	53	4	-1.25	3.30
	22	4	-2.50	3.11	54	4	-1.50	2.38
	28	4	-2.50	1.73	59	4	-3.25	0.96
Praxial	5	4	0.75	1.26	33	4	0.25	2.06
	9	4	2.25	1.71	41	4	-1.00	1.83
	11	4	-0.75	1.71	42	4	1.75	2.87
	20	4	0.50	1.73	48	4	-0.75	1.50
	23	4	0.75	2.63	55	4	1.50	2.52
	29	4	-1.75	0.50	60	4	-1.00	3.46

Table D-6

Average Response for Each Item in I Sort

Principal

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	4	0.25	1.71	30	4	1.25	2.06
	10	4	-1.50	3.00	36	4	-0.25	2.50
	15	4	-1.25	2.22	47	4	-0.75	2.06
	16	4	4.00	0.82	49	4	0.25	1.50
	24	4	2.75	2.87	51	4	0.00	3.46
	25	4	0.75	2.06	56	4	0.50	1.29
Utilitarian	2	4	-0.50	4.12	32	4	1.75	0.50
	6	4	-0.50	1.00	37	4	0.75	0.50
	14	4	-2.25	1.26	45	4	1.50	0.58
	17	4	-0.25	0.50	46	4	2.75	0.96
	26	4	-1.50	1.91	50	4	1.00	0.82
	31	4	1.00	0.82	57	4	0.75	1.50
Aesthetic	3	4	-2.00	1.83	35	4	-0.25	2.99
Cognitivism	7	4	-0.50	2.08	38	4	-0.75	2.87
	13	4	0.75	1.26	39	4	3.50	1.29
	18	4	-1.00	0.82	44	4	1.00	1.83
	21	4	-1.50	1.00	52	4	0.50	1.29
	27	4	0.75	0.96	58	4	1.50	2.38
Aesthetic	4	4	-2.25	2.99	34	4	-1.25	2.06
Formalism	8	4	-2.25	1.89	40	4	-1.25	1.71
	12	4	-2.75	1.71	43	4	-0.75	2.22
	19	4	-1.75	2.06	53	4	-1.00	3.56
	22	4	-2.50	2.65	54	4	-2.00	2.16
	28	4	-0.75	3.86	59	3	-3.33	0.58
Praxial	5	4	0.75	0.95	33	4	1.25	2.75
	9	4	4.00	0.82	41	4	-0.50	1.00
	11	4	1.25	0.96	42	4	1.75	0.96
	20	4	0.75	1.71	48	4	-0.50	0.58
	23	4	0.75	2.50	55	4	0.25	2.63
	29	4	-1.75	0.50	60	4	1.75	3.30

Table D-7

Average Response for Each Item in P Sort

High School Music Teacher

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	5	-0.80	0.45	30	5	-1.00	2.45
	10	5	-0.40	0.89	36	5	-1.20	0.84
	15	5	-1.20	2.77	47	5	-3.60	1.14
	16	5	0.00	2.45	49	5	-2.40	1.67
	24	5	-0.80	3.90	51	5	-1.00	0.71
	25	5	-3.20	1.30	56	5	-1.60	2.30
Utilitarian	2	5	-0.20	2.68	32	5	-1.40	2.61
	6	5	-0.20	0.84	37	5	-2.80	1.92
	14	5	-2.80	1.48	45	5	-1.40	1.82
	17	5	-2.80	1.64	46	5	-0.60	1.34
	26	5	-2.40	1.82	50	5	-1.60	1.67
	31	5	0.40	2.88	57	5	-0.80	3.27
Aesthetic Cognitivism	3	5	0.00	3.74	35	5	0.60	1.14
	7	5	0.60	3.21	38	5	1.20	1.92
	13	5	2.00	1.00	39	5	3.60	1.52
	18	5	-0.20	0.84	44	5	2.00	1.41
	21	5	1.80	1.92	52	5	1.80	1.64
	27	5	2.00	1.87	58	5	1.80	1.30
Aesthetic Formalism	4	5	-0.20	2.39	34	5	1.60	1.82
	8	5	-1.60	1.52	40	5	-1.40	1.14
	12	5	0.40	2.07	43	5	1.60	1.52
	19	5	-1.00	1.41	53	5	0.60	0.89
	22	5	0.00	1.41	54	5	0.40	1.82
	28	5	0.40	1.52	59	5	-2.00	1.58
Praxial	5	5	1.40	1.52	33	5	0.00	1.87
	9	5	0.80	2.05	41	5	-0.40	1.52
	11	5	1.60	1.14	42	5	3.40	1.82
	20	5	2.00	2.35	48	5	2.00	1.22
	23	5	1.00	2.45	55	5	1.80	2.49
	29	55	2.00	1.22	60	5	2.20	1.64

Table D-8

Average Response for Each Item in I Sort

High School Music Teacher

Variable		N	M	SD	Variable	N	M	SD
Hedonic	1	5	-1.40	0.89	30	5	-1.00	3.46
	10	5	-1.20	1.10	36	5	-1.40	0.89
	15	5	-2.20	2.17	47	5	-4.00	0.71
	16	5	-0.40	3.51	49	5	-2.40	1.52
	24	5	-1.80	2.77	51	5	-2.40	2.07
	25	5	-3.00	1.58	56	5	-1.40	1.52
Utilitarian	2	5	-0.20	1.05	32	5	-1.20	1.92
	6	5	-0.20	1.30	37	5	-3.00	2.12
	14	5	-2.40	1.34	45	5	-1.40	1.14
	17	5	-2.60	1.82	46	5	-1.00	2.35
	26	5	-1.40	1.14	50	5	-1.60	1.34
	31	5	0.80	2.05	57	5	-0.80	1.92
Aesthetic Cognitivism	3	5	-0.40	3.71	35	5	1.20	0.84
	7	5	1.20	3.03	38	5	0.60	1.82
	13	5	2.40	1.14	39	5	3.20	1.30
	18	5	0.60	1.95	44	5	2.60	1.95
	21	5	2.00	2.00	52	5	1.00	1.22
	27	5	1.40	1.14	58	5	2.40	1.67
Aesthetic Formalism	4	5	0.40	1.52	34	5	2.40	1.14
	8	5	-1.40	3.05	40	5	0.00	1.87
	12	5	0.60	2.07	43	5	1.40	0.89
	19	5	-0.20	1.92	53	5	0.40	1.14
	22	5	0.20	1.30	54	5	-0.40	1.34
	28	5	1.60	0.55	59	5	-1.00	1.00
Praxial	5	5	0.40	2.88	33	5	0.40	1.14
	9	5	1.60	1.82	41	5	-1.40	2.30
	11	5	1.20	1.30	42	5	2.40	1.82
	20	5	1.80	2.59	48	5	2.20	2.28
	23	5	1.80	2.17	55	5	1.20	2.17
	29	5	1.40	0.89	60	5	2.40	1.34

Table D-9

Average Response for Each Item in P Sort

Music Consultant

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	2	1.50	0.71	30	2	2.00	1.41
	10	2	0.50	2.12	36	2	4.00	1.41
	15	2	-0.50	0.71	47	2	2.00	1.41
	16	2	1.50	2.12	49	2	3.00	1.41
	24	2	2.00	2.83	51	2	1.50	4.95
	25	2	-0.50	2.12	56	2	3.50	2.12
Utilitarian	2	2	2.50	0.71	32	2	3.00	1.41
	6	2	-1.00	4.24	37	2	-0.50	0.71
	14	2	-0.50	0.71	45	2	1.50	0.71
	17	2	0.00	1.41	46	2	3.50	0.71
	26	2	-1.50	0.71	50	2	2.00	0.00
	31	2	0.50	2.12	57	2	2.00	0.00
Aesthetic	3	2	1.00	0.00	35	1	0.00	
Cognitivism	7	2	1.50	3.54	38	2	0.00	0.00
	13	2	-1.00	1.41	39	2	-1.00	1.41
	18	2	-0.50	0.71	44	2	-1.50	3.54
	21	2	-1.50	0.71	52	2	-2.50	0.71
	27	2	-2.50	3.54	58	2	0.50	3.54
Aesthetic	4	2	0.50	0.71	34	2	2.00	4.24
Formalism	8	2	-2.50	2.12	40	3	-3.50	0.71
	12	2	0.50	0.71	43	2	-2.00	4.24
	19	2	-1.50	0.71	53	2	-2.50	0.71
	22	2	-1.00	1.41	54	2	-1.00	1.41
	28	2	-0.50	2.12	59	2	-4.00	1.41
Praxial	5	2	-1.50	3.54	33	2	1.50	3.54
	9	2	-1.50	2.12	41	2	-2.00	1.41
	11	2	-2.50	3.54	42	2	-3.50	0.71
	20	2	0.00	0.00	48	2	0.00	1.41
	23	2	-1.50	0.71	55	2	1.50	0.71
	29	2	1.00	0.00	60	2	1.00	2.83

Table D-10

Average Response for Each Item in I Sort

Music Consultant

	Variable	N	M	SD	Variable	N	M	SD
Hedonic	1	2	-2.00	1.41	30	2	-2.00	1.41
	10	2	-0.50	2.12	36	2	-2.00	0.00
	15	2	0.00	1.41	47	2	-3.50	2.12
	16	2	-1.00	2.83	49	2	-2.00	0.00
	24	2	0.00	1.41	51	2	-1.50	4.95
	25	2	0.00	0.00	56	2	-3.00	1.41
Utilitarian	2	2	0.50	0.71	32	2	3.50	0.71
	6	2	0.50	3.54	37	2	1.00	1.41
	14	2	-3.00	2.83	45	2	0.50	0.71
	17	2	-2.50	2.12	46	2	-2.50	2.12
	26	2	-3.00	1.41	50	2	1.50	0.71
	31	2	1.50	2.12	57	2	1.00	0.00
Aesthetic	3	2	-1.00	4.24	35	2	0.50	0.71
Cognitivism	7	2	-2.00	1.41	38	2	0.00	0.00
	13	2	1.50	2.12	39	2	3.00	2.83
	18	2	-2.00	1.41	44	2	2.00	1.41
	21	2	2.50	2.12	52	2	0.50	0.71
	27	1	3.00		58	2	3.50	2.12
Aesthetic	4	2	1.00	1.41	34	2	1.00	0.00
Formalism	8	2	-1.50	0.71	40	2	-3.00	2.83
	12	2	0.00	0.00	43	2	-1.00	4.24
	19	2	-2.50	0.71	53	2	1.50	2.12
	22	2	0.50	2.12	54	2	0.00	0.00
	28	2	3.00	1.41	59	2	-3.00	0.00
Praxial	5	2	2.50	0.71	33	2	-0.50	0.71
	9	2	-1.50	0.71	41	2	-1.50	0.71
	11	2	2.00	0.00	42	2	3.50	2.12
	20	2	2.00	2.83	48	2	2.00	4.24
	23	2	3.00	1.41	55	2	0.00	1.41
	29	2	-0.50	0.71	60	2	2.50	2.12

Appendix E: Correlations of *Q* Sort Items

Table E-1

Q Sort Items which are not Correlated with the Main Score

	P Sort		I Sort	
Hedonic	1	r = 0.38	10	r = 0.14
	10	r = 0.30	51	r = 0.32
Utilitarian	2	r = 0.39	2	r = 0.37
	6	r = 0.14	6	r = 0.35
	26	r = 0.27	26	r = 0.21
			31	r = 0.37
Aesthetic Cognitivism	3	r = 0.21	3	r = 0.39
	7	r = 0.39	13	r = 0.32
	18	r = -0.07	35	r = 0.32
	27	r = 0.42	38	r = 0.21
	35	r = 0.32	39	r = 0.40
	38	r = 0.37	44	r = 0.28
			52	r = 0.32
Aesthetic Formalism	19	r = 0.14	8	r = 0.31
	40	r = 0.25	19	r = 0.38
	54	r = 0.18	40	r = 0.21
	59	r = -0.004	59	r = 0.21
Praxial	29	r = 0.38	9	r = 0.27
	33	r = 0.35	33	r = 0.17
	60	r = 0.31	60	r = 0.30

Table E-2

Correlations Between Hedonic Items in P and I Sorts

	1	10	15	16	24	25	30	36	47	49	51	56
										I Sort Correlations		
1			0.48*		0.48**	0.41*		0.54*		0.43*		
10			0.44*									
15						0.44*		0.53**				
16	0.42*	0.47**	0.64**		0.45*	0.46*	0.71**			0.41*		
24			0.48*	0.52**		0.47*	0.67**		0.67**	0.58**		0.52**
25							0.47**					
30			0.54**	0.60**	0.49*	0.56**						0.39*
36						0.63**	0.50**		0.60**	0.47*		
47				0.44*	0.56**	0.53**	0.58**	0.65**		0.52**		
49			0.44*	0.42*	0.44*	0.77**	0.65**	0.71**	0.71**		0.40*	0.58**
51			0.55**	0.40*	0.44*	0.43*	0.43*	0.39*	0.58**	0.54**		
56				0.44*		0.46*		0.40*	0.56**	0.49*	0.62**	
		P Sort Correlations										

*$p<0.05$ **$p<0.01$

Table E-3

Correlations Between Utilitarian Items in P and I Sorts

	2	6	14	17	26	31	32	37	45	46	50	57
										I Sort Correlations		
2												
6												
14							0.40*					
17												
26												
31				0.45*								
32			0.48*					0.53**	0.54**		0.56**	
37				0.57**		0.55**	0.48*		0.57**			
45			0.38*			0.44*	0.63**	0.44*			0.58**	0.46*
46									0.46*			
50				0.72**		0.42*	0.56**	0.49**	0.60**			
57	0.58**								0.57**			
		P Sort Correlations										

*p<0.05 **p<0.01

Table E-4

Correlations Between Aesthetic Cognitivist Items in P and I Sorts

	3	7	13	18	21	27	35	38	39	44	52	58
										I Sort Correlations		
3		0.56**										
7	0.78**											
13	-0.45*											
18						0.55**						
21						0.45*			0.42*			
27		-0.44*	0.58**						0.58**			
35												
38												
39	-0.50**		0.59**		0.45*	0.50**						
44									0.57**			
52					0.44*							
58										0.47*		
		P Sort Correlations										

*p<0.05 **p<0.01

Table E-5

Correlations Between Aesthetic Formalist Items in P and I Sorts

	4	8	12	19	22	28	34	40	43	53	54	59
										I Sort Correlations		
4		0.47*				0.44*				0.40*	0.45*	
8				0.39*				0.62**				
12	0.52**										0.42*	
19								0.61**				
22	0.42*					0.79**	0.42*		0.46*	0.58**		
28								-0.40*		0.62**		
34									0.49**			
40		0.52**		0.56**								
43					0.63**		0.41*					
53					0.40*				0.44**			
54												
59												
		P Sort Correlations										

*p<0.05 **p<0.01

Table E-6

Correlations Between Praxial Items in P and I Sorts

	5	9	11	20	23	29	33	41	42	48	55	60
										I Sort Correlations		
5			0.54**					0.53**	0.46*	0.43*		
9												
11					0.50**							
20												
23												
29										0.41*		
33												
41	0.44*											
42			0.41*									
48	0.51**		0.42*			0.55**		0.40*	0.45*			
55				0.59**								
P60												
		P Sort Correlations										

*p<0.05 **p<0.01