Music and Culture

Bowles, Chelcy. University of Wisconsin–Madison. Toward a Model for a Leadership Preparation Program in Community Music. PPI

Currently there are few programs in North America for gaining preparation and skills for working in diverse community music (CM) programs across age groups and socioeconomic circumstances – especially preparation that takes place in the university context. The purpose of this study was to explore existing established programs in the United Kingdom and Ireland providing such preparation and skills, and to propose a structural and curricular model for American programming. The United Kingdom has a long history of community arts programming and training of CM professionals. In a mapping of higher education CM programs ten years ago, there were about a half-dozen undergraduate and approximately the same number of graduate degree programs. In addition, there were CM modules in most conservatories – so as many as 50 programs nationwide. In addition, Ireland (Republic) also has established CM training programs at the university level. Acknowledging fundamental differences in the development of CM practices between the UK/Ireland and the US, program structure and content of established programs provide valuable models for program development in the US. Interviews were conducted at five institutions offering degree programs in community music: Guildhall School of Music and Drama (Masters Degree in Leadership), University of London-Goldsmiths (Certificate in Workshop Skills and MA in Participatory and Community Arts); University of Sunderland-Sage Gateshead (BA in Community Music); University of York (MA in Community Music); and University of Limerick (MA in Community Music).

Interviews were scheduled with program leaders and/or administrators and others who had knowledge of the overall program. The interviews included questions exploring program history, funding, structure, course content, instructors, student background, annual enrollment, completion rates, post-graduation placement, and relationship to the music curriculum of the institution. The interviews also invited the leaders/administrators to share their visions of program development and any future plans for change.

Both a synthesis of the interviews and program-specific issues are presented as they relate to program model development. In addition to the UK/Ireland models, the proposed model considers current practices in CM and in delivery methods currently practiced in North America. Information from this study may assist in the development of degree or certificate programs offering skills and preparation and continuing study for those considering or currently engaged in leading music experiences in community contexts.

Bowman, Sarah. University of Miami, Coral Gables, FL. International Student Teaching Programs in Music Education. PPI

The purpose of this poster is two-fold: (a) to present music teacher educators with resources related to international student teaching programs in music education, and (b) to identify music education student participation in these programs. This poster is an outgrowth of conversations stimulated by the Cultural Diversity and Social Justice ASPA at the most recent Symposium on Music Teacher Education.

In general, most models for student teaching placements are stuck in the 20th century. Undergraduate advisors can do their best to utilize diverse placements at the local level, however, providing students with an opportunity to teach internationally reflects the truly global world in which we live today.
International placements are exemplary in developing culturally responsive pedagogies and global competency among student teachers involved.

There are roughly 6-8 main international student teaching programs facilitated by university colleges of education in the United States. Current institutions facilitating these programs include George Mason University (Global Teacher Education), Kent State University (Consortium for Overseas Student Teaching), University of Northern Iowa (International Student Teaching Program), and Wheaton College (Interactional International). In opening doors for several other institutions, these programs reach hundreds of additional universities and thousands of student teachers each year.

One line of inquiry stemming from an overview of these programs addresses the participation of university music education departments. Are these programs available to music education student teachers? Furthermore, are music education student participating in these programs? Are undergraduate advisors aware of the opportunities to place student teachers internationally? Does the profession support international student teaching enough to promote these opportunities to students? In addition to presenting types of international student teaching programs, this poster aims to provide some responses to these questions.

Carucci, Christine, and Scarambone, Bernado. Eastern Kentucky University, Richmond. **Audience Response to an Interactive Musical Performance.**

Interactive recitals are a way of presenting live music in an engaging and educational format, while maintaining the integrity of each musical composition. The purpose of this study was to examine if the use of an interactive recital influenced audience member’s interest, understanding, or engagement following a musical performance. To examine each variable, an interactive recital of classical piano music was programmed. A theme of Brazilian contemporary compositions was used, and each musical selection was studied for salient musical elements. One piece was used to present an overview of the elements of music, and three others were used to demonstrate harmony, rhythm, and form, respectively.

To examine the research questions, a variety of interactive components were implemented within the performance. During the rhythm selection, participants engaged in a body percussion activity, while in the form selection, audience members showed various colored cards to correspond with sections of the rondo. The harmony selection used the identification of consonant and dissonant chords. Of the three interactive components, the harmony selection was the only one that engaged the audience prior to the performance of the musical selection, while the others had an interactive component during the performance. The interactive recital was presented for six different music appreciation classes at a public university in the south. A total of 293 students participated by completing a survey after each performance. Subjects were described as being 60% female, with an average age of 19.6. They largely identified themselves as being non-musicians (50%, n=141) who did not participate in any performing ensemble during their K-12 schooling (36.5%, n=104). The subjects reported attending an average of 1.2 performances (SD=2.31) of “classical” or “art music” within the last year. For each of the performances, one of the interactive components was omitted, and the performance of that particular selection was presented without audience interaction. Results were compared using ANOVA calculations, and Tukey’s HSD tests were used to test for significant differences between groups. As demonstrated in the rhythm and form activities, interaction during the musical performance was significantly higher when compared to the non-interaction group on the rhythm selection \[F(2, 291)=13.06, p=.00\] and the form selection
In addition, audience members reported being more engaged when using an interactive component \([F(2, 268)=59.3, p=.00]\), and reporting a greater likelihood of attending a performance similar in format \([F(2, 285)=3.71, p=.02]\) than those that did not have the interactive form presentation.

Results of this study demonstrate that interactive recitals can be helpful for engaging self-identified non-musicians in the classical music paradigm. Suggestions for training student performers to apply interactive components within their musical performances are provided, as well as a discussion of how traditional music appreciation courses might incorporate more interaction and engagement within the curriculum.

Chen-Hafteck, Lily. UCLA, Los Angeles, CA. **AIRS Quadcultural Study on Singing and Cultural Understanding.**

This paper reports on one of the Advancing Interdisciplinary Research in Singing (AIRS) projects, funded by the Social Sciences and Humanities Research Council of Canada (SSHRC). AIRS is a seven-year international collaborative research program on singing. It involves the cooperation of over 70 researchers representing every province in Canada and 15 other countries across 6 continents. The goal is to understand individual, cultural and universal influences on singing and the influences of singing on individuals and societies. There are three main themes: Development, Education and Well-Being. The present quadcultural study is under Theme 3, Well-Being.

The purpose of this AIRS study was to investigate whether singing songs from foreign cultures leads to increased understanding of those cultures. Between February and October 2012, 439 children from four countries (Brazil, Canada, China and Kenya) participated in the research project. Over the span of 12 weeks, they learned six traditional songs from each country, a total of 24 songs, together with background information about the songs and cultures. Teaching materials included a songbook and powerpoint slides in three languages (Chinese, English and Portuguese); and demonstration audio and video recordings – produced to support and facilitate teaching the songs. Two schools in each country and two classes of children from each, ages 10-11, participated. One class learned both the cultural information and songs (experimental group) while the other class learned only the cultural information and no singing (control group). Children answered a questionnaire before and after the study to assess attitudes toward the people from the four countries. Another questionnaire was also administered after the unit on each country, asking their opinion of the songs. Interviews were conducted with teachers and children at the end of the study. Teachers and researchers wrote reports on their lesson observations and children’s responses. Some lessons were video-recorded.

Questionnaire data indicate that on average, across the countries, there is no significant difference between the pre-test and post-test results of the experimental and control groups. However, school factors play an important role in the effects. The rural Chinese school and the Kenyan school in a low-income urban district demonstrated a higher increase in cultural understanding in the experimental group versus the control group. This means that the positive influences of singing on cultural understanding is stronger among these children than their richer counterparts who have more opportunities to learn about other cultures. Investigation on the qualitative interview data also yields interesting findings. A measurement of level of cultural understanding has been developed, based on Edwards’ (1994) model with revisions that make it more appropriate for a multicultural research setting. The six levels include negative understanding (-1), no understanding (0), knowledge/ skills/ attitude (1),
cultural awareness (2), cultural sensitivity (3) and cultural valuing (4). Children’s interview data have been coded into these six levels by at least 2 researchers from different cultures. The qualitative data from Canada have demonstrated a higher level of cultural understanding achieved by the experimental group over the control group. The research team continues to analyze the vast amount of qualitative data collected from the other three countries.

The study of cultural understanding is a complex area of research. Yet, with the rise of multicultural societies in many parts of the world, it has become an important topic in education. The present project attempts to contribute to the field by developing appropriate research methodology that is naturalistic and relevant to classroom setting. It also provides Implications on the choice of songs and teaching approaches in multicultural music education. For instance, it is recommended to use songs that teach students about their culture, with simple foreign texts and melodies that are easy to remember. Teaching materials that enhance learning such as demonstration audio and video recordings and photos are also important to support learning.


Research suggests that individuals with higher levels of social engagement and physical activity display positive health outcomes. It is theorized that adults who are involved in creative activities, such as playing in a New Horizons International Music Association (NHIMA) group, experience emotional and physical health benefits that are linked to a sense of mastery from playing a musical instrument and from the social nature of musical ensembles. NHIMA adults (n=126) and non-musician adults (n=179) over the age of 49 and living independently in four different states were surveyed (mean age = 67.8 years).

NHIMA members and non-musicians were assessed for: 1. Quality of Life, using total score and subscale scores from World Health Organization’s Quality of Life—Old scale (WHOQOL-OLD). Subscales include: (a) Sensory Abilities, (b) Autonomy (c) Past, present, and future activities, (d) Social Participation, (e) Death and dying, (f) Intimacy. 2. Life Satisfaction (LSA), using the following measures a. Subjective Well-Being Scale (SWB, Ryff) b. Contentment with Life Assessment Scale (CLAS, Lavalle) c. Meaningful Life Measure (MLM, Morgan & Farsides) 3. Leisure Activity Involvement (LAI), 8 researcher-designed scales to collect the frequency of participation in the following activities: (a) Creative arts, crafts, writing, (b) Cultural events attendance, (c) Hobbies, (d) Reading (e) Watching TV, (f) Exercising (7) Socializing, and (8) music making. 4. Leisure Activity Motivations/Benefits (LAM/B), 23 researcher-designed scales worded to reflect Life Satisfaction issues from the SWB, CLAS, and MLM scales. Participants chose their favorite leisure activity and evaluated their reasons for doing that activity.

Recognizing that there are many factors that influence these outcome variables, I collected data for these Control Variables: 1. Group (musician vs. non-musician) 2. Functional Health, using Physical and Mental Health composite scores for and 8 subscale scores from Quality Metric’s SF-36 Health Survey: (a) General Health Perceptions, (b) Physical functioning, (c) Role limitations due to physical health problems, (d) Bodily Pain, (e) Mental Health, (f) Role limitations due to emotional health problems, (g) Vitality, (h) Social functioning (integration/engagement) 3. Use of Medical Resources (e.g. number of visits to health professionals, use of prescribed and over-the-counter medications, etc.), using items from the National Health Interview Survey (Centers for Disease Control) 4. Social Support Received,
using items from the Berlin Social Support  5. Health/Health Behaviors History using items from the National Health Interview Survey (Centers for Disease Control): (a) Chronic diseases (e.g., heart attack, high blood pressure, diabetes, stroke, cancer), (b) Body Mass Index, (c) Smoking habits, (d) Alcohol consumption  6. Socio-demographic Factors known to be related to health (marital status, age, education, income) using items developed from the U.S. 2000 Census  7. General Self-Efficacy and Social Self-Efficacy using the General Self-Efficacy Scale (Bosscher) and the Social Self-Efficacy Scale (Sherer)  8. Social Support, using Berlin Social Support Scale (Schulz & Schwarzer)  9. Leisure Activity and Physical Exercise involvement  10. Life Events (major, recent, both favorable and unfavorable)

Socio-demographic characteristics of the two groups were statistically equivalent for all control variables except that musicians averaged higher General Self-Efficacy scores. Both groups were above national norms in functional health (SF-36 scores). Reading was the favorite leisure activity of non-musicians and music making was the favorite activity of the NHIMA musicians. Principal Factor Analysis (PFA) of the three Life Satisfaction instruments (SWB, CLAS, MLM) yielded 9 factors and a separate PFA yielded 3 Leisure Motivations/Benefits factors. Logistic regression analysis found that 2 Leisure Activity Motivations/Benefits factors (good use of time, social connectedness) predicted group membership (NHIMA musician vs. non-musician) with 71% accuracy. Adding General Self-Efficacy and 2 Life Satisfaction factors (personal growth, personal relationships) increased prediction accuracy to 77%.

Results indicate that NHIMA musicians perceive that music making contributes more strongly to the following benefits than any of the other leisure activities identified by the non-musicians: autonomy, self-acceptance, sense of accomplishment, personal growth, physical well-being, and socialization.


Improvisation courses are not always required in music education programs in the United States, but in Europe, nearly all institutions of higher education incorporate improvisation into their preservice programs. Lithuania, a country that gained its independence from Russia in 1990, is still in the developmental stage of organizing and implementing its own degree programs, but has required that all preservice teachers acquire improvisational skills in preparation for teaching children in the public schools. The purpose of this study was to investigate the pedagogical process of teaching improvisation to undergraduate music majors during a semester course. I conducted three lengthy interviews with the professor during the semester and observed his class four times during two different semesters to witness his approach to teaching improvisation. The professor had been reared in a family of musicians and began improvising through child’s play at the age of five. By the time he was in his early teens, he became interested in American jazz and started playing the piano at home with recordings by Chick Corea and Herbie Hancock. He attended the prestigious Music Academy in the capital of Lithuania and was hired by a large pedagogical university in the country, although he had not received any formal instruction in improvisation.

Several themes emerged from the data, all of which were interrelated, thus providing confirmability and validity of the data. First, the professor methodically employed what he termed “psychology of improvisation” in which he taught the students that there were never mistakes when participating in improvisation. As the teacher, he felt it was essential to model risk-taking so that the students would not be fearful in their learning. Second, his pedagogical sequence began similarly to what he would utilize if he were working with children, that of using play as a means to capture their interest and engage them. He was highly creative in his daily approaches to teaching, beginning with nonthreatening
and familiar conditions for improvisation. His sequence of instruction was strategically planned to bridge the familiar to the unfamiliar in creating improvisation. Third, his use of imagination was critical to the improvisational process, for he told stories and recited fairy tales to which the students provided their musical responses. Fourth, he refrained from imposing particular rules on class work and on avoiding negative responses to the students’ work. He felt that the students should have the freedom to create much like a painter works from one color to another without having restrictions. After the students had shared their work, he validated it and then would present a variety of ways they could have responded, modeling the possibilities. Underpinning his philosophical approach to teaching, he insisted that “it is nearly impossible to teach improvisation through theory, so you have to do so through practice.” Fifth, all elements of improvisation existed as a form of communication, much like that of people having a spoken conversation. Therefore, he was adamant that each person might have his/her own style and tempo to express themselves, all of which were acceptable.

From the observations of the classes it was clear that in the beginning the students were frightened and hesitant, but the professor’s ready acceptance of them and their responses dispelled fear over time. He worked individually during classes and with small groups, changing the medium and sometimes the environment. The professor gradually added new dimensions to the class by asking the students to use instruments of their choice which were piano, violin, guitar, trap sets, recorders, and unpitched percussion which they readily switched during class. Vocal improvisation occurred towards the end of the semester with everyone participating in creating a number of chamber operas. On occasion, the professor would send a group of students outside of the room to make musical decisions about a plot, a tonality, and a mood that they would portray; the remaining students interpreted the opera as it occurred. Near the end of the semester, the students would trade instruments to “jam,” changing when the professor cued them to do so, creating a large-group improvisation.

In conclusion, the professor utilized sound pedagogical instruction, created inspiration by example, accepted the students’ responses and offered further examples to lead them in improvisation, and facilitated their growth as improvisers. He exhibited the traits of a master teacher knowing exact points at which to push the students and when to allow them to make the choices for the day’s instruction. This pedagogical model serves as a prototype for undergraduate music programs in the United States.

Hedgecoth, David. Ohio State University, Columbus. Programming Analysis of Mid-Level Collegiate Ensembles.

The purpose of this investigation was to study the philosophies and programming practices of mid-level collegiate conductors. While there is a line of research that has revealed the programming practices of elite bands, performing groups outside of this ensemble have been overlooked in research to date. Ten university conductors from large institutions were selected for the study. Concert programs were analyzed for programming frequency and where pieces were placed in the context of a performance. While conductors indicated they attempt to program a core staple of band works, programming analysis revealed that ensembles perform works from the past twelve years over standard repertoire. Additionally, conductors utilized multiple methods to find music new to their ensemble. Additionally, schedule constraints, and performance calendars also proved influential in program development.

The purpose of this study was to examine the effect of Westernized arrangements on collegiate music students’ familiarity with, and preferences for, traditional Korean folk music. A Westernized adaptation of world musics frequently occurs in many music classrooms (Lundquist, 1992; Palmer, 1992; Szego, 2005). In some cases, only the title or melody line is preserved in order to leave a trace of the composition’s origins, while other musical characteristics are altered or left out entirely. Music constantly changes through interaction between culture and society (Nettle, 1985; Palmer, 1992), and bringing world music into the classroom creates further change to the musical and cultural context of the music (Fung, 1995). Therefore, Westernized adaptations of world musics may be considered a normal phenomenon associated with music’s fluid nature.

Some scholars have recommended starting world music lessons with styles that are accessible to students (Fung, 1996; Dermorest & Schultz, 2004). Since Western styles are the most familiar to students and the most available to teachers, Westernized arrangements of world musics might be considered to be a pedagogically appropriate first step in understanding the original versions. However, there may be a problem in treating a Westernized piece as scaffolding from which to access its original version. The impact of this approach on students’ ultimate understanding of authentic musics has not been examined. While the use of Westernized world music selections is practiced by many teachers, whether the effects of this practice on students’ appreciation of original versions is unknown. In the first place, the Westernized pieces might increase students’ familiarity with original versions because of their surviving melody lines regardless of different musical styles. Second, the Westernized world music selections might maximize students’ unfamiliarity or hostility toward original musical versions; they might expect “familiar” musical characteristics – that is, a Western music style to which they have been exposed and which has been reinforced via Westernized pieces – even in listening to original versions of world music. Third, students who have been hearing the Westernized version of world music pieces would not identify its association when hearing the original version due to its musical stylistic difference.

If the case in either the second or third is true, then a Westernized musical piece is not recommendable as a bridge to its original version; rather, it should be regarded as a separate musical genre. Hence, scholars should examine the influence of the prevailing Westernized approach in world music classes and disseminate an appropriate strategy to produce the most desirable educational outcome.

Following approval from the university’s IRB, participants (N = 64) were recruited from two intact undergraduate classes at a large university in the southeastern region of the United States: a course for elementary education majors (n = 42) and a course for early childhood education majors (n = 22).

Participants were randomly assigned to one of two treatment groups or a control group. The two treatment groups listened to Korean folk music through either a Westernized arrangement or a traditional Korean style, while the control group did not engage in music listening. In order to allow students to actively participate in “the musical event in a culturally appropriate manner” (Bartolome, 2011, p. 29), “engaged listening” experiences (Campbell, 2004, p. 91) were provided to both treatment groups for fifteen minutes, once a week, over an eight-week period. Before the initial treatment session, a pre-test was administered that included twelve music excerpts of current popular, Western classical and traditional Korean music. Subjects indicated the degree of preference for each excerpt by rating their familiarity with the styles on a 3-point scale (1 = unfamiliar, 2 = somewhat familiar, 3 = familiar), rating preferences on a 7-point Likert scale (1 = strongly dislike, 7 = strongly like), and writing open-ended reasons for each of their preference choices. After the final treatment session, an analogous post test will be administered. The traditional Korean folk music pieces from the treatment
session were included in the pre- and post test in order to examine whether the subjects are able to identify music as familiar based on their previous experiences of the pieces during treatment periods, and how exposure influences a subject’s preference decision.

The study is currently in its 6th week and will be completed by November 15th. Data will be analyzed and the effects of Westernized world music selections will be determined. Potential implications for multicultural music classrooms will be discussed.

Nam, Insook. Texas A&M University at Kingsville. Learning and Preserving Musical Tradition in a Multicultural World.

The purpose of this study is to investigate the nature of experiencing traditional music in multiple ethnic communities in Texas, in particular, to examine how significant it is for immigrants in the United States to preserve and learn traditional music of their own culture and how an individual constructs or enhances one’s cultural identity through music experience.

The phases of the study include examining the nature of music experience among immigrants at multiple age levels. As the first phase of the study, I spent one summer to observe a music program offered by a local Korean-American Association in a metropolitan area in Texas. In this program, Korean-American senior citizens learned to play a Korean traditional two-sided drum (jangku) and dance to both traditional Korean and contemporary non-Korean music pieces. They had met for two hours every Thursday for six months by the time I finished my observation. The traditional rhythm patterns they learned on jangku can accompany many Korean traditional folk songs such as ‘Arirang’ and ‘Doraji.’ Seven female senior citizens in their sixties and seventies participated in the program. Their occupations before the retirement vary. They worked for a well-known high-tech company, worked as a custodian, owned a small business, or stayed home. The teacher was in her mid-sixties having a degree in dance from a university in Korea. She taught a dance class at a women’s high school in Korea for a couple of years until she got married. All of them, including the teacher, were married, had children, and had lived in the United States over twenty years.

The participants stated that they attended the class in order to retain the traditional culture and their cultural identity as a Korean, to affirm and improve self-esteem both as a Korean-American and as a human being, or to socialize with other Korean-American senior citizens. They agreed on the importance of having a music program offered by a local ethnic organization and knowing the tradition of their native culture. These first generation immigrants shared their thoughts on educating the children of immigrants. According to them, if parents “cultivate a surrounding environment” for their children to “naturally get used to the society they live in,” they will not experience much difficulties with the mainstream culture since they are growing up as a cultural insider of the United States. They further explained that it is more important for parents to “provide their children with the opportunities to experience and be exposed to the native culture” so that a cultural heritage can be passed on to the next generation and they become a Korean-American, neither just Korean nor just American.

The participants requested that I, as a music teacher and educator, collaborate with a local ethnic organization to offer more classes and concerts of traditional Korean or non-Korean music. Many universities currently offer ethnomusicological courses and ensembles for music or non-music students. They also offer ethnomusicology experiences to the public as a part of an extended education program. With limited time and resources and with a variety of ethnicities and cultures present in a community, it may be reasonable to expect that the college courses open to the public cannot address all cultures and
ethnicities of communities in depth. However, by collaborating with local ethnic organizations, colleges and universities would be able to provide the opportunities to actively engage in music making for the people who rarely have such chance and for the individuals who are mainly exposed to music performance by media or social events and consider themselves to be non-music related individuals. To educate themselves and their children about the tradition of their homeland honors the tradition that we all have brought with us and contributed to be the United States.

Palmer, Elizabeth. University of Southern California, Los Angeles. **Transformational Leadership: A Model for Music Curriculum and Instruction.**

Music programs in urban communities are at a disadvantage due to disconnects between urban culture and curriculum, decreased availability of instructional resources, and lack of community involvement. To address these challenges, the music educator in an urban community must adopt a leadership model that bridges gaps in culture, curriculum, resources, and community, while developing a viable and thriving music program. This literature review discusses current issues in urban education, application of the transformational leadership model, and establishes organizational and instructional practices music educators may utilize.

Freire (1968) calls into question our uncritical reliance on the traditional dynamic of the teacher and student relationship, which promotes oppression by prioritizing passive engagement and a banking model of education that views learners as empty vessels or accounts to be filled. Cultural differences between students and teacher-driven curricula do not allow for students and teachers to connect in the classroom setting. For example, Bates (2102) notes that students living in urban environments have preferences towards popular music (i.e. rap/hip-hop, heavy-metal, pop, etc.), and Western Art Music influenced curricula marginalize the musical tastes and experiences of students. Conscious and consistent disregard of students’ cultural background and musical experiences contributes to educational experiences that lack personal fulfillment (Schmidt, 2005; Westwood, 2010).

Teachers who are open to the experiences of their students demonstrate the value they hold for their students’ backgrounds and do not regard them as tabula rasa upon which new or superior tastes and sensibilities can be imprinted. Such an approach views learning in transformational terms of liberation, enhances the music curriculum, and provides a more inclusive music education (Henderson, et. al., 1995). Through examination of management and organizational behavior, leadership theory provides a framework for classroom governance, potential structures for music programs, and highlight social interplay between teacher and student, social class and curriculum. Application of the transformational leadership model enables the teacher to act as an agent of change and cultivate new and innovative ideas, which best serve their student population (Freedman, 2011). In this model the teacher/leader is concerned with the growth and development of their students through student-centered learning.

The music teacher as a transformational leader can change the culture climate of their classroom. This is important where a gap exists between the curriculum and student experience. The current music education curriculum has a strong emphasis on Western Art Music; however, in urban areas Western Art Music is inaccessible and incongruent with the experiences of students in the community. By recognizing this gap the transformational teacher/leader can address issues and concerns through engagement with discourses of oppression and the music education curriculum (Henderson and Barron, 1995). The transformational teacher/leader narrows the gaps between student experiences and instructional content. (S)he encourages students to make meaningful connections between their world and new understandings within the music classroom and thus, promotes learning for liberation.
However, if the gap remains too wide, it is unlikely that learning will occur (Wenger, 2000). The transformational teacher/leader assesses the needs of his or her students through thoughtful engagement and dialogue, and makes conscious efforts to incorporate students’ experiences and tastes in classroom learning activities. Change in the instructional activities—and by extension, the entire curriculum—requires sustainability throughout the music program (across the grade levels) and academic year. The teacher/leader must ensure sustainability, which requires thoughtful inquiry and study, careful planning, and endurance (Hargreaves and Fink, 2003).

As mentioned previously, discourse between teacher and student is essential to discovering the cultural experiences and musical preferences of students. Once the teacher is familiarized with students’ musical preferences and experiences, course activities should be planned to narrow the existing gaps. Sustainability is ensured through endurance of the learning objectives and an environment that promotes learning (Hargreaves, et. al., 2003). Through sustainable teaching, cultural inclusion, and curricular modifications, the transformational teacher/leader can facilitate an equitable learning space. Application of this model will enhance the music educator’s role as a leader in the classroom by adapting curriculum to meet the needs of their students. The teacher validates the experiences of students and ensures for them an opportunity to participate fully and equitably in their own learning.

Penerosa, Rebecca. University of Utah, Salt Lake City. Effect of Instructional Practice/Preparedness in Multicultural Education: Current Elementary Music Teachers’ Perceptions of Importance, Resources, and Development.

The following research questions guided this study: 1) What is the general perception of the importance of multicultural music within the elementary music curriculum? 2) How prepared are music teachers to develop and execute a meaningful multicultural music curriculum during their first few years of instruction? 3) Do these music teachers feel they have the tools, instruments, and/or training necessary to commence with multicultural music instruction? 4) What are the most frequented cultures in multicultural music education among the participant’s classroom settings?

Participants: The participants in this study were current elementary music teachers located in two states of the Midwest region of the United States (N=57). Survey Instrument The stimulus was an anonymous questionnaire composed of 10 questions, four of which were demographic. Questions included participants’ perceptions of importance, development, preparedness, and resource accessibility for multicultural music instruction. An email invitation was sent to all potential participants where the body of the email included a link to the survey on surveymonkey.com.

After the teachers completed the anonymous survey, data were collected and categorized by the researcher. The independent variables were: years of teacher experience, participant university degree, and number of collegiate courses completed in ethnomusicology.

Results: This study served two purposes. The first was to examine how current elementary music teachers’ recollections of preparedness affected their perceptions of multicultural music importance. The second was to consider the tools currently being utilized by elementary music teachers to execute this portion of instruction, including the most frequently taught cultures in multicultural music education in the participant’s classroom settings. Demographic information was gathered from participants. In response to the highest level of school completed or the highest degree received, there were 18 participants who had completed a bachelor’s degree, 37 who completed a master’s degree, and one who had earned a doctoral degree. The range of undergraduate year of completion was 1969-2011
with the median year being 1992. Every participant reported teaching general music between the grades of K-5, with 79% (n=42) also instructing elementary choir. On question 1 of the survey, the participants were asked to rate (using a Likert-type scale of 1-10, with 1 being the lowest) the importance of multicultural music education in the elementary music classroom. The mean importance rating was M = 6.91, SD = 1.79. In the last question of the survey, teachers were asked to rate their degree of preparedness to teach multicultural education upon completion of their undergraduate program. The mean rating was M = 3.89, SD = 1.14. There was a moderately-weak positive correlation between the perceived importance of multicultural music and reported initial preparedness to teach multicultural music r (55) = .30, p < .05. Results of a t-test revealed no main effect of degree level on reported multicultural music importance rating t (54) = 0.58, p < .05.

In order to address whether or not teachers reported utilizing different resources for multicultural music instruction, the survey included questions regarding both text book and authentic instrument use. Of the 57 teachers surveyed, 51 (89%) reported using a text book to prepare multicultural music lesson plans. The most commonly used text as reported by the teachers was Spotlight on Music (41%). Nearly one-third of the music teachers (n=17) reported using authentic instruments when teaching multicultural music in the classroom. With the exception of one instrument (tin whistle), all instruments listed were percussion instruments from Africa, Latin America, the Caribbean, and Asia (see Figure 1). The most common instruments utilized by current music teachers are: African: djembe, shekere, agogo; Latin American: maraca, guiro, conga; Caribbean: steel drum; and Asian: gong.

Teachers with greater teaching experience used authentic musical instruments in their classroom, compared to less experienced teachers, t (53) = 2.44, p < .05. The music teachers who finished their undergraduate program more recently were less likely to report using authentic musical instruments. When prompted to list the most frequently taught cultures within the multicultural music curriculum, most participants (n = 48) listed up to five responses. Music from the Hispanic culture was reported as being taught the most frequently, followed by music from countries within Africa. Both cultures were reportedly taught considerably more than any other foreign culture listed subsequently.

Teachers were asked how many ethnomusicology courses they had taken before their first year of teaching. The most commonly answered number of courses was zero. A moderately-strong positive correlation was found between the number of ethnomusicology courses taken and reported preparedness to teach multicultural music r (54) = .52, p < .05.

Popp, Shaun. Henderson State University, Arkadelphia, AR. Factors Influencing the Musical and Performance Preferences of Community Bands.

Factors Influencing the Musical and Performance Preferences of Community Bands

The primary purposes of this study were to investigate (1) the musical and performance preferences of community band members, and (2) the factors that may influence the musical and performance preferences of community band members.

Participants were musicians (N = 84) who played in a community band located in the Midwestern (n = 42) or Southeastern United States (n = 42). These two bands were chosen for their similarities in musical ability and ratio of music majors to non-majors. The Southeast band required an audition for enrollment, while the Midwest ensemble did not. The auditioned band was affiliated with a large university, gave four indoor concerts per year, and was inactive during the summer months, whereas
The non-auditioned ensemble was not connected to an institution, presented twelve annual performances, including six indoor and six outdoor concerts, and was active year-round.

The researcher constructed a survey divided into three sections. The demographical section asked the participants to check the box that corresponded to their age, education level, and years of community band participation, as well as their ensemble’s audition requirements and music selection procedures. The next section asked participants to rate their preference for various types of music including marches, transcriptions of orchestral compositions, band masterworks, contemporary works, patriotic music, movie music, classic Broadway, modern Broadway, and jazz, using a Likert-type scale from 1 = not at all to 5 = I very much. The final section featured the same musical genres as the first, but requested community band members to express how often they would like to perform each style of music on a concert using a Likert-type scale from 1 = never, 2 = rarely, 3 = sometimes, 4 = frequently, and 5 = always.

All members (n = 42) who were in attendance at the non-auditioned band rehearsal completed the surveys, resulting in a 100% response rate. The auditioned band had 92 musicians who responded the survey; however, the researcher randomly selected 42 surveys (n = 42) to create an even number of participants in each group for data analysis. Consequently, 84 surveys (N = 84) were used for data analysis.

The demographical section of the survey indicated that the majority of participants were 55 years or older (57%). The non-auditioned band had notably more senior citizens (71%) than the auditioned group (43%). Furthermore, the non-auditioned band had greater longevity in personnel, with 50% of its members indicating they had played in the group for ten years or more. Conversely, the highest percentage of participants in the auditioned band (45%) noted they had performed with the ensemble for four years or less. Additionally, most participants had completed some type of higher education (88%) and had participated in a collegiate ensemble (76%).

A t-test for independent samples was used to determine the significance of responses for music preference and performance preference. The most notable differences for music preference were found in classic Broadway [t (82) = -5.06, p < .001], patriotic music [t (82) = -4.56, p < .001], and marches [t (82) = -3.91, p < .001]. Significant differences were found in all musical categories for performance preference, with the exception of modern Broadway [t (82) = -1.28, p > .2]. The most striking differences were found in patriotic music [t (82) = -4.65, p < .001], marches [t (82) = -4.14, p < .001], classic Broadway [t (82) = -3.81, p < .002], and contemporary works [t (82) = 3.73, p < .003]. The demographical results for age, longevity in personnel, and levels of education are not surprising; however, the overall percentage of participants who had collegiate band experience was considerably higher than predicted, which may imply that musicians are likely to join community bands as a result of college band participation.

Conceivably, significant differences were found in musical and performance preferences due to the heterogeneous age demographics and concert schedules of the two groups. Because preferences were not consistent across musicians, programming concerts with a variety of music will allow every player to enjoy performing at least one selection on the program. Further research is needed in this area to discover factors, such as musical and performance preferences, which may encourage community band participation. Adults, who remain active in musical activities, like community bands, will most likely encourage their children and grandchildren to participate in music in school. Consequently, music educators should promote participation in music beyond the classroom through community ensembles and other performance outlets.
In response to a more diverse school population and a decline in student and adult participation in traditional music ensembles, the American National Association of Music Education (NAfME) has created a new music curriculum design (Shuler, 2011). This design utilizes the use of alternative curriculum strands that incorporate nontraditional ensembles within a music education program. Music education curriculum for pre-service music teachers in the United States has slowly begun to include courses that allow or require students to study a variety of genres and world music pedagogy. Furthermore, there are plenty of materials, resources, and workshops that offer instruction in multicultural music education (Campbell, 2002), including a workshop sponsored by Smithsonian Folkways. This workshop was created because of the collaboration between music education faculty and the Smithsonian Folkways Institution. In the push to make the Folkways online archive accessible to music teachers, a “Tools for Teaching” section with free lesson plans and a summer certification workshop in world music pedagogy was created.

The purpose of this paper is to examine the effectiveness of the Smithsonian Folkways Certification course held June 2012 and 2013 at a Pacific Northwest University. This case study utilizes participant and nonparticipant observations of a 40-hour weeklong workshop, recordings of all workshop sessions, participant lessons and reflections, and interviews with participants and faculty. The research lens was directed toward the structure of the workshop, the faculty roster that included music education professors, ethnomusicologists, and culture-bearers, participant experiences, and to the format and delivery of various activities including the final course requirement. All teachers and workshop participants were members of a closed Facebook page, where photos, videos, and materials from the course where posted. This group page was analyzed for its usefulness in creating a community and serving as a resource for participants once they completed the workshop. Additionally, post interviews with participants revealed the various ways in which course material was implemented within their instructional settings.

Participant experiences within this workshop were positive, with many of them creating powerful connections with other participants or with the faculty. Participants favored the length of the course and the different sessions offered, but feelings were mixed on having more or course days or adding an extra week. The use of instruments and individual experiences was affected because of the number of participants in relation to the limited physical space and resources. Many of the participants found it difficult and stressful to complete the final project by the end of the week. Participants mentioned departing with valuable, practical resources and knowledge of how to utilize the Folkways archive to create future experiences for their students. Participants who were teaching at the university and K-12 level were engaging in various ways with materials and resources presented at the workshop. When training music educators in world music pedagogy, there should be an inclusion of theory and research woven into experiences in music making and lesson creation with time for reflection. In addition, there should be a platform to keep the network in place for future questions, resources, and collaboration.

Stephens, Gaile. Emporia State University, Emporia, KS. Culturally Relevant Attitudes and Expectations of Rural Music Educators.

The purpose of this study was to determine the effects of teacher background, teacher preparation, and administrative support on rural music teacher attitudes and expectations of their students. The present
study sought to examine the attitudes and expectations of existing rural music educators toward their students and determine predictors of positive attitudes and high expectations of rural music educators. This study is an expansion of a previous large-scale study of urban music teacher dispositions whose results indicated that both teacher attitudes and expectations were influenced by teacher/student demographic, socioeconomic, and urbanicity matches/mismatches; teacher quality indicators; teacher preparation; and school/community support.

Existing literature suggests that rural and urban schools face similar challenges. Literature also indicates that new and preservice teachers often self-select away from teaching in rural and/or urban areas due to unintentional and often unexamined negative preconceptions they may hold toward students in those areas. Teacher attitudes toward and expectations of their students can have profound effects on student achievement and participation in music; teachers who demonstrate culturally relevant beliefs and practices can connect with their students in more meaningful ways and create social justice in their urban and rural classrooms through culturally responsive music education.

The Culturally Relevant Teaching Questionnaire (Doyle, 2012) was administered to K-12 rural public school music educators from various geographic regions of the continental United States (n = 743). Data from the present study of rural music educators will be examined to determine rural music teachers’ dispositions toward their students. Results will be used to make recommendations for the improvement of culturally relevant pedagogy in teacher education programs that relate to rural areas.

Thompson, Jason. Northwestern University, Chicago, IL. On Becoming Culturally Responsive in Music Instruction with Detained Youth. PPI

There is an increased interest in music instruction and research with incarcerated populations (Abrahams, Rowland, & Kohler, 2012; Cohen, 2009; Hickey, 2008; Shieh, 2010). Amid this attention is a need for the profession to learn more about how music teachers develop the competencies for working with detained populations and navigate this unfamiliar context, how they come to learn more about culturally diverse music, and how they become aware of and sensitive to cultural influences. Villegas and Lucas (2002) identified six strands that culturally responsive teachers demonstrate. Such a teacher: (a) is socioculturally conscious, that is, recognizes that there are multiple ways of perceiving reality and that these ways are influenced by one’s location in the social order; (b) has affirming views of students from diverse backgrounds, seeing resources for learning in all students rather than viewing differences as problems to overcome; (c) sees himself or herself as both responsible for and capable of bringing about educational change that will make schools more responsible to all students; (d) understands how learners construct knowledge and is capable of promoting learners’ knowledge construction; (e) knows about the lives of his or her students; and (f) uses his or her knowledge about students’ lives to design instruction that builds on what they already know while stretching them beyond the familiar. (p. 21)

If we agree that culture matters in music education and that culturally responsive pedagogies may be one way to provide music instruction that is meaningful and valid for all students, then more detailed accounts highlighting effective teaching strategies and approaches from a variety of contexts may provide a clearer picture of how music teachers develop these competencies and what distinguishes these competences in correctional settings.

To this end, the purpose of this analytic autoethnography is to highlight my journey toward cultural responsiveness with music instruction in a school housed within a juvenile detention center in Chicago, IL. Maréchal (2010) asserts that “autoethnography is a form or method of research that involves self-
observation and reflexive investigation in the context of ethnographic field work and writing” (p. 43). This research paradigm will allow me to emphasize a specific pedagogical approach for teaching (culturally responsive pedagogies) used with a specific cultural group (Black detained youth). This session will use a framework for culturally responsive pedagogies attributed to Ladson-Billings (1995), where she promoted three pillars for culturally relevant pedagogies as (1) experiences that help students achieve academic success, (2) experiences that validate students’ cultural competence, and (3) experiences that assist students in addressing social inequities. Within this framework I will intersperse actual examples taken from music composition lessons taught between 2011 and 2013 with juvenile offenders. These examples are intended to help the audience better conceptualize cultural responsiveness within this particular context. Additionally, these examples are intended to be informative rather than to provide a rule of thumb applicable in all cases. Certainly, the experiences highlighted during this session represent only one aspect of the characteristics of inmates and their musical preferences and practices: the examples are not intended as stereotypical narratives relating to all inmates. Additionally, although I shared the same race with the majority of these students, I was fully aware that stark differences remained regarding the cultures—both social and musical—with which we identified. Despite this shared race, I, like many of my teaching peers, had to develop the knowledge, skills, and disposition needed to be an effective, culturally responsive teacher to these students. Other teachers may have experienced similar bouts of heightened awareness of cultural differences.


My interest in this topic stems from personal experiences teaching in various settings, reflections on preparing to teach music in the public schools and the consideration of best practices in preparing future music educators to effectively function in a variety of music teaching settings (Brophy, 2002; Conway, 2002). Teachers sometimes find themselves in settings they feel inadequately equipped to handle at first, but this seems even more prevalent with those teachers working in urban settings (Doyle, 2013; Fiese & DeGarbo, 1995).

The purpose of this study was to broadly describe perspectives on teaching from music educators currently teaching in urban school districts. I endeavored to explore their thoughts relative to music teaching preparation, continued learning, diversity, and their teaching approaches and best practices. Potential participants were identified based on the state Music Education Association directory, a State Department of Education generated list of teachers possessing K-12 Music certification, and public access online school district staff directories. An online survey was developed to collect demographic and urban teaching perspective information.

In this northeastern state, 14 locales are categorized as cities - large, mid-size, and small (State Department of Education, 2008). The two large cities in the state were not included in the study because secure email addresses for individual music teachers were not available, leaving districts located in mid-size and small urban locales within the state. Prospective participants (198) were invited by an individualized email containing personalized direct links to the survey. Respondents included 49 teachers, however three teachers did not fully complete the survey and one teacher opted out of taking the survey once starting.
Implied consent was embedded into the first section of the survey. In the second section, participants were asked to complete demographic information. Over 85% of the respondents had six or more years of teaching experience in their current urban school settings with the highest number of teachers (27.1%) having between 11-15 years of experience. Elementary general music was the most frequently indicated type of music class taught (56.3%).

The third section of the survey focused on teaching perspective questions. The following multi-component questions were comprised of a) a multiple choice question with the randomly ordered response choices of ‘Yes’, ‘No’, ‘Somewhat’, and ‘I choose not to answer’, and b) space for additional written responses, which was optional but encouraged (n=45): 1) Do you feel your music education preparation was directly applicable to your current teaching setting? Responses: Somewhat (55.6%), Yes (35.6 %), No, (8.9%), 57.8% responded to the open-ended prompt: If yes or somewhat (please explain); 2) Did you need to learn certain things on the job? Responses: Yes (93.3%), Somewhat (6.7%), 82.2% responded to the open-ended prompt: If yes or somewhat (please explain how you went about doing that); 3) Since teaching in this urban setting, have you learned anything about yourself and/or the students you teach? Responses: Yes (97.8%), Somewhat (2.2%), 73.3% responded to the open-ended prompt: If yes or somewhat (please explain). 4) Have you learned anything about diversity? Responses: Yes (82.2%), Somewhat (11.1%), Chose not to answer (4.4%), No (2.2%), 60% responded to the open-ended prompt: If yes or somewhat (please explain); 5) Do you feel your approach to K-12 music education is different teaching in an urban setting from your colleagues teaching in non-urban settings? Responses: Yes, (64.4%), Somewhat (24.4%), No (11.1%), 55.6% responded to the open-ended prompt: If yes or somewhat (please explain); 6) Have you developed best teaching practices through your experiences working in urban settings? Responses: Yes (71.1%), Somewhat (20.0%), No (4.4%), Chose not to answer (4.4%), 46.6% responded to the open-ended prompt: If yes or somewhat (please describe a few of them); 7) Do you have advice for other, or future, music educators regarding preparation to teach in urban settings? Responses: Yes (84.4%), Chose not to answer (11.1%), No (4.4%), 80% responded to the open-ended prompt: If yes (please share a few pearls of wisdom). Data analysis on the open-ended prompts is underway. Results of emergent themes will be reported and discussed.

References:


The purpose of this 7-week qualitative study was to examine how a constructivism-based curriculum can be applied in a college-level Chinese bamboo flute studio class in order to improve students’ self-directed learning skills in the study of Guangdong music. Since constructivism is not widespread in Chinese traditional instrumental instruction, this study explored new ways to enrich traditional bamboo flute instruction. A student-centered curriculum was created by the instructor, but was adjusted by incorporating students’ suggestions and students’ needs as observed by the instructor. The curriculum was also expected to function as a scaffold for students to develop self-directed study skills. Musical background study, self-created etudes, and micro-teaching were the three primary instructional approaches used to establish a student lead environment and cultivate self-directed learning abilities. Descriptive analyses about curricular development and students’ reflections during each class or from their class journals were used to measure whether a constructivism-based studio class can improve students’ self-directed study in the area of Guangdong music. The researcher used students’ journals and the final class discussion to determine if students would use self-directed skills in their future music study. Finally, the results revealed that students felt strongly they learned some self-directed skills and were able to apply what they learned in completing their class work. Results also revealed that students learned how to apply self-directed skills in learning about Guangdong music. Although they did report that they might need more instructions in order to apply self-directed learning skills in their further future music study.

In summary, through scaffolding the curriculum, adjusting instruction based on students’ needs or requests, and by concentrating on self-directed learning activities, students were able to develop self-directed study skills and showed interest in learning more about the topic.

VanAlstine, Sharri, and Holmes, Alena., University of Wisconsin–Whitewater. The Effect of Course Content and Pedagogy on Undergraduate Students International-Mindedness and Preferences for World Music

As American society continues to diversify and globalize, schools and university music education curricula will need to adapt in order to present a view of American society that is consistent with the diverse lives of students and their communities. According to the Census report (NECS, 2012), one of every three students enrolled in elementary and secondary schools is of a racial or ethnic minority background and more than one in seven children between the ages of 5 and 17 speak a language other than English at home. There has been a focus on preparing teachers to be culturally sensitive to the needs of ethnically diverse classrooms, but it is equally important to prepare all students for life in pluralistic societies (Craft, 1996). Sensitivity to difference is not enough to constitute intercultural preparation (Hickling-Hudson & McMeniman, 1996). Educators increasingly need to provide the kind of education to help students develop international-mindedness – skills and perspectives suited to live and work in different places in the world as a socially responsible and inter-culturally knowledgeable citizen. According to Haywood2 international-mindedness has five characteristics that all people need, including: (a) a curiosity and interest in the human and physical geography of earth, (b) an openness to different cultural approaches (tolerance), (c) a scientific understanding that the earth is valuable and
common to everyone, (d) awareness that people are interrelated, and (e) respect for differing cultural backgrounds.

The purpose of this study is to assess the effects of different types of instruction and course content on undergraduate music education, elementary education, and early childhood education majors’ preferences for world music and their development of international-mindedness.

The following research questions guided the study: 1. How does content of the courses and pedagogical approaches to teaching world music affect the development of international-mindedness in the music methods coursework of pre-service teachers in music education, elementary education, and early childhood education? 2. Are there differences in international-mindedness between students from different academic majors? 3. What are the preference responses of music education, elementary education, and early childhood education students to unfamiliar world music examples? 4. Do preference responses differ as a result of course content and course pedagogy in which students are enrolled? 5. Do preference responses differ as a result of students’ major? This study was conducted in a mid-sized university in the upper midwestern part of the United States. The design of the study is a longitudinal survey, utilizing pre- and post-test data. The pre-test was administered during the first week of classes in the spring 2013. The post-test was given at the end of the semester in May 2013. The participants (N = 84) were grouped according to their major, including music education majors (n = 25), elementary education majors (n = 32), and early childhood education majors (37). The music majors were all enrolled in a required course (“Music as a World Phenomenon”) in which an internationalized approach to instruction was utilized throughout the pedagogy and content. The elementary education course was also taught utilizing an internationalized approach to instruction, but the focus of the course was not solely on world music. The class culminated in a capstone project in which they created an internationalized project and lesson plan to teach to their classmates. Finally, the early childhood education majors focused on a wide variety of musical activities for children from birth to 8-years-old. The emphasis in this class was on developmentally appropriate content and pedagogy with multicultural activities included whenever possible. Preliminary analysis indicates there is a significant increase in international-mindedness from the pre- to the post-test, particularly for the music majors and elementary education majors. There was also a significant main effect for major, indicating music majors in the world music class scored the highest in international-mindedness factors with the greatest gap between the music majors and the early childhood education majors. Music majors showed an increase in international-mindedness on 100% of the items on the survey, elementary education majors showed an increase on 79% of the items, and early childhood education majors showed an increase in international-mindedness on 50% of the survey items. In addition, there is a significant main effect for major/course content and preferences for world music for 50% of the music examples. Finally, from the pre- to the post-test music education majors indicated a greater preference for all of the musical examples than the elementary education or the early childhood education majors.

Wang, Cecilia, and Sogin, David. University of Kentucky, Lexington. Preservice and In-Service Teachers’ Observation of General Music Teaching in a Different Cultural Setting

Western music is widely used in general music classrooms and in many countries. However, the same music materials may be taught differently in a different cultural context. This is due to differences in cultural values of music education, environmental factors, teacher preparation, as well as the teachers themselves. In the undergraduate music education program we prepare our music education majors to become effective music teachers, and at the same time we also try to help them understand cultural
Factors such as flexibility, appropriate pacing, use of attractive learning materials, proper use of feedback, and time usage in engaging students in learning are examples of accepted strategies for teacher effectiveness. Ultimately the answer to this question of “effective teaching” is the outcome of student learning. In order for students to develop a higher order of thinking, learning must be structured in such a way that learners do more then follow routine procedures. Teachers’ expertise is important in order to provide the best classroom climate for optimal learning. North, Marshal and Hargreaves (2003) point to three major issues related to the global view of music education. These topics include curricular issues, the aims and objectives of music education, and the learning environment of music in and out of school. The curriculum issue addresses the complex question of specialist versus generalist music instruction. The second issue, those of aims and objectives appear to have an east-west dichotomy. The eastern countries seem to place greater emphasis and value on the spiritual role of the arts with a focus on character and attitude. Finally, music in some countries is not necessarily learned in a classroom environment but in more informal environments such as in the home and at work and play.

The purpose of this research is to examine the evaluation of a general music lesson from a different culture by preservice and inservice teachers. It is hoped that the results will reveal the ability of our teachers in assessing elements of teaching effectiveness, and what cultural issues might be involved. The results will indicate strengths and weaknesses that might be in our teacher-preparation program and suggest steps needed to amend these weaknesses. Participants in this study (N=54) were comprised of undergraduate music education majors and inservice teachers. Student participants consisted of all sophomore and junior music education students currently enrolled in a music method class. Data were collected during their regular class time. Students were asked first to view a ten-minute video of an excerpt from a general music lesson in China and to complete two rating forms. Inservice participants were contacted by email with links to the teaching video and attachment of the rating forms. They accessed the video on line and responded by email. The video stimulus was extracted from one of several original 40-minute lessons that the authors have analyzed in detail. The video lesson demonstrates listening activities related to a piece of western instrumental piece in a dance form. Participants were asked to “ignore” the language from the video but observe both teacher and student behaviors. After viewing the video, participants were asked to provide ratings on two separate forms—Form AB and Form GM. Form AB was based in part on a State Department of Education “Characteristics of Highly Effective Teaching and Learning” related to the theme of Classroom Climate. Form GM has been designed specifically for rating teaching effectiveness in general music. In addition, participants were asked to provide demographic information as well as comments regarding similarities and differences of the lesson observed in comparison to their own experiences. The quantitative data from both forms as well as the comments by the participants provide the data for analysis.

Results indicate that participants had no problem following the activities in the video lesson. The ratings provided by the college students were much higher than those in given by the teachers who had an average of 17.6 years of teaching music. For Form AB on learning climates, the mean rating (7 being highest) by the students is 5.25, and only 3.98 by the in-service teacher group. For Form GM, the mean rating (5 being highest) by the students is 4.48, and only 3.81 by the in-service teacher group. As expected both groups gave high rating to items that show active engagement, mutual respect between teacher and students, and following the classroom routine. The inservice teachers showed much more spread in their rating scores.
Teaching Korean Rhythms in Music Class through Improvisation, Composition, and Student Performance.

The purpose of this presentation/poster is to introduce the characteristics of Korean rhythmic patterns, and to provide effective ways to teach Korean rhythms based on the theoretical and pedagogical approaches derived from 5,000 years of Korean musical tradition. In traditional Korean music, most musical characteristics are well-preserved and have been passed down to contemporary generations; rhythmic patterns are one of them. Rhythm plays an imperative role in Korean music, whereas melody and harmony take the primary place in Western music (Harwood, 1976 & So, 2002). Most Korean musical pieces, including both art and folk music, have a rhythmic cycle which underpins the entire composition.

This rhythmic cycle is called jangdan, literally meaning “long and short.” Jangdan (ostinato-like) serves as either a major means of accompanying music, or constitutes its own form of folk music consisting of an ensemble primarily made up of percussion instruments (e.g., janggu: hourglass-shaped drum, kkwanggwari: small flat gong, buk: barrel drum, and jing: large gong). Jangdan consists of small rhythm sets of duple or triple beats which formulate each jangdan as either symmetrical or asymmetrical patterns. When the four triple beats formulate one jangdan of twelve beats, a symmetrical pattern formulate as 12/8 meter. However, the different allocation of duple and triple beats can often formulate one jangdan. Although the jangdan generally remains as a twelve beat-cycle, as different sets of duple or triple beats combine up to twelve beats, it sounds asymmetrical. Furthermore, the different allocations can occur across more than one jangdan cycle. These asymmetrical combinations of duple and triple beats can formulate various jangdans as short as five beats (duple + triple or triple + duple) and up to as long as thirty-six beats (Lee, 1997). One of the unique characteristics of jangdan is that it is repeated in its improvisatory practice. Among the characteristics of this improvisation are elaboration and spontaneity, both of which can be found particularly in folk music performance, such as percussion ensembles or virtuosic instrumental solo pieces (Lee, 1980). Every jangdan begins with the basic pattern of slow tempo and softer dynamics. The more a cycle is repeated, the more elaboration and extemporization take place by subdividing beats and adding the micro beats of ornamentation; variation on the basic pattern is unlimited (Choi, 2000). Moreover, along with this procedure, tempo is gradually accelerated until performers and audiences reach their musical and emotional peak (Ibid).

In Korea, aural and oral transmissions have traditionally been the major means of teaching and learning music. A notational system of Korean music has not been considered as reliable a source of critical musical information as Western music. Instead, a notational system has been used to help musicians remember or recall a lesson, or to preserve and conserve the music (Campbell, 1991 & Paek, 2007). Students can partake in the oral and aural tradition with the use of Gu-em, meaning “mouth tone,” which is a Korean verbal syllable of music. Gu-em is an effective tool to aid learners in memorizing music, and in this manner, some folk music is transmitted from generation to generation in Korea (So, 2002). With the nuance and strength of each phoneme, Gu-em provides a sense of rhythmic length and dynamics to practitioners. Therefore, once learners internalize the rhythmic cycles using verbal syllables, they can practice replicating them on instruments, maintaining the correct rhythms and placing accents in the appropriate places. Following an introduction to the Korean musical tradition, we will provide some practical tips for teaching Korean rhythms in upper elementary or secondary general music classrooms, and suggest ways in which pre- and in-service music educators can develop the competencies to authentically integrate this music into children’s musical experiences.
First, we will provide the fundamental principles of Korean rhythms that represent the culture from which the music originated. Then we will introduce the pedagogical process of Korean music which includes the use of Gu-em and improvisatory practice.

Finally, we will offer the resource of composition and the school-wide performance using Korean rhythms which would be suitable to a contemporary educational context. By participating in this session, music teacher educators will gain an understanding of the characteristics of Korean rhythmic patterns, acquire the skills necessary to teach them in their classrooms, and investigate strategies that can be used in helping pre- and in-service teachers learn to integrate Korean music in general music classes.

Video 1. An example of a composition with the everyday items.  
http://www.youtube.com/watch?v=j4xHZVAVQ4

Video 2. An example of the same composition with the authentic Korean instruments version.  
https://www.youtube.com/watch?v=MgKE2JWHf3c