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Changes in the teaching behaviors of a select group of teachers
trained in the Kodály method of music education

by

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ABSTRACT

This study examined changes in the teaching behaviors of the participants in the 1985 session of the Kodály Summer Program at the University of Calgary between 1985 and 1995. Twenty individuals who had participated in Jeanette Panagapka's 1985 study of the effectiveness of the Program as a model of staff development completed a revised version of the questionnaire used by Panagapka. Fifteen of these subjects were interviewed as a means of corroborating the findings from the questionnaires.

Statistical analysis of the data generated by the questionnaires reveals no statistically significant change in sixty-two of the sixty-seven items which deal specifically with teaching behaviors, and no significant change in ten of the fifteen items which deal with the circumstances and context within which the respondents teach.

Content analysis of the interviews likewise demonstrated the stability of the teaching behaviors of the respondents over the period of the study.

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INTRODUCTION

Since 1981 the University of Calgary has offered a graduate level program leading to a Diploma in Fine Arts in the Kodály Concept of Music Education. The purpose of the program is to instruct music teachers, music supervisors, and others, in the philosophy and method of music education which evolved in Hungary during the mid-twentieth century under the influence of Zoltan Kodály.

The Kodály method is a sequential, child-centered approach to teaching music; its aim is to enable children to become musically active and musically literate adults. The method is based upon the following philosophical principals:

- 1) Music education, to be most effective, should begin as early in a child's life as is possible.
- 2) Any person who is capable of linguistic literacy is also capable of musical literacy.
- 3) Singing is the best foundation for musicianship.
- 4) The folk music of any particular culture constitutes a musical "mother-tongue" for the members of that lingual/cultural group and should therefore be the vehicle for all early instruction in music.
- 5) Only the best music, both folk and composed, is suitable for use in instruction.
- 6) Music should be a core subject, at the heart of the curriculum. (Kodály, 1974)

The primary tools of the method are tonic solfa, the Chevé rhythm

syllables, and the Curwen hand signs. Singing games and dances are used in the lower grades to engage children in experiential encounters with music. Through directed listening activities, performance, and exercises in composition and improvisation, the child is led to an intimate understanding of musical processes and a first hand knowledge of great musical works. (Choksy, 1988)

The Kodály Summer Program at the University of Calgary is the oldest extant program of its kind in Canada. It is the model for similar programs at other Canadian universities notably the Kodály program at Wilfrid Laurier University. The program consists of courses in pedagogy, musicianship, folk music, choir, and conducting. Students participate in three intense sessions, of three week duration each, which are held over three consecutive summers.

The efficacy of the Program in changing teacher behaviors was investigated by Jeanette Panagapka in her master's thesis (Panagapka, 1986). Ninety of the one hundred and forty-three participants enrolled in the 1985 summer session of the program completed a ninety-seven item questionnaire regarding their prior academic preparation, the context and circumstances of their teaching practice, and the nature of their teaching behaviors. In addition ten teachers maintained journals in which they reported the frequency with which they used specific teaching behaviors over a fifteen week period. Several subjects who had indicated that they would keep journals but failed to do so were interviewed.

The effectiveness of the program in changing teaching behaviors was

determined by comparing the frequency of the behaviors reported by the participants with a desired level of frequency which was established by Panagapka in collaboration with her academic advisor. She concluded that the program was effective as a means of staff development and suggested several modifications to increase its effectiveness.

To date no one has addressed the question of whether or not the changes in teaching behavior effected by the program persist. Kodály pedagogues ought to be interested in the differences that exist between the method as a theoretical construct and the method in practice. Differences that exist between theory and practice undermine both. To the extent that such differences do exist their underlying causes should be identified and, if possible, rectified.

This study attempts to determine if the changes in teaching behavior evident in the teaching practices of the participants in the Kodály Summer Program in 1985 persist in 1995. The study focused on the participants of the 1985 session because they are the only group of participants for whom relevant data is available and of whom the question can be asked with the expectation that a detailed, meaningful answer could be realised.

Statement of the Problem.

How have the teaching behaviors of the participants in the 1985 session of the Kodály Summer Program at the University of Calgary changed during the past decade?

Purpose of the Study.

The purpose of the study is to establish the current teaching behaviors of the graduates of the Kodály Summer Program who participated in the 1985 summer session. Through a comparison of the results of this study with the results of Jeanette Panagapka's 1985 study, a profile of the changes in teaching behaviors of the participants in that study will emerge. The profile that emerges is necessary if one is to address questions about the continuing effects of the Kodály Summer Program and about the nature of the Kodály method in practice.

To this end the following research questions were developed:

- 1) What teaching approaches do graduates of the Kodály Summer Program who participated in the 1985 summer session currently employ? What are their current teaching behaviors?
- 2) How do these teaching behaviors differ from those which were reported in the summer of 1985?
- 3) Why have these changes occurred?
- 4) What is the context within which the teaching occurs?
- 5) What modifications in the summer program would graduates of the program recommend in order to increase its relevance and effectiveness?

Limitations of the Study

The limitations of the study are a function of the methodology. Panagapka's study could not discriminate between those subjects who would or would not successfully complete the program. The subjects of the present study were located through information provided by the Alumni Association of the University of Calgary. All of these subjects successfully completed the summer program; the whereabouts of those participants in the 1985 program who, for whatever reason did not complete the program, is not known. A comparison between the two sets of data must be somewhat tentative.

This study does not claim to be definitive; it does not assert that the changes evidenced in the teaching behaviors of the 1985 participants would necessarily be found in similar populations. It claims only to be a first attempt at determining what kinds of changes one might expect to find in similar populations.

Assumptions

The basic assumptions of the study are:

- 1) That the Kodály method is an effective and efficient method of music education in schools when properly implemented.
- 2) That a descriptive profile of a music program is meaningful -- i.e. that teachers know and can describe what occurs in their classrooms.
- 3) That experienced teachers (i.e. teachers with more than

seven years teaching experience) develop organisational and teaching strategies that are efficacious in their particular teaching situations.

Significance of the Study

The study will provide a description of the current teaching behaviors of teachers who participated in the Kodály Summer Program during the 1985 summer session and who subsequently graduated from the Program. No information on this topic is currently available.

The information is of interest to several different audiences. Teachers have a need to know what other practitioners in their field do; there are only limited opportunities available to them to acquire this information. The study provides both a description of the teaching behaviors of experienced teachers and the thoughts of those teachers on the changes in their pedagogical practice over the past ten years. Teachers may elect to alter their own behaviors, adopting or rejecting specific teaching strategies, on the basis of their colleagues' experiences and comments. Novice teachers in particular should be interested in the pedagogical practice of experienced teachers.

Educational theorists are becoming increasingly interested in both the problems of staff development and the longitudinal changes that occur in teachers' behaviors as their careers evolve. Data from the present study is consistent with the general models of teachers'

career life cycle proposed by Fessler, Steffy, and others. (To be discussed in the review of the literature.)

Finally the advocates of the Kodály method need to know how the method is practised in the classroom. Just as practice, to be both successful and amenable to informed change, must be based on an explicit educational theory, theory has to successfully account for practice. Though the philosophical principles of the Kodály method are immutable, the method itself is not static. In order to successfully adapt to educational circumstances, which are constantly changing, practitioners of the Kodály method must understand both the method's strengths and its weaknesses.

REVIEW OF THE LITERATURE

The purpose of the study is to determine how the teaching behaviors of a group of teachers who were trained in the Kodály method of music education have changed over the past decade. The study employs a post hoc longitudinal design. Both the purpose of the study and its design determine what is relevant in the literature.

Several searches of the ERIC data base employing the descriptors "teachers", "teaching", "longitudinal", "change", and "music" used in various combinations were conducted. Articles identified by the ERIC system which addressed the issue of the utility of research findings to music education (Colwell, 1990) or provided a summary of the current knowledge about the physical development of young children (Fox, 1991) provided little information which was of relevance to the present study.

ERIC identified several articles which addressed the issue of method in research in music education. Daniel Thomas (1992) reported on the frequency with which specific statistical procedures were used in the *Journal of Research in Music Education* from 1987 to 1991. Thomas observed that there was a dearth of qualitative studies and a lack of longitudinal studies reported in the *JRME* in that period. Thomas's observations were consistent with those made about the then-current status of research in music education by Marilyn Zimmerman (1984) eight years earlier.

Longitudinal studies in music education are relatively rare. Those

studies that do exist focus for the most part on changes in students' development, behavior, or acquisition of skill. Flohr (1984) reported on a longitudinal study of children's improvisational skills; Scott (1992) reported on the attention and perseverance behaviors of preschool children enrolled in Suzuki violin lessons. Gordon (1991) reported the results of a longitudinal study undertaken to determine the predictive value of the Instrumental Timbre Preference Test. Lyle Davidson and Larry Scripp jointly authored two papers which addressed the topics of musical development in gifted children and the impact of musical reading skills on the development of conservatory students. (Davidson and Scripp, 1994; Scripp and Davidson, 1994)

In his master's thesis Beatty (1989) compared the relative efficacy of the Kodály method and "traditional" methods in two kindergarten classrooms. In the only article located through the ERIC search which addressed changes that occurred in music teachers, Gee (1990) reported on the improvement in the teaching strategies utilised in music classrooms which was demonstrated by elementary education students through the use of audio/visual equipment. Both studies were conducted over a single school year which is generally considered a relatively long period of time.

The researcher was unable to locate any longitudinal studies of changes in the teaching behaviors of experienced music teachers per se through the ERIC data base. Several longitudinal studies of the changes in the teaching behaviors and attitudes of beginning teachers, longitudinal case studies of changes in teaching, and a study

of longitudinal changes in the language employed by a group of veteran teachers were identified.

Carter and Hacker (1987) studied the longitudinal changes that occur in the classroom behaviors of student teachers of social studies; Cunliffe (1994) studied two beginning science teachers. Marso and Pigge (1991) identified factors associated with changes in teacher's attitude between their teacher training and the end of their first year of teaching. In a similar study Walker and Richardson (1993) reported on the changes in the self-perceived efficacy of teachers that occurred between the final year of their teacher training and the end of their first year of teaching. Zeichmer and Tabachnick (1985) identified changes in the social strategies and instructional control in the socialisation of beginning teachers.

Evans-Brouchard et al. (1992) identified changes that occurred in a single grade three teacher's use of language over a single school year. Hunsacker and Johnston (1992) reported the results of a collaborative study of the changes in the teaching behaviors of an experienced teacher who was enrolled in a master's program. Peterman (1991) reported on her own emerging constructivist beliefs about teaching and learning. In a follow-up study to an investigation of the changes that occurred in the teaching behaviors of a single first year teacher, Bullough and Baughman (1993) examined the changes that had occurred in the teaching behaviors of the same teacher after five years.

Brekelmans, Holvast and Tartwijk (1992) reported on the changes

that occur in the use of language through the career of Dutch teachers.

Though there is an increasing number of studies in the changes that occur in teachers' behaviors over extended periods of time, the relevance of these studies to the present study is questionable. The studies that do exist focus on beginning teachers and teachers of subjects other than music.

In her study of the Kodály Summer Program, Panagapka (1986) viewed the program as a model of staff development. Staff development is generally thought of as a systematic approach to improve the efficacy of the teaching behaviors of the teachers within a given school system. It is most often undertaken by a system to effect the teachers within its corporate structure. Given that the development of skills which occurred in the teaching behaviors of the teachers in this study occurred outside of the direct sphere of influence of any single corporate body, and given that there appears to be no systematic attempt to change behaviors, other than the teachers' own internal drive to improve their teaching skills, the relevance of the literature on staff development to the present study seemed questionable. The purpose of the present study is not to provide evidence in support of any particular theory or model of staff development. Nonetheless, the researcher felt it prudent to review the literature on staff development if only to understand the intellectual context of Panagapka's study.

Surveys of current theory and practice in the area of staff

development include those of Holly and McLoughlin (1989), Joyce and Showers (1988), Lieberman and Miller (1991), Lomax (1990), and Wideen and Andrews (1987).

Griffin (1983) reported that there were few conceptually sound and methodologically rigorous research studies related to staff development. He concludes his paper by proposing a list of eight "indicators" that are appropriate for consideration in the implementation of a staff development program.

Day (1985) concurred with Griffin's assessment of the status of research in staff development. He observed that "There is little documented evidence of perceived long-term change that has occurred in individuals as a result of research or consultancy activities." Day addressed the problems of determining the ways in which teachers learn, the reasons their behaviors change, and the role of the researcher in effecting these changes. He hypothesized that a significant proportion of the learning associated with any change in practice takes place in the context of its use in the classroom.

Schaffer, Stringfield, and Devlin-Sherer (1990) reported on the effects of participation in a workshop on Stallings' Effective Use of Time Program two years after training. They indicated that, despite a highly significant pre to post-test EUOT effect, this gain was not maintained two years after the workshop. They suggested that in the absence of long-term support teacher's behavior patterns revert to school and system level norms. Schaffer et al. were able to

identify only three studies which investigated the extended impact of teachers' inservice training prior to 1990.

Donovan, Sousa, and Walberg (1992) reported on a four year study undertaken to evaluate the effect of Madeline Hunter's approach to teaching. They report that, despite gains in the participating teachers' effectiveness, confounding variables in the research design precluded the possibility of attributing these gains solely to the use of Hunter's approach.

Guskey and Sparks (1991) present a model that illustrates the relationship between staff development and student outcomes. They note that although a number of studies have identified factors contributing to changes in teachers' behaviors, relatively few studies have determined whether these changes lead to improvements in learning outcomes. Guskey and Sparks also observe that, while known to be influential, contextual factors are generally ignored in program evaluations and in research on effective staff development.

Elsewhere, Guskey (1989) proposed a model of the process of teacher change. He theorised that, in order to be successful, staff development programs must be approached incrementally, that teachers must receive regular feedback on the progress of their students, and that there should be provision made for continual support and follow-up after initial training.

If Guskey's theory is correct, the long term efficacy of the Kodály Summer Program might be in doubt, particularly amongst those

teachers employed in school districts where there is little or no opportunity for teachers to interact and exchange ideas about the method, and amongst those teachers who have not availed themselves of opportunities to continue to study the method. It should be noted that Guskey's theory is consistent with the research findings of others working in this area.

There is a growing body of literature devoted to the changes that occur over time in teachers' behaviors, skills, attitudes, concepts of self-worth, and careers generally.

Lidstone and Hollingsworth (1992) presented a three dimensional "Model of Complexity Reduction" to account for changes in the teaching behavior of novice teachers. The three dimensions of the model are: 1) the role of prior beliefs in learning to teach; 2) three areas of cognitive attention (management/organisation, subject/pedagogy, and students' learning from academic tasks); and 3) three levels of cognitive understanding (rote, routine, and comprehension).

Steffy (1989) proposed a five stage model of teachers' career paths. The stages are labelled anticipatory, expert/master, renewal, withdrawal and exit. In the anticipatory stage teachers are characterised by idealism, boundless energy, openness to new ideas, and orientation to growth. Expert/master teachers are characterised by control in the classroom, self-actualisation through their jobs, and "with-it-ness" (defined by Steffy as the ability to scan the classroom and know when something is out of order); he or she continues to

evolve. The withdrawal stage is divided into three sub-stages: initial withdrawal, persistent withdrawal, and deep withdrawal. In the initial withdrawal stage the teacher is adequate, quiet, a follower, and remains responsive to encouragement. In the persistent withdrawal stage the teacher is critical of the system, the board, the administration, the parents, the community, and the students; he or she is unresponsive to encouragement and may exhibit psycho-social problems. In deep withdrawal the teacher is visibly incompetent, defensive and "difficult." In the renewal stage the teacher demonstrates a shift in commitment, accompanied by nostalgia and the need for recognition; he or she is often judgmental. In Steffy's model the teacher, though logically and necessarily passing through the first and last stages, does not necessarily pass through all of the stages. The teacher may move between the second, third, and fourth stages several times through his or her career and may avoid several of the stages altogether. Moreover the teacher's career is constrained by several external factors including the structure of the school system itself, the conditions under which the teacher works, and administrative decisions.

After interviewing twenty-seven subjects Williams (1986) proposed a five stage model of teachers' careers. The stages are labelled survival, consolidation, expansion, disillusionment and career stance. The final stage is characterised by one of two different positions --- either a holding pattern or a lifelong learning pattern. This model is, in its first stages, hierarchical and invariant but following the disillusionment stage the model becomes "fluid" and and the teacher may move back and forth between the holding pattern and the

lifelong learning pattern as a function of changes in the teacher's situation. Williams also provides a summary of adult psychology. She notes that in the general view of the practitioners of that discipline, adults "have an innate tendency to grow", and that such growth is the result of the interaction between the individual's internal schema and his or her experience and environment. Williams states that though adult's growth processes can be arrested they may be restarted through appropriate intervention, and that though adults grow and develop on different levels and at different rates there are some similarities in the growth and development of adults.

Fessler and Christensen (1992) provide a detailed model of teachers' career life cycle. The work of Fuller (1969), Fuller and Brown (1975), Hall, Wallace, and Dossett (1973), Hall and Loucks (1978), Unruh and Turner (1970), Gregorc (1973), Katz (1972), Ryan, Flora, Burden, Newman, and Peterson (1979), Hange (1982), Invarson and Greenway (1981), Newman, Burden, and Applegate (1980), and Feinman and Floden (1980) is recognised as influencing Fessler's model. The models of teacher career development put forward by Vonk (1989) and Huberman (1989) are discussed in some detail. Vonk's model has seven stages: the preprofessional stage, the threshold phase, the phase of growing into the profession, the first professional phase, the phase of reorientation to oneself and the profession, the second professional phase, and the phase of running down. Huberman's model has a common career entry starting point which leads via the stage of stabilisation to alternative paths through the teacher's career. The subsequent stages of the model are

labelled experimentation/diversification, stock-taking/interrogations, serenity, conservatism, and disengagement.

The model that Fessler et al. puts forward has eight stages: preservice, induction, competency building, enthusiasm and growing, career frustration, career wind-down, and career exit. The authors recognise the influence of external factors from both the teacher's personal environment and organisational environment upon the teacher's career. Rather than proposing a linear progression from one step of the model to the next, the model presents the view that environmental influences create a dynamic ebb and flow through its various stages.

The models of change in teachers' careers generally propose a series of stages that are initially hierarchical and invariant but which become less certain as they attempt to describe the changes that occur in the middle and latter portions of a teacher's career. While the models that have been put forward are interesting in and of themselves, they are too general to provide any insight into how the teaching behaviors of the practitioners of the Kodály method have changed. The models provide a range for the possible changes that may occur in the teaching behaviors of any teacher but are not sufficiently detailed to enable one to predict the nature of the changes specifically. In order to use the models to anticipate how teachers' behaviors might change over a given span of time, the personal and professional circumstances of the teacher as well as the status of the teacher's career at the beginning of the time period in question must be known.

The literature on the changes that occur in teachers' careers is itself nested in a broader literature on adult development, adult psychology, adult learning, human life-span, and changes in the nature of occupations. Though this literature is progressively less relevant to the present study, it does provide the intellectual context within which the study should be understood. And though the literature is too vast to be reviewed in detail, two articles struck the researcher as particularly relevant to the circumstances in which teachers work. Spenner (1988) reported on an investigation of "several ways in which select aspects of adult development may be nested in larger structures of occupations, work, and recent historical changes in such." Spenner observes that "On balance, we are in jobs that are more demanding in their substantive complexity --- particularly later in our work careers --- but in jobs that appear to afford less autonomy to meet more complicated role demands."

Kennedy (1990) provides an overview of past and current theories on the stages of development, intellectual and moral development, social norms, role transitions and education implications. In particular Kennedy notes Shaie's research that shows that "intellectual competence(s) continues to increase through most of adulthood."

To summarise: few longitudinal studies in the area of music education have been undertaken. Those studies that do exist focus primarily on the changes over time in the behavior and skills of students and not on changes in teachers' behaviors. Though the increasingly significant body of research in the related areas of staff

development and teachers' career cycles provides the intellectual context for the present study, current models of teacher change are not sufficiently precise to predict how the teaching behaviors of a group of teachers trained in the Kodály method may have changed over a ten year period.

METHODOLOGY

Data for this study was generated in two ways. First, a questionnaire based on the questionnaire developed by Jeanette Panagapka and used by her to provide data in support of her master's thesis was mailed to a sample of the participants in the 1985 session of the Kodály Summer Program. Second, a series of interviews was conducted with a sample of the participants to determine how their teaching behaviors have changed. The first part of the study produced quantitative data which was subjected to statistical analysis. The second part produced qualitative data which was subjected to content analysis. The two parts of the study are viewed as complementary; the data obtained through the interviews corroborates and illuminates the data obtained through the questionnaires.

The Questionnaire

As indicated above the questionnaire used in this study is based on the questionnaire designed by Jeanette Panagapka and used by her in her study of the efficacy of the Kodály Summer Program as a means of staff development. (Panagapka 1986) Panagapka's original questionnaire consisted of ninety-seven items; fifteen items, most of which addressed issues of the respondents' training and experience prior to enrolling in the Summer Program and which, therefore, would not subsequently change, were deleted in the questionnaire used in this study. These items were deleted primarily to shorten the questionnaire in order to increase the likelihood of participant's

involvement in the study. (The questionnaire is contained in Appendix A of this thesis.)

The first fifteen items of the questionnaire address the current professional status of the respondents. The subjects were asked about their current academic standing, the subject areas they had formally studied, the grade levels and subjects which they teach, the percentage of their teaching time devoted to teaching music, the size of the community within which they teach, the official policies in regards to music education of the school boards for whom they teach, and the knowledge of their administrators of the Kodály method.

Directions contained in the questionnaire indicated that the remaining sixty-seven items of the questionnaire were to be completed by only those participants who taught vocally based music programs from kindergarten to and including grade six. (There were a large number of respondents who were excluded from completing the last sixty-seven items because their current professional positions --- as university professors, program coordinators, administrators, or high school teachers --- did not require them to teach K to 6 music programs). Each item was accompanied by a six point Likert-type scale. Respondents were directed to circle the appropriate number to indicate the frequency of activities in their music programs. The numbers of the scale and their corresponding frequency are: 1 - never, 2 - once a year, 3 - once a term, 4 - once a month, 5 - once a week, and 6 - every lesson. The subjects were asked about the repertoire used for singing, the processes used for teaching new songs, the use of the keyboard in the classroom, the

frequency with which the children participated in part singing, reading, writing, movement, and listening activities. They were also asked about the planning that they did on a yearly and daily basis.

The wording used by Panagapka in her questionnaire was not changed. The format of the questionnaire was changed as little as possible.

After receiving authorisation from the Ethics Review Committee of the University of Calgary, Darlene Field, Director of the Alumni Association of the University of Calgary, provided the researcher with a list of eighty-three names and the current addresses of alumni of the University who had participated in the 1985 Kodály Summer Program. (It should be noted that the list provided by Ms. Field is fifty-four names shorter than the list of 130 names provided to the researcher by Sharyn Favreau who was the Administrative Assistant in the Summer Program in 1985). A letter outlining the purpose and method of the present study and requesting their participation in the study was forwarded to each of the individuals on the list provided by Ms. Field in the fall of 1995.

Forty-four individuals responded to these requests. Thirty respondents indicated that they would complete the questionnaire; fifteen of the thirty respondents indicated that they would be willing to be interviewed. The respondents ranged in age from their mid-thirties to their mid-sixties, and were of both genders.

Geographically, every area of Canada was represented by the respondents --- the Maritimes, Quebec, Ontario, the Prairie

provinces, British Columbia, and the Northwest Territories.

The questionnaires, with an accompanying consent form, were sent by mail to the subjects and were returned to the researcher by the middle of February, 1996. All of the respondents who indicated that they would complete the questionnaire did so. A series of telephone interviews conducted after the questionnaires had been completed determined that ten of the thirty respondents could not recall having participated in the original study in 1985. The data from these participants were withheld from consideration and do not contribute to the study.

Two different processes were utilized to analyse the data; data were analysed using the MINITAB statistical software package. All of the data were subjected to the chi-square goodness of fit test. For this test to be valid some amalgamation of the data was necessary. For example data which were reported for the questionnaire items which used a six-point Likert style scale (ie. items #16 to #47, #49 to #55, and #60 to #73) and which would have been analysed in a 2x6 contingency table if the sample size was sufficiently large were grouped into successively smaller contingency tables (2x5, 2x4, 2x3, and 2x2 tables) until all of the necessary conditions for the valid use of the test were established. When the amalgamated categories of the questionnaire consisted of two groups, the exact binomial test was used. The majority of the items used the exact binomial test.

The analysis reported in the statistical appendix includes only the

raw data and the results computed for the amalgamated categories.

The Interviews

Fifteen interviews were conducted between the end of November 1995, and mid-January 1996. Thirteen of the interviews were conducted over the phone; the last two were conducted in person. Although the subjects had been advised that the interviews would last about forty-five minutes, the interviews varied in length from about twenty-five minutes to about an hour and forty-five minutes. All of the interviews were semi-structured; the researcher had developed a series of fifteen questions which provided thematic unity to the interviews. The researcher asked each of the interview questions in turn and allowed the subjects to respond as briefly or as lengthily as they saw fit. The researcher also pursued emergent themes in the subjects' responses, given the time restraints agreed to before the interviews began.

The fifteen predetermined questions of the interviews were:

- 1) Would you please describe the circumstances in which you teach.
- 2) Does the board for whom you teach have an official policy advocating a specific method of teaching music? If so what is that policy?
- 3) Would you please describe how the board policy on music education impacts the implementation of your music program.
- 4) Are you a member of any professional organisation? If so, which? Do you subscribe to any music education journals? If so,

which?

- 5) Would you please describe a typical music lesson that you might teach.
- 6) What do you consider to be the essential elements to be included in your lesson?
- 7) Which aspects of the Kodály method were you familiar with before you enrolled in the Kodály Summer Program?
- 8) Which of the teaching behaviors that you were taught in the Kodály Summer Program do you not use? Why?
- 9) Would you please describe how your teaching behaviors have changed over the last ten years.
- 10) Would you please comment on the reasons your teaching behaviors have changed.
- 11) Would you please comment on the effect that the Kodály Summer Program had on your teaching behaviors.
- 12) What changes would you make in the Kodály Summer Program if you had the opportunity?
- 13) If you had the opportunity to return to the Kodály Summer Program as an observer which of the courses would you be most interested in attending?
- 14) Would you please discuss your personal philosophy of music education.
- 15) Do you see yourself as a committed practitioner of the Kodály Method?

The questions had been piloted as part of an assignment in a course on Naturalistic Research Methods in Education (EDPA 609) in the spring of 1995. Four subjects recommended by Anne Breault, past

president Alberta Kodály Association, were interviewed to determine the effectiveness of the questions in generating data for the study. The questions were found to be effective in generating data; however, on the basis of the pilot study, one question (question eight) was known to be of limited utility.

All of the phone interviews were conducted at a time which had been agreed to by the subjects and the researcher in a preliminary phone call. In most cases a single phone call was sufficient to make arrangements for the time of the interview. Several interviews had to be rescheduled because of the inability of the subjects to participate in the interviews at the time agreed to.

All of the phone interviews were recorded on an answering machine which had recording capabilities. The data from the third interview was lost due to problems with the recording equipment. Though field notes were taken by the researcher at the time of the interviews, these notes were not of sufficient clarity to allow the researcher to reconstruct the interviews. The data for this interview is considered lost by the researcher and does not play a part in the study.

One of the two interviews which were conducted in person took place in the school library of the interview subject. The other took place in the subject's home. These interview were recorded on a small cassette tape recorder.

With the exception of the last two subjects none of the interview

subjects were known to the researcher prior to the interviews. The last two subjects both teach in the same school district as does the researcher; though these subjects have been professional colleagues of the researcher for the past seven years, there was no discussion of the interview questions prior to these interviews.

The taped interviews were transcribed between February and June of 1996. After being transcribed the content of the interviews was analysed using the procedures outlined in Bogden and Biklen (1992).

FINDINGS FROM THE QUESTIONNAIRE

All of the data from the questionnaires were initially subjected to the chi-square goodness of fit test. Starting from a 2x6 contingency table for each item, successively smaller contingency tables (ie. 2x5, 2x4, 2x3, and 2x2 tables) were constructed until all of the technical requirements for the use of the goodness of fit test were met. When these requirements could not be met the data was subjected to the exact binomial test. Only seven of the eighty-two items could be analysed using the chi-square goodness of fit test, and only one of these items demonstrated statistically significant change.

Statistically significant change was demonstrated for ten of the eighty-two items in the questionnaire. Five of these items deal with issues relevant to the context and circumstances in which the respondents teach and five deal with the teaching behaviors themselves. The five items which deal with issues of context and circumstance represent thirty-three and a third percent of the total number of such issues, while the five items which deal with teaching behaviors represent only seven and a half percent of the total number of teaching behaviors. This data is summarized in table one below.

Table 1: Frequency of questionnaire items demonstrating statistically significant change between 1985 and 1995.

	statistically significant change	statistically non-significant change
context/ circumstances	5 (33.3%)	10 (66.7%)
teaching behaviors	5 (7.5%)	62 (92.5%)

Only those context/circumstance issues and teaching behaviors which demonstrated statistically significant change are examined in this chapter. Data on issues and behaviors which are not statistically significant are available from the researcher.

Statistically significant change was demonstrated with respect to questionnaire item number one (highest degree attained to date). Examination of the raw data suggests that the respondents to the questionnaire in 1995 had, as a group, achieved higher academic standing than their counterparts in 1985. Data for questionnaire item one is presented in table two below.

Table 2: Questionnaire item #1: Highest degree to date.

	Category 1	Category 2
1995	8	10
1985	11	78

Exact Binomial Test

p-value = 0.0015017

NB. Category 1 includes the responses "MA/MEd/MSc", "MMus/MFA", "PhD/EdD" and "Other (Specify)"; category 2 includes the responses "no degree" and "BA/BEd/BSc";

Statistically significant change was demonstrated for questionnaire item 2.01A (present position: classroom teacher). Examination of the raw data suggests that a significantly smaller proportion of the respondents were classroom teachers in 1995 than in 1985. Data for questionnaire item 2.01A is presented in table three below.

Table 3: Questionnaire item #2A - 2.01: Present position: classroom teacher

	Yes	No
1995	6	14
1985	33	57

Exact Binomial Test

p-value = 0.0337058

Questionnaire item number seven (minutes of instruction per week, grade four and above) also demonstrated a statistically significant change over the ten year period of the study. Examination of the raw data suggests an increase in instructional time at the grade four level and above for the respondents in 1995. Data for questionnaire item seven is presented in table four below.

Table 4: Questionnaire item #7: Minutes of instruction per week
(Grade 4 and above)

	Category 1	Category 2
1995	4	13
1985	43	34

Exact Binomial Test

p-value = 0.0142092

NB. Category 1 includes the responses 30 minutes and 60 minutes; category 2 includes the responses 90 minutes and 120 minutes.

Given that most, but not all, of the respondents to the questionnaire were still actively teaching, it is not too surprising that questionnaire item number 8 (number of years in present school) manifested statistically significant change over the duration of the study. Examination of the raw data suggests that significantly more of the respondents in 1995 reported teaching in the same school for six to ten or for more than ten years than did the respondents in 1985. Data for questionnaire item eight is presented in table five below.

Table 5: Questionnaire item #8: Number of years teaching in present school.

	Category 1	Category 2
1995	7	12
1985	71	19

Exact Binomial Test

p-value = 0.0001745

NB. Category 1 includes the response one to five years; category 2 includes the responses six to ten years, and more than ten years.

Given the consistency of the teaching behaviors demonstrated by analysis of the final sixty-seven items of the questionnaire, it is perhaps surprising that, with respect to item number ten (Do you presently teach from a Kodály based curriculum?), a significantly larger proportion of the respondents indicated that they do not teach from such a curriculum in 1995 than did in 1985. Data for questionnaire item eight is presented in table six below.

Table 6: Questionnaire item #10: Do you presently teach from a Kodály based curriculum?

	Yes	No
1995	14	6
1985	80	9

Exact Binomial Test

p-value = 0.0237251

The five remaining questionnaire items which demonstrate statistically significant change all deal with issues of teaching behaviors. The responses to the majority of the remaining questionnaire items required the respondents to circle a single number on a six point Likert-style scale. Respondents were directed to circle the appropriate number which corresponded to the frequency with which the specified activities were used in their music programs. One indicated the activity was never used; two indicated the activity was used once a year; three indicated the activity was used once a term; four indicated the activity was used once a month; five indicated the activity was used once a week; and six indicated the activity was used in every lesson. All of the subsequent items to be discussed in this chapter utilised this metric unless otherwise specified.

Statistically significant change was demonstrated for item number forty-two (children write or construct notation using felt staves or flannel boards or similar devices). Examination of the raw data suggests that the respondents to the questionnaire in 1995 use these devices less frequently than did the respondents in 1985. Data for questionnaire item forty-two is presented in table seven below.

Table 7: Questionnaire item #42: Children write or construct notation using felt staves or flannel board or similar devices.

	Category 1	Category 2
1995	1	16
1985	38	50

Exact Binomial Test

p-value = 0.0031051

NB. Category 1 includes the responses 5 and 6; category 2 includes the responses 1, 2, 3, and 4.

Examination of the raw data for questionnaire item number forty-four (children notate each new rhythmic figure or melodic turn), which demonstrated statistically significant change, suggests that more of the respondents in 1995 use this technique at the desired level of frequency than did the respondents in 1985. Data for questionnaire item forty-four is presented in table eight below.

Table 8: Questionnaire item #44: Children notate each new rhythmic figure or melodic turn.

Row	Observed	Expected	Residual
1	7	5.2	1.8
2	9	5.6	3.4
3	1	6.2	-5.2

Row	Chi-Square	D.F.	P-value
1	7.04865	2	0.0294716

While analysis of the responses suggests no statistically significant change in the frequency with which children perform games and dances in the primary and elementary grades, there is a statistically significant change in the use of developmental sequence for these skills (item number forty-eight). Examination of the raw data for this item (These [ie. games and dances] are taught in a specific developmental sequence) suggests that a significantly smaller proportion of respondents employed such a sequence in 1995 than did in 1985. Data for questionnaire item forty-eight is presented in table nine below.

Table 9: Questionnaire item #48: Games and dances are taught in a specific developmental sequence.

	Yes	No
1995	9	8
1985	58	17

Exact Binomial Test

p-value = 0.0461397

Statistically significant change was found with respect to item number fifty-four (children sing themes from art music to solfa before hearing the selection on recording). Examination of the raw data suggests that the change in the frequency of this teaching practice from 1985 to 1995 has been toward the desired level of frequency established in the Panagapka study. Data for questionnaire item fifty-four is presented in table ten below.

Table #10: Questionnaire item #54: Children sing themes from art music to solfa before hearing the selection on recording.

	Category 1	Category 2
1995	3	13
1985	44	39

Exact Binomial Test

p-value = 0.0110218

NB. Category 1 includes the response 1; category 2 includes the responses 2, 3, 4, 5, and 6.

With respect to item number fifty-eight (Instrumental classification/recognition in taught by seeing pictures of the instruments), which is the final questionnaire item to exhibit statistically significant change over the period of the study, examination of the raw data suggests that a larger proportion of respondents employs this teaching teaching practise in 1995 than did in 1985. Data for questionnaire item fifty-eight is presented in table eleven below.

Table 11: Questionnaire item #58: Instrumental classification/recognition is taught by seeing pictures of the instruments.

	Yes	No
1995	15	1
1985	58	26

Exact Binomial Test

p-value = 0.0436275

FINDINGS FROM THE INTERVIEWS

The interviews conducted as part of this study were semi-structured. Part of the interviews consisted of the formal, preestablished questions that the researcher had developed in consultation with his academic advisor and which were put to the subjects in invariant order and with consistent wording. The interviews also addressed emergent issues which were raised by either the subjects or the researcher and which appeared naturally as a function of the dialogue between both. Analysis of the interviews follows this pattern; that is, the first part of the analysis focuses on the subjects' response to the structured portions of the interviews while the second part addresses emergent issues.

Part one: Responses to preestablished questions.

1) Circumstances/Context: Would you please describe the circumstances and context in which you teach?

Amanda is a retired teacher. From 1974 to 1989, the year of her retirement, she taught in a small school in a large urban school district in western Canada. Her primary duties were to teach music from kindergarten to grade six and French to grades four, five and six. She was also the homeroom teacher to one class to which she taught the core program; during the interview she did not state at what grade level her homeroom assignment was. Though Amanda's teaching career preceded her term with the school system from which she retired, it was not clear where her previous place of

employment had been, nor was it clear how long she had taught.

Blaire teaches for a large urban school district in central Canada. She is a grade eight classroom teacher and teaches English, math and science. She also teaches a brass and woodwind program to grade seven and eight students. Blaire has taught in the school in which she presently teaches for three years; she began teaching in 1985.

Chris has taught for sixteen or seventeen years in a large rural school in central Canada. Over fifty percent of the children in the school are Mennonite. English, which is the language of instruction in the school, is a second language for these children; their primary language is a German-English dialect. Chris teaches music from grades K to eight. At grade six those students who do not opt to take part in a string program, which is taught by another teacher, continue to study recorder with Chris.

Daphne teaches privately in her own home in a large city in western Canada. Her students range in age from three years of age to grade three (about eight or nine years of age). She teaches in small groups of about nine students; she has six classes which she sees once a week for forty-five minutes. Daphne estimates that she has between fifty and sixty-five students in total. In addition to teaching Kodály classes, Daphne teaches Suzuki piano lessons to about fifteen students. Daphne is not affiliated with any outside institutions or organizations except for the Suzuki Piano Association of Southern Alberta which has eight members. Prior to teaching privately, which she has done for the past ten years, Daphne taught night school

physics and tutored students privately at home.

Elsa is a grade one classroom teacher in a small independent Christian school which is located in a large urban centre in western Canada. Her duties, apart from her responsibilities to her own classroom, include a grade two classroom which she sees once a week, and an extra-curricular primary choir. Prior to taking her current position Elsa had taught in the public school system for four years.

Fiona teaches for a large urban school district in eastern Canada. She spends eighty-five percent of her teaching time at a primary to grade nine school where she teaches music to the primary to grade six classes twice a week for half an hour, and junior high choir twice a week for forty-five minutes. The remaining fifteen percent of her teaching time is spent as an accompanist to an elementary girls honour choir which is located at the Fine Arts Department of her school district. Prior to enrolling in the Kodály Summer Program Fiona had taught for one year in Newfoundland; it is not clear from the interview how long she has been in her present position.

Gillian teaches in a large urban school district in central Canada. She teaches French as a second language and one class of grade seven band. English is not Gillian's first language.

Heather teaches in a small rural community in central Canada. She is a grade seven-eight home room teacher and she teaches grade five-six vocal music and a grade seven and eight band class. She has

taught music for twenty-seven of the thirty-three years of her teaching career.

Ian teaches music in a large rural school district in western Canada. His responsibilities include all of the music classes in his grade two to six school. Each class receives one hundred minutes of music instruction per week with the exception of the grade twos who receive fifty minutes per week. Ian's school is unique in that it has the only Russian bilingual program in North America. Despite the large numbers of Russian speaking children, English is the language of instruction in the music class. Ian has taught in the same school for the past twenty-five years and began his career, after studying physical education and special education, as a grade six classroom teacher.

Jane teaches in a large elementary school in an affluent community in central Canada. She teaches music from kindergarten to grade six, and is one of four teachers on staff who teaches at least some music. Jane teaches music to three kindergarten classes, one grade one, a one-two split, one grade two, a grade three, a three-four split, four grade five classes, and four grade six classes. There are additionally four choirs in the school. Jane had taught for five years before enrolling in the Kodály Summer Program in 1983. She began her teaching career in eastern Canada, and had taught at the secondary level before moving to her present position.

Kathy teaches in a middle school in a small community in western Canada. Though the community in which the school is located is

fairly small, the school itself serves a relatively large population base; there are close to six hundred grade five and six students in the school. Kathy teaches music to five classes of each grade. Kathy had not yet graduated from university before enrolling in the Kodály Summer Program; her teaching career began between the second and third years of the program. Though Kathy's university training occurred in central Canada, her teaching career has been spent in the one school she is presently teaching in in western Canada.

Lisa teaches in a rural school in western Canada. Though the district itself is rural, it is in close proximity to a large urban community. Lisa's school has approximately four hundred and fifty students in E.C.S. to grade six. Lisa graduated from a large American university in 1967 before she began her teaching career. For a number of years Lisa played trombone in a major Canadian symphonic orchestra while concurrently pursuing a teaching career.

Mary teaches in a small school in rural western Canada. She teaches grade five and six elementary music and grade seven to nine band. Additionally her duties include a vice-principalship which she undertook three years ago. Mary had spent the preceding fifteen years in a school in the same district where she had considerable success as a band and music teacher; her bands have consistently performed well in local and provincial music festivals.

Norman teaches in a relatively large rural school in western Canada. He teaches music to grades one to six seventy-five minutes per week. He also teaches band to grade seven to nine students for 200 minutes

per week. Norman has taught in the same school district for fifteen years.

Of the fourteen subjects interviewed for this study all but one was currently teaching in some capacity. Of the thirteen who still taught all but one was currently employed by a school board; the teacher who was not so employed taught privately from her own home. None of the teachers reported having less than ten years teaching experience; one of them had taught for thirty-three years. Seven teachers indicated that they taught music in both the primary and elementary grades, two indicated that they taught music only in the primary grades, and three indicated that they taught music in the elementary grades. One teacher indicated that she taught some junior high choir, and five indicated that they taught band at the junior high level.

In addition to teaching music four of the interviewees reported that they taught subjects other than music; these included math, French, English, social studies or homeroom. Seven did not indicate that they taught anything other than music. Only one teacher indicated that she had administrative responsibilities. Five of the teachers taught in large rural schools (in excess of four hundred students) and two indicated that they taught in relatively small rural schools. Four teachers reported that they taught in large urban schools, one reported that she taught in a small urban independent school. Seven of the subjects lived in western Canada, five lived in central Canada, and only one lived in eastern Canada. One teacher reported that she taught in an "upper middle class neighbourhood"; it is the

researcher's knowledge, based on personal contact with the communities in which the interviewees teach that some, (at least one), of the teachers taught students at the lower end of the economic scale.

2) Policy: Does the board for whom you teach have an official policy advocating a specific method of teaching music? If so what is that policy?

Only thirteen of the fourteen interviewees could respond meaningfully to this question; the fourteenth was self-employed and did not answer to a board. Of the thirteen that could respond meaningfully nine indicated that their boards had no policy advocating a specific method of teaching music. (It should be noted that one of the subjects was retired and that all of her responses were answered in reference to the last fourteen years of her teaching career.) One did not respond directly to the question but noted that the provincial curriculum for the province in which she taught was "primarily Kodály based." Only three interviewees indicated that their boards had a policy advocating a specific method of teaching music; in each case that policy advocated the Kodály method.

3) Policy/Implementation: Would you please describe how the board policy on music education impacts the implementation of your music program?

Of those interviewees that indicated that their board had no policy most indicated that the lack of such a policy meant that they were

free to do as they pleased in the classroom. Typical of these was

Lisa:

Lisa: It doesn't have any impact at all. I'm given a free amount of autonomy and I don't ... other than you know periodical, what do you call them?

Researcher: Evaluations?

Lisa: Evaluations. People are virtually unaware of the methodology that I'm using. They're very interested in results at concert time. But they're neither hampered or limited or enhanced by appreciation at the board.

Researcher: Right ... that's just ... okay.

Lisa: As far as they know I'm doing a quality job. They probably ... some of them are astute enough to realise that perhaps I'm using Kodály methodology.

Mary indicated that the lack of policy effected the continuity between schools, particularly between those schools that fed into other schools.

While noting the lack of board policy several interviewees commented on the impact of the provincial curricula on their programs. Gillian noted that the provincial curriculum in Quebec is "very general in the sense that you have objectives to meet, but how to meet them is up to the teacher." She indicated that the lack of a common curriculum meant that it was possible for a student to enter junior high school in Quebec without having had any instruction in music whatsoever. Heather indicated that, though the board for

which she worked had purchased a Kodály based curriculum from a neighbouring school board, the disinterest on the part of the board to maintain a quality music program was having a negative impact on the programs within the board. This disinterest was evident in the board's policy of hiring teachers who were not capable of implementing the music program. She also observed that the 'common curriculum' which has recently been mandated by the Ontario government has negated previous curricula.

Chris observed how a board policy which advocated the use of the Kodály method effected changes in his teaching practise and in curricula.

Chris: Well, I think when I first started out teaching I just attempted to follow the curriculum, but then as there's more interest generated amongst the music teachers in that county concerning this philosophy, I decided to up-grade my training. So I went to Calgary. Not three years in a row; I went out for one year then took a summer off and then went back out. And it took me really six years to finish the diploma. And then each time that I came back I tried to incorporate what I learned there into my teaching ... which was not necessarily always what was in the curriculum in that point in time. So the curriculum was ... the curricula have evolved over time. And I think that the ... what the consultants worked with and did in workshops evolved over time too.

Fiona did not respond directly to the question but did comment on

the role of the Fine Arts Department within her school district. She observed that there were weekly staff meetings for the purposes of staff development and that these meetings were conducted either by the Department Head or a guest clinician. She also observed that though the district did not have a policy advocating the Kodály method the provincial curriculum was, as noted previously, Kodály based.

Kathy indicated that though her board officially sanctioned the Kodály method in its curriculum, indifference on the part of administration effectively emasculated board policy.

Kathy: ... I was hired because I was a Kodály trained music teacher. But, you know, that superintendent that hired me is long since gone and I'm not sure anybody much knows or cares what's going on in my classroom at the level, do you know what I mean?

Researcher: So then what you're telling me then is that when you were initially hired there was this ...

Kathy: The board had just adopted a policy that they were, that Kodály education was their ... you know, was ... I don't know how the policy is exactly worded but ... that was what they wanted for their elementary schools.

Researcher: Okay ... so, but then you also seem to be saying that the policy is perhaps no longer enforced, is that ... am I ...

Kathy: I think, I think I could be teaching Orff for example and no one would know or be too concerned; do you know what I mean? Yeah, I think a lot depends on the upper leadership

that you have and ... I think they're quite pleased with the program that I am offering but ... it's not super important to anybody. I'm sad to say.

The board for whom Jane worked has had perhaps as strong a commitment to the Kodály concept of music education as any board in Canada. Despite its strong advocacy of the method, current restructuring of administrative roles in the board office is having an impact on the implementation of the program.

Jane: ... I'm telling you this because the hiring practices within the school board, you are hired and fired by your school principal. So it's a school based administration as opposed to a centrally based, you know, hired by a music director, a music consultant. This year is the first year we do not have any music, the music coordinator and the consultants were finished as of the end of June of last year. We now have an arts coordinator who is a non-musician and there are no consultants. But basically that person's job is nothing more now than just sort of I guess keeping track of what teaching materials you know just at the board. As a matter of fact the music department just gave away everything that they had last year.

Researcher: Oh ... so, but ... the program itself has been so well established ... I guess I'd like to know, do you know historically when the program started being a Kodály based program?

Jane: In the mid-seventies.

Researcher: In the mid-seventies? So it's had close to twenty

years, if not twenty years, of continuity and it, as you say, has got a great deal of support from the community.

Jane: Oh yes. And it still gets you know a good deal of support at the board offices. They know and understand you know the strengths of the music program. And that's partly due to the fact of course that we had music coordinators and consultants who were you know our advocates at the board office. With the loss of that you know the music programs will still exist; I mean the high school programs are relatively autonomous. They always are, you know, that kind of a program. At the seven, eight level you know it's very much ... at the elementary level though the elementary teachers end up teaching part music, part classroom work. And there are a lot of classroom teachers still teaching their own music programs. Lots of them have trained, you know, and lots of them have gone on to take the Kodály courses in Calgary ... But ... what is happening is already is that with the lack of having people at the board office being you know advocates for us the programs are starting to deteriorate. Principals you know do not feel as strong a compulsion to basically have a specialist in the school. Now they still end up being in the school but they're often, they start losing their music positions and they just end up being classroom teachers.

Researcher: Yeah, so you can see the deterioration after effectively four months of ... because ...

Jane: Oh yeah. Well this has been happening over the last couple of years.

Researcher: Oh it has.

Jane: I mean and that's why the music department has become defunct to me. When I arrived at this ... in this county eleven years ago their were six consultants, and then each ... it just slowly deteriorated down to last year there were two consultants and one coordinator.

4) Professional Organisations/Journals: Are you a member of any professional organizations? If so, which? Do you subscribe to any music education journals? If so, which?

Only one of the interviewees indicated that she was not a member of any professional organizations. Three subjects identified three organizations which were not specifically music education professional organizations of which they were members. These included: the Alberta Teacher's Association, the British Columbia Teachers' College, and the London Women's Teacher's Federation. Those organizations which are music education organizations and which were identified by the subjects as organizations to which they belong included the Kodály Society of Canada (four subjects), the Kodály Society of British Columbia (one subject), the Kodály Society of Nova Scotia (one subject), the Kodály Society of Ontario (four subjects), the Kodály Society of Western Ontario (one subject), the International Kodály Society (one subject), the British Columbia Music Education Association (one subject), the Nova Scotia Music Education Association (one subject), the Ontario Music Education Association (one subject), the Alberta Choral Federation (two subjects), the Ontario Choral Federation (one subject), the Alberta Band Association (two subjects), and the Suzuki Piano Association of

Southern Alberta (one subject). One subject indicated that she was a member of the Alberta Teacher's Association Fine Arts Council.

The journals which the participants reported receiving include *Alla Breve* (which is a publication of the Kodály Society of Canada), the *British Columbia Music Educator's Journal*, *Musiccom* (which is a publication of the Alberta Band Association), the *Canadian Band Journal* (which is a publication of the Canadian Band Association), *Fine* (which is a publication of the Alberta Teacher's Association Fine Arts Council), and *Quires* (which is a publication of the Alberta Choral Federation).

5) Typical Music Lessons: Would you please describe a typical music lesson that you might teach?

Rather than discuss "a typical lesson" some interviewees discussed specific lessons; it was the researcher's understanding that these specific lessons were meant to be illustrative of a typical lesson. Some subjects gave relatively terse answers.

Amanda, who had retired in 1989, recalled that she would have started her lessons with a familiar song, and would then have gone through some hand signs "if the children wanted to do that", before doing some listening. She would have then introduced a new song before working once again on hand signing. Her lessons ended with a singing game.

Elsa, who taught music only to her grade one class, stated that her

lessons involved listening, pitch matching and echo clapping. The children usually sang previously known songs to which they kept the beat or clapped the rhythm. The songs were sung with changes in both dynamics and tempo and the students often practised inner hearing. Elsa also indicated that "At some point we might add rhythm instruments to again do the beat or keep the rhythm of the words."

Kathy indicated that during a lesson on the day of the interview the students had read a Christmas song "from a sheet." She suggested that though the music was in front of the children that the process by which they learned the song was essentially a rote process. They had then practised "the sign language" to Silent Night before conducting a song in two-four time. They then played a game of "rhythm bingo." Kathy stated that there is usually a movement activity or game in her lessons.

Heather indicated that her lessons usually began with "some sort of warm-up to get the kids going." The warm-up material usually was previously known material. She suggested that then there would be some new material in preparation of a new concept, the reinforcement of something which had previously been made conscious, some review songs, and a game at the end.

In the primary grades Lisa's lessons begin with a familiar song, proceed to a new rote song, and then move to "some sort of rhythm skill based on prior rhythmic learnings or maybe preparation for a new learning." The lessons continue with a singing game, work on a

melodic skill, and end with a familiar song. If time permits there is often a listening component at the end of the lesson. Lisa commented on the regularity of her lessons stating, "You can almost set your time to the time to which I would give each particular aspect." In the elementary grades Lisa introduces the recorder to the music lessons and uses it during each lesson. These lessons begin with a familiar song, proceeding to a new rote song, and a "recorder skill". A "recorder skill" combines both melodic and rhythmic learnings. The lessons end with a singing game and a familiar song. It was Lisa's perception that there is a great deal of similarity in the structure of her primary and elementary lesson but the recorder introduced "a little more sophistication into the lesson."

Mary's lessons begin with a quick introduction of the concept or skill which is being addressed in the lesson; it appears from her comments that this is a verbal discussion of the concept rather than a review of some piece of music that illustrates the concept or requires the skill. The lesson continues with "reflection back" or a review of past learnings. Next there is a warm-up of either the "rhythmic type" or the "vocalisation type", followed by a song or two. The songs either reinforce the work that is being done or are sung "just for the literature." The lesson then proceeds to the main section of the lesson which generally involves "group-type activities." These may include brainstorming, "solve a project" or "work on your project." This portion of the lesson is done in small groups. Finally the lesson ends with some sort of culminating activity; echo-clapping was given as an example of such an activity.

Norman discussed two lessons that he had conducted on the day of the interview. His grade three lesson focused on the dotted half note. The students sang "The more we get together" and "performed the beat", feeling the strong and weak beats. This activity was followed by a discussion of the duration of the dotted half note, after which the symbol for the note was drawn on the blackboard. The students then "played some instruments along, you know, with the song." The lesson then proceeded to the Aaron Copland's "Circus Music". It was not clear from Norman's discussion if the students listened to a recorded performance of this music or if they themselves had performed it. The purpose of this activity was to reinforce the metric concepts discussed earlier in the lesson. The lesson ended with a discussion about pitch and "writing some notes on music staff." In his grade six lesson Norman had his students conducting research on Beethoven. They "listened to some of his music" and sang "Ode to Joy."

Some subjects responded at length when this question was put to them.

Before discussing her typical lessons Chris noted that he used a checklist in his lesson planning. He observed that his typical lessons involved melodic rhythm, beat, rhythm, meter, handsigns, use of a modulator and a 'flying note', handstaff activities, ear puzzles, something about form and phrase structure, and a warm-up activity which involved singing and handsigning. Chris commented that a listening program began in grade three, and in grade four he began building a repertoire of Canadian folksongs. Notational skills were

taught to the older students every third lesson. Chris's comments then changed from a discussion of the activities involved in his lessons to a discussion of a specific grade three lesson. This lesson began with the students singing "Chatter With the Angels" first collectively and then individually, measure by measure. The lesson continued with a review of the rhythmic structure of "Hey Betty Martin" and the solution of several "ear puzzles" before returning to "Hey Betty Martin" and solving the solfa for the first four notes of the song. The lesson continued with the students singing "Chairs to Mend" in canon and ended with the students playing the singing game "Going Over the Ocean."

Daphne, who teaches privately, discussed a typical lesson for four year old children; her response was preceded by the observation that she works from both yearly and monthly lesson plans. The specific lesson which Daphne discussed consisted of "Button You Must Wander", "Starlight", "Teddy Bear", "Here Comes a Bluebird", "Hot Cross Buns", "Shoo Fly", "Mouse Mousie", "Little Bo Peep", and "Red Bug, Red Bug". Referring to "Here Comes a Bluebird", Daphne stated "and we do a phrase first so that they've done ... I also do some sort of musical concept and they play a game." She observed that frequently she utilised singing books, and that the selection of material always reflected an awareness of its melodic and rhythmic content. She commented that she discusses an "instrument of the month" on a regular basis. Of the lesson generally Daphne observed that "It's a smattering of all sorts of different kinds of things that I hope they realise that you know really this ... music is a lot of fun." She added that "I do put in some things that probably aren't strictly

Kodály."

Fiona observed that to describe a typical lesson was difficult because of the significant differences that exist between primary and elementary lessons. In her primary lessons Fiona always had the student sit on the floor in a circle before beginning the lesson with a sung greeting and a game. The lessons continue with two or three songs that prepare some specific concept, and then some kind of rhythmic activity. Work then continues with attention directed to some particular concept or melodic or rhythmic motive followed by individual singing. The lessons then continue with a game. Essentially Fiona's primary lessons alternate between a singing game and some activity which is more purposeful. In her elementary lessons Fiona's students are seated in desks. Following a sung greeting, Fiona's elementary lessons almost always continue with a previously known canon; generally some kind of activity is used with this canon "to make it new again" for the students. This first canon is usually followed by a second canon which is notated and used as a reading activity. The lesson continues with a rhythmic activity which may involve reading, writing, echoing, and performance of a rondo or ostinato. The lessons ends with the students working from the series Music Canada.

Each of Ian's lessons, from grade two to six, is divided into three segments. The lessons begin with the analysis of song and voice training before moving into a "choir" segment, and ending with a "band" segment. Ian discussed two demonstration lessons which he had given earlier on the day of the interview to the members of a

UBC music education class; the lessons involved a grade four-five class. The lesson began with echo-clapping, flash cards, and individual rhythmic dictation conducted at the blackboard. The students then began to warm-up their voices; the warm up consisted of individual singing of a melodic greeting (ie. "My name is Johnny", sung to s-m-l-s-m), and group singing of a simple two-part solfege pattern. The students then addressed a "mystery song" which had been notated on the blackboard; this song had been sung previously. Students volunteered to sing the song individually to solfege before it was sung in solfege by the entire class. The song was repeated with the students this time using the letter names of the notes. The song was then sung a third time with text, and a fourth time in canon. The lesson then proceeded to the "choir" segment. In this segment the students sang material from the music series Music Canada and several old music series texts which Ian had "kicking around." This segment lasted about fifteen minutes; its main purpose is student enjoyment. Following the "choir" segment, the class moved into position for the "band" segment of the lesson. In this segment the students played either recorders, pianos, or drums. All of the students, with the exception of the drummers, played from "lead sheets." The "lead sheets" consist of a melody notated in standard notation and chord symbols. All recorder players followed the melodic line, while the piano players followed both the chord symbols and the melodic line. The drummers improvised an "appropriate rhythm for the piece."

Jane's lessons began with the students lining up outside the classroom door. As they entered the classroom, pencils and duo-

tangs containing worksheets for the day's lesson were distributed. The lesson proper began with the students singing an A and checking its accuracy. Once established the A was identified as a particular solfège degree and either do or la was then found. Jane indicated that in grade four the students would then sing a pentatonic scale. The lesson proceeded with a familiar song, which could possibly involve some solo work, and one or two songs which were sung to warm-up the voice. The lesson then continued with "the meat of the lesson." This could be a make-conscious lesson, the preparation of a new concept, or the reinforcement of a previously made conscious concept or element. The lesson continued with a canon, a musical game, a new "skill song", some kind of reinforcement activity and possibly some improvisation. The lesson ended with a familiar piece and a listening song if time permitted. Finally the materials were collected and the class was dismissed one group at a time.

Two of the subjects interviewed for this study did not teach vocal music; they responded to the question by discussing their band classes.

Blaire's lessons frequently began with reminders about breathing and posture and continued with warm-ups. The warm-ups consisted of melodic patterns sung with numerals which were echoed back by the students on their instruments; the rhythmic and melodic complexity of these patterns increased over time. Blaire follows the lessons of a band method book with her class; this method is supplemented with music selected and arranged by the publisher of the method to be used in conjunction with the method.

Gillian observed that her students spent about a month at the beginning of grade seven studying theory before they began to play their instruments. Once the students have some familiarity with notated music they begin instruction on the instruments. Gillian states, "Once they have the instrument in the hand it's playing, learning how to play the instruments and it's applying ... playing and in making whatever they've learned with being able to do it with the instruments. Play in groups and perform some songs. Typically this is what it is."

6) Essential Elements: What do you consider to be essential elements to be included in your lesson?

Five of the subjects indicated that singing was an activity that was essential to their lessons. Several more indicated activities that obviously require the students to sing. These included the review of a known song, the singing of rounds (from grade two up), vocal warm-ups using hand signs, and singing games. Two subjects mentioned games. Also mentioned were activity sheets, reading activities, hand signs, movement, ear training, sight reading, improvisation and composition, listening, and rhythmic activities. One subject indicated that all of the activities in her lessons were essential elements but that, in the event of a shortened lesson, she would always address some sort of melodic skill in grades two and three and some sort of recorder skill in grades four, five, and six. A second subject observed that what constitutes an essential element is, to a certain extent, age dependent. Yet another subject indicated that singing was essential in the primary grades and playing

instruments was essential in the elementary grades.

One subject (Ian) indicated that those activities which lead towards musical literacy are essential elements. Ian stated, "I'm not so much preparing them to be playing in the band; I'm preparing them to be musically literate where they can stand on their own two feet and look at a piece of music and say 'I don't need to have a teacher at all; I just need my own head'." Jane suggested that working on a new concept was at the core of each lesson and that other things (ie. songs and games) could be dropped. Mary concurred, stating, "I would keep some sort of activity where the students are involved in vocalising or manipulating the materials or whatever I have so that they're ... they're actually physically ... rather than me lecturing I'd probably try and leave as much of that stuff out. I'd leave out games, I'd leave out songs, in view of some type of activity where the kids are kind of hands on to whatever concept I'm teaching."

Blaire, who did not teach any music classes other than band, responded by saying that tone development, clarity of tone, tonguing, rhythmic accuracy, and musical literacy were essential elements in her lessons. Gillian, who also taught band, mentioned rhythm, note names and the understanding of the principals of music notation as the elements which she focused on in each of her lessons.

7) Prior Familiarity: Which aspects of the Kodály method were you familiar with before you enrolled in the Kodály Summer Program?

Two interviewees (Amanda and Norman) indicated that they were not familiar with the method before enrolling in the program. Elsa indicated that she was aware of the use of solfa and handsigns, Gillian had heard about the method and "understood how it functioned", and Lisa was vaguely familiar with solfa. Ian had been introduced to the method and the Summer Program through a number of chance encounters with individuals who were familiar with both the method and the program. He had attended a single Kodály workshop prior to these encounters and had dismissed the method as "sissy." Mary had seen the method in use at the beginning level. Chris had taught for a board that had adopted the method; he was familiar with the hand signs, solfa, and rhythm syllables but was "not particularly" familiar with the philosophy. Though he had used the tools of the method in his music classes, Chris seems not to have been aware of the connection of these tools to Kodály practise. Fiona had taught in Newfoundland, which has a Kodály based provincial music curriculum; she had read the first edition of Lois Choksy's The Kodaly Method and understood the basic philosophy of the method. Blaire, Daphne, and Heather each reported that they had taken at least one undergraduate course in Kodály methods; they were familiar with the use of handsigns, rhythm syllables, and solfa and would have had some familiarity with the philosophy. Kathy indicated that she had taken several courses in the method as part of her undergraduate training. Jane had studied the method in Halifax

with Kay Pottie and had read Lois Choksy's books extensively before enrolling in the Kodály Summer Program.

8) Behaviors Not Used: Which of the teaching behaviors that you were taught in the Kodály Summer Program do you not use? Why?

Most of the subjects, with the exception of Amanda, indicated at least one teaching behavior which they no longer used in their teaching practise. These included echo-clapping, ostinato, the child xylophone, hand staff, hand signs, and the Chev  rhythm syllables. Amanda suggested that she had used everything that she had been taught at least once or twice though she may not have used them on a regular basis.

Blaire indicated that she used most of the techniques of the method but, given that she taught band rather than vocal music, had to adapt the techniques to her teaching situation. She did not use solfege in band class and she did not do a lot of sight reading with her students. Rather than using solfege Blaire used a number system to identify the scale degrees which she sang to her class and which they echoed back on their instruments.

Gillian, who also taught band, had her students sing their parts before they played them; it was not clear from her comments if the students used solfege per se. It should be noted that Gillian asserted that she did not use the Kod ly method as such; her students did not do any listening to music, nor did they study harmony.

Mary taught band as well as grade five and six general music. She did not use hand signs with her classes, nor did she use rhythm syllables. Mary had abandoned the use of the method because it was not used in the schools which fed into hers, and because her role as vice-principal required that she leave the classroom frequently and unpredictably. These two factors had led Mary to adopt a project-based approach to her music classes.

Fiona did not improvise with her class because she was not comfortable improvising. Due to limitations of space Ian did not do many games with his students. Heather did not do "enough" reading, writing, or "relating things to art music." Norman did not always prepare specific learnings before he made them conscious knowledge to children.

Daphne did not cite a specific teaching behavior that she no longer used. She did however comment on an "attitude" that she had abandoned. Daphne felt that, though the performance ability of her students often prevented them from demonstrating the acquisition of specific skills, the students nonetheless acquired a predisposition towards music and a level of conceptual understanding that would manifest itself later in the student's life. She felt that this "attitude" was inconsistent with the attitudes she had been taught in the Kodály Summer Program.

9) Changes in Teaching Behaviors: Would you please describe how your teaching behaviors have changed over the last ten years?

Amanda indicated that she became aware of both good choral literature and good choral technique in the last four years of her teaching career. She had also become aware of "the listening part of the program". As a function of the changes in her teaching, her students also improved in their ability to listen to each other and to help each other.

Blaire spends less time enjoying her teaching and just does it. She expressed frustration as a result of the differences that exist in her students' backgrounds and attitudes. She also commented on the shift over the past generation in the attitude of students towards their schooling .

Chris observed that his lesson planning is more structured, and that there is "a different focus on the long range plans." He also commented on the fact that he spends more time in the preparation of new concepts. These changes were the result of a greater understanding of the organisation of lessons, improved understanding of music, and better musicianship skills.

Daphne indicated that she had become more effective in handling discipline problems; she observed that she had developed an effective passive strategy to dealing with these problems in part because of the lack of other options that were available to her. She

also indicated that she was better at improvising changes in her lessons in response to perceived failures in her daily lesson plans. Daphne commented on the increased confidence that she felt as a result of not being tied to her plans.

Elsa commented on the fact that her teaching experience, both in and around the present grade she teaches, meant that the way lessons were delivered and the expectations which she held for her students had changed.

Before talking about the changes in her teaching behaviors Fiona observed that she had a lot more energy when she first started to teach. She indicated that, though she still believed in the philosophy of the Kodály method and in the efficacy of its tools, she no longer follows the method as prescribed in The Kodály Method as closely as she once had. She was more willing to make independent judgments about the appropriateness of materials; she was more willing to do things because they were fun and less because of her feelings that she ought to do them. Finally she commented on the fact that she does not feel that she has the time to fully implement the program; she avoids those techniques of the method at which she is weakest or which she finds too difficult.

Gillian side-stepped the question and talked about the impact of the Kodály Summer Program on her teaching behaviors.

Heather indicated that the biggest change in her teaching behaviors was in her use of the tuning fork. She had become more organised in

her lesson planning but at present her lessons are not as "sequential or developmental" as she feels they ought to be.

Like Gillian, Ian talked about the impact of the Kodály Summer Program and did not directly respond to the question.

Jane observed that the pacing of her classes had slowed, primarily to allow for more individual student activities. This change in pacing was possible because of her increased ability to gauge the focus of her student's attention. Though always attentive to classroom behavior, Jane also felt that she had become more particular in this matter. She also indicated that her planning skills had improved, allowing for better flow in the lessons and greater integration between the lessons. Finally Jane's focus on efficacy and efficiency had resulted in the elimination of extraneous activities in the lesson in favour of meeting her ultimate goal which was the development of musical independence in her students.

Kathy's classroom management skills have improved over the past decade. She chooses song material more carefully and, as a consequence of the disparity she sees between her classes and the prescriptive model put forward in the Kodály Method, spends more time planning. Kathy also observed that, after a decade in the classroom, her musicianship skills need to be challenged.

Lisa was unique amongst the interviewees in that she felt her teaching behaviors had not changed in the past decade. She attributed this lack of change to the effectiveness of the method.

Mary has become less structured in her lessons because she has less time to plan. Mary observed that a series of courses and workshops that she had taken which addressed the subject of co-operative learning, and which she took after having completed the graduate diploma in the Kodály concept of music education, had had considerable impact on her lesson planning.

Norman feels more comfortable with hand signs and rhythm syllables than he did a decade ago. Though he commented that he was able to draw concepts out of folksongs, he also observed that he was no longer using as many folksongs as he once had.

10) Reasons for Changes in Teaching Behaviour: Would you please comment on the reasons your teaching behaviors have changed?

Amanda commented that "I think I became far more aware of what good singing meant ... what was required of a good music program." She indicated that the awareness of what constituted good singing and a good music program was a necessary precursor to a change in her teaching behaviors.

For technical reasons Blaire's response to this question was not recorded.

Chris observed that "I just saw, I just felt that what I saw happening in this Summer Program, this made sense to me."

Daphne observed that the changes in discipline in her lessons was arrived at through trial and error. The increased flexibility in her lesson was due to her acquiring a lack of fear of failure; she understood that if her lessons failed, for whatever reason, it was simply not the end of the world.

Elsa felt that the changes that had occurred in her teaching behavior were at least partly due to changes in her teaching situation; in the first four years she had taught in a public school and she presently teaches in a small independent Christian school. She also observed that though this change impacted on the repertoire that was used in her classes, she is still cognizant of the developmental limitations of the children in her class. She continued however to indicate that these developmental limitations are no longer her first criteria in selecting songs.

Fiona indicated that the changes that had occurred in her class were the result of fatigue and expedience; she simply wanted to have a life outside of the classroom. She said:

I try to ... I want to have a happy classroom, a happy program. And I also want to have a life apart from my music teaching life. And I do all my planning at school, I don't take my work home at all. And I plan very quickly, 'cause like, well I have ten years now. I know three hundred songs. But what I'm basically saying is I tend to take the ... I have, you know, I have the route that maybe I ought to take, and then I have the route I usually choose. And the reason I choose it is

because it's easier, it's available, it's accessible. And it's successful because I've done it before or I know the children well enough that it's going to work. So I tend to do ... I tend to make choices that I think are easiest for me and for the children to have success. And I avoid the ones that I ... that are going to create problems for either for me or for them.

Gillian observed that she had a better understanding of music and of the processes involved in teaching music. She also indicated that she possessed a greater understanding of children's motor and cognitive capacities.

Heather, like Chris, simply commented on the impact of the program. She said, "Well I could see the value of, you know, how we were taught things in Calgary."

Ian's comments can be variously interpreted. He stated, "It's because I see the importance of it, in what I'm doing. I believe in what I'm doing. I believe it is the right thing. It's the greatest thing since sliced bread as far as I'm concerned." It was not clear from the context of this passage whether Ian was commenting on the Kodály method itself or on the importance of music education generally.

Jane indicated that self-examination of her lessons on a daily basis was of prime importance in effecting change. She observed that all the materials and techniques which were used in her lessons were examined to see if they met the criteria of leading to better, more independent musicians; those that failed to meet this criteria were

eliminated.

Kathy felt that living in a small community and trying to maintain a good professional reputation were significant factors in the changes in her teaching behaviors. She noted that having knowledgeable parents provided additional incentive to her professional growth.

Lisa, who reported no changes in her teaching behavior over the past decade, stated that in her teaching practice the method was effective and therefore should not be changed.

Mary listed four factors that were responsible for the changes in her teaching behavior. These were: 1) the impact of feeder schools on her program, 2) her role as a school administrator, 3) the influence of co-operative learning programs, and 4) recurrent problems with her voice.

Norman simply cited the influence of experience; some things were successful while others were not.

11) Effects of the Kodály Summer Program on Teaching Behaviors: Would you please comment on the effect that the Kodály Summer Program had on your teaching behaviors?

This question was not put to Amanda.

Blaire described the Summer Program as the "jumping off point" for her teaching. Though she does not currently teach vocal music,

Blaire observed that the notes which she took during the program served as a de facto curriculum and had usurped the official curriculum in her vocal music classes.

Chris stated that the changes in his teaching behavior were not immediate but had been realised as a function of his determination to change them. Though Chris did not comment specifically on the effect of the Summer Program on his teaching behaviors, he did observe that the changes which had been effected were reinforced because of their efficacy in the classroom.

Daphne had no significant music teaching experience before enrolling in the Summer Program. She indicated that the Program had had "total effect" on her teaching citing its impact on her source of income and its effect on her own children.

Elsa indicated that she had a better understanding of music and of how to teach children following the Summer Program. She also observed that she was musically more proficient; she remarked specifically about the impact of the ear training component of the Program and the use of movable do.

Fiona observed that it did not change her teaching behavior because she did not teach prior to enrolling in the Program.

Gillian indicated that the Program had provided alternative ways of teaching her students. She also observed the impact of the Program on her French as a Second Language classes:

... even though I'm teaching French as a Second Language I keep the same approach, having the person discover and making it, not easy, but making it something that it's okay to make mistakes. And we learn by rote, or we learn by ... this whole philosophy of helping, of bringing success.

Heather stated that her lesson had "become more developmental." She teaches rhythm in a more logical way and has learned how to use solfa.

Ian responded by indicating that the Program had provided a conceptual grasp of music teaching which he had not previously acquired.

Ian: Well I think before I took the program (I) was very unsure of where I was going. I had no direction as far as sequence goes. How do you teach a ... or why am I doing what I'm doing. Why, you know, am I using subject logic ... oh I didn't use this term before but I think I used the subject logic approach rather than the ... what's the other one called?

Researcher: The ...

Ian: The Kodály approach, anyways. What's the other word. So I was, even then, the subject logic approach I couldn't explain why I was using that either. You know, I had no grounds for what I was doing. I was just doing it and I thought well I'll ... but no idea of how to sequence things. I never really picked that up in my course at university either.

Jane observed that her teaching behaviors have "changed completely since I took the course. She spoke at length about the processes through which the changes in her teaching behaviors were effected:

And I can honestly say that after I moved into the elementary school system teaching, using the method I still did not understand how the method worked. And I did not perceive the ... I did not perceive the lay-out of the concept, of the skills, of the skill development over the time period. All the techniques and the teaching techniques were not clear to me. Even in terms of long range planning, short range planning. None of these things was essentially as clear as I wanted. ... And when I went to do the summer course I think I almost copied down verbatim every word that (the instructor) ever stated. And whenever she stated any particular, when talking, when she talked about and presented any particular new concept, and when she presented the questions that relate to that, and the concepts, everything was taken down in great detail. And I memorised that stuff. From that point on when I wrote lessons in my classroom, and this is where the change started to happen, I would refer back to my notes and copy down verbatim what (the instructor) had said, and I would do exactly the same thing when I was teaching a class. ... And so I started just incorporating them then and of course over a period of time my lesson plans used to be very detailed, especially when it came to things like make conscious lessons. Every, every question was listed, and all the responses that I expected and all of the things. Everything was listed in great

detail. So that over a period of the last, I guess it's now eleven, twelve years, thirteen years ... I've just assimilated the method to the point where it is automatic for me now. And I can tell you now every, every grade level, every concept, you know the materials that are necessary for doing it, I can just ... state, you know, the questions and answers. But even more essentially than that is after working with that over that period of time I am able to analyse and improve upon what I was doing.

Kathy did not have a lot of teaching experience prior to enrolling in the summer program and could not meaningfully answer the question.

Lisa also felt it was difficult to respond to the question because she felt that the method had been so thoroughly ingrained in her teaching habits that she could not recall how her behaviors had changed.

Mary spoke about the impact of the Program on her lesson planning:

It's definitely, it's definitely more, I'm more conscious of what I'm preparing, what I'm making conscious, what's reinforced. The whole lesson plan structure, nobody taught me how to teach a lesson ... how to, how to outline a lesson, nobody taught me how to do a week plan or a year plan before. That was something that I'd never had in any of my classes before I started, 'til this course.

She also observed that as a function of the Program she was able to break concepts into smaller, sequential steps.

Norman indicated that the Program had provided him with a logical sequence which to follow in his teaching, and had changed his questioning techniques.

12) Changes in the Kodály Summer Program: What changes would you make in the Kodály Summer Program if you had the opportunity?

Two interviewees (Amanda and Heather) declined to respond to the question; both felt that too much time had elapsed since they had participated in the Program for their comments to be meaningful.

Norman indicated that no changes should be made. Jane agreed, but added that she would have appreciated more time in the Program.

Both Blaire and Elsa agreed that the Program was intense and could have been four weeks in length as opposed to three. Daphne also spoke about the intensity of the course and recalled several occasions when she and other members of the class had been driven to tears in the musicianship class. She indicated that she would have appreciated having the advice of a teaching assistant in handling the work load of the program.

A number of subjects commented specifically on the use of children's choral literature in the Program.

Chris wished to see "a stronger connection between what goes on in the pedagogy class and the musicianship classes." When asked by the researcher for clarification, Chris indicated that such a connection could be made by using children's choral literature in the musicianship class.

Lisa indicated that she would have liked to have had greater exposure to children's repertoire; she noted the difficulty of finding materials that were suitable for elementary grades.

Fiona commented on the relevancy of folk music for the children. She would have liked to have spent more time on choral conducting.

Kathy also would have liked to have had a choral conducting component in the Program; she also would have liked to have had instruction in vocal pedagogy aimed specifically at children.

Two subjects (Elsa and Ian) addressed the issue of preparedness for the Program. Elsa observed that as a B.Ed student she felt inadequately prepared for the Program in comparison to those students who had completed a B.Mus. Ian discussed the difficulties he had encountered as a function of his lack of training. He indicated that a preparatory course of some kind would be useful for those students who were not otherwise adequately prepared.

Gillian commented on the structure of the folk music classes. She indicated that she found the first year of the program useful, but not subsequent years. She would have preferred to have spent more

time discussing listening themes.

13) Observation of the Kodály Summer Program: If you had the opportunity to return to the Kodály Summer Program as an observer, which of the courses would you be most interested in attending?

Amanda indicated that she loved "the singing parts" of the Program.

Blaire, Elsa, Fiona and Norman indicated that they would be interested in attending the pedagogy classes. Mary also indicated she would be interested in attending the pedagogy classes; she specified the third year pedagogy class. She added that she also enjoyed the daily opening activities (ie. singing Bach Chorales).

Gillian indicated that she would be interested in attending the musicianship classes.

Kathy indicated that she would like to attend the choral conducting classes and the musicianship classes.

Chris, Daphne and Lisa indicated that they would be interested in attending several of the classes. Daphne specified folksong, choir, and pedagogy; Lisa mentioned choir, musicianship, and folksong. Chris stated that she would be interested in "all aspects" of the Program.

The question was not put to Jane. Heather indicated that she would

not be interested in attending any classes stating that that part of her life was "over and done with."

14) Philosophy of Music Education: Would you please discuss your personal philosophy of music education?

Amanda indicated that all children should be exposed to music and that the experience should be a happy one. She also observed that the low value placed upon music education programs, which she had occasionally encountered in her school was not shared by her school administrators.

Blaire believes that music education must start "where the children are at" and that "it has to be purely enjoy." She stated that "I just feel that you need to start young, and you need to keep at it, and you need to enjoy it."

Chris observed that music should be for all children. He stated two objectives for his programs: 1) the child should be "independent" in his or her musical thinking, and 2) the child should become interested in the musical community of which he or she is a part.

Daphne believes that music education should be started as early in a child's life as possible. However she also felt that less emphasis should be placed on formal musical education experiences and greater emphasis should be placed on integrating music into the child's life.

Like many of the other subjects Elsa indicated that her "first goal" for her program is "child enjoyment." She also commented on the use of song in worship. Her "main objective" is to provide a wide experience with movement as well as singing, and she feels that it is her responsibility "to instil in them (ie. the children) a love for music and interest in music."

Fiona observed that music education should be based on singing. She commented on the student's affective response to music stating that she "believes in the joy of the experience of music." Fiona also "believes" in literacy and consequently emphasises reading at some point in every lesson. Finally, she believes that the student should be aware that music education is not just entertainment and fun and that he or she is learning something.

Gillian believes that everyone should be involved in music in some capacity. Gillian too commented on the joy of music.

Heather believes that all children have the right to a music education, that all children should be musically literate, and that all children should be taught to sing at a young age when they have a positive attitude towards singing.

Both Ian and Jane indicated that they concurred with Kodály's philosophy of music education. Ian commented that music "has got to be enjoyable"; he also observed that the student should be musically involved as a performer, creator, and listener. Jane essentially re-articulated Kodály's philosophy observing: 1) that

music education is for everybody, 2) that it is essential that music education starts as early as possible in the child's life, 3) that the child should be musically literate, 4) that music should have a "central role in education" and should therefore be an essential part of the education system, and 5) that she chooses the best folk and composed music that is available to her. She also observed that it is her intent to have her students create, write, and perform music.

Kathy commented that music education has to be fun; it is her objective to have the students enjoy classical music in particular as well as analysis and singing. Kathy also observed that it is important to have the students have a positive attitude to music.

Lisa stated that it was her intention "to provide the very best I can for the time that I have in which to do it." When pressed for clarification by the researcher, Lisa indicated that the "very best" meant "the best understanding with respect to rhythm and melodic skills, ability to sing in tune, to sing expressively, to be able to understand and appreciate the differences in ... from one song to another."

Mary observed that everyone should be exposed to music, singing, and performing on a daily basis. She indicated that literacy is an objective of her program and she spoke about the use of quality songs in her program. She also commented on the development of "self-critical analysis skills."

Norman "uses" Kodály's philosophy in the primary grades and

integrates Orff in the elementary grades.

15) Commitment to the Kodály Method: Do you see yourself as a committed practitioner of the Kodály method?

Amanda, Blaire, Chris, Daphne, Fiona, Gillian, Kathy, Jane, Lisa, and Mary indicated that they were committed practitioners of the Kodály method.

Ian indicated that he too was a committed practitioner but that he did not follow the method "exactly as it is." Norman indicated that he was not a "purist."

Heather responded to the question by answering "no", but then qualified her statement by observing that she still believed in the method but was no longer a practitioner of the method because of changes in her teaching circumstances.

Elsa said that she was no longer a committed practitioner of the Kodály method.

Part two: Emergent Issues

The issues that were raised by the subjects through the course of the interviews and which did not address directly the formal, preestablished interview questions, focused on a number of broad themes. These themes include the impact of organisational constraints on their jobs, their own personal histories, pedagogical

methods other than the Kodály method, instrumental music programs, and the use of the singing voice.

1) Organisational constraints.

Among the organisational constraints which were identified by the interviewees as impacting directly on their music programs were class size, physical space, time allotment, workload, cuts to music programs, official curricula, and copyright law.

Blaire commented that board policies which averaged class size across several schools obscured the differences that exist in class sizes within the district. She felt that having thirty-two or thirty-three students in her grades seven and eight classes meant that she was unable to address individual needs. Heather observed that having forty-four students in a class meant that she was not able to do the reading and writing activities that she felt she ought to.

Reflecting on her own teaching situation, Daphne observed a converse relationship. She indicated that having a "very small number of children" in her classes meant that she could guarantee individual attention which she recognised as being improbable in other teaching situations.

Both Fiona and Ian indicated that the physical size of the classroom in which they taught impacted on the activities which the students participated in within the classroom. Both teachers avoided movement activities. While she recognised the possibility of moving

chairs to accommodate singing games, Fiona observed that "it's more than I can bear." Ian's school was in the process of moving into a new building which he hoped would afford more space in the music room. Though government policy precluded building a stage in the new school, Ian had convinced the school's architects to place the music room adjacent to the gym and to provide it with a retractable wall.

Daphne taught in her own home; the small number of children with whom she dealt at any given time meant that there was always sufficient space for any movement activities that she planned, as well as the sufficient time needed to guarantee individual attention to students observed above.

Blaire sees her band classes twice in a six day cycle for one hour. Though she feels that a one hour block of time is desirable at the beginning of the school year she indicated that she would prefer three forty minute periods. Like Daphne, Blaire's concerns about class size and the time allotted for instruction are not unrelated. Blaire observed that:

... So now the band also has ... my classes are two one hour every six days.

Researcher: Right, and how do you ... do you find that enough time?

Blaire: No. But I'm not going to get any more and I would rather have three forty minute periods. Because ... an hour is nice at the beginning of the year when you're teaching the

grade sevens. Because ... you know, by the time I've taught everybody the skills they need to, I've spent about half a minute with every kid 'cause our numbers are very high in all the grade seven and eight there's thirty-two and thirty-three.

Researcher: Oh really.

Blaire: Yeah, and there's not like it's any less than the grade six, five and fours. I mean they may have one less, they may have thirty-one as opposed to thirty-two. Our numbers are very high. And our board is not about to change that because according to the area I'm in I'm not exceedingly over what the area dictates. So it's not like by my school, yes, we do feel they're high. But if you look at the other schools within my area ...

Researcher: Right, so they just lump you together and then ...

Blaire: Yeah, they look at the whole area and it kind of averages out, so they think we're fine.

Daphne said that the frequency with which she saw her students affected how she taught her students. Given that she only saw her students once a week, Daphne felt that the processes of derivation which were used in her class had to be complete and conclusive in each lesson rather than being drawn out over several consecutive lessons.

Heather indicated that because she only teaches one group of students twice a week, she doesn't spend a "whole lot of time" planning for them.

Jane saw each of her classes twice a week for forty minutes. Though in previous years she had seen her classes three times a week for thirty minutes, Jane had calculated that the loss of time effected by moving the students and passing out materials was outweighed by the advantages created by seeing the students for a longer block of time. The move to longer blocks of time, which changed the timetable for the entire school, had been proposed by Jane and had received the support of her school administrators and her teaching colleagues.

Heather indicated that a recent change in her workload impacted her teaching practices. While at one point she had taught only music, she was presently teaching subjects other than music. And whereas she had previously planned conscientiously, the changes in her workload required that most of her attention be directed towards the non-music subjects with the result that her music lessons were less "sequential" or "developmental" than they had been.

Amanda expressed sadness that cuts in school programs initially impacted music and fine arts programs. She recalled a reading consultant who had been working in her school and who had expressed the view that music was simply a frill; Amanda observed that this view was not shared by others. Both the administrators and the community in which she worked had given her music program constant support.

Blaire observed that, though her principal had been a bassoonist and was both musically knowledgeable and supportive of her band

program, not all principals gave the kind of support that such a program needed. She also observed that there is a change in the utilisation of specialists within the schools prompted by a new "thrust" emanating from the Ministry of Education in the province in which she teaches.

Blaire: Now I'm very fortunate because my principal is a bassoonist and taught high school music for a number of years obviously before he became a principal. So he knows ... I mean when I come in and beef he knows what I'm talking about. That's kind of nice. But there's a lot of teachers who ... I mean not all principals I should say who don't call it a frill, but don't want to put the weight that they know they should on it and they don't really care what happens. So we're still battling that. But now we've found that in a ... and I'm off topic but our music subject councils have been disbanded.

Researcher: Oh, really.

Blaire: Yes. So we no longer have a small group of people who work for us predominantly as music consultants at the board. Those positions have been gone, they're gone now, you know. So that's also a problem and now the teachers who are trying to run a subject council are doing it on their own extra time. And they're trying to pull us all together just to even one ... you know once every three or four months just to say "Hi, how are you." I have to live, I have to breathe, I have to work in a school ... So ...

Researcher: Are those all a function of the ... I know you've ... the provincial government has changed recently, or is that a

function of their philosophical bias.

Blaire: These changes?

Researcher: Yeah.

Blaire: Well partly the ... yes, partly because of the ministry, but I also thinks it's the time, the age, that's the ... you know, let's get rid of some of the people who are at the board because ... they work for a small number ... of music consultants at the board obviously worked for a small group of people. So now they have primary, junior and intermediate consultants. Our transition years we call our grade sevens and eights and the nine students, transition years. They now are generalised ... they're just a consultant. So if I'm having a problem or you know I need some help teaching math then I just call the consultant down at the board. And I will be given somebody who is from my area. That person may or may not have had any exposure at grade seven or eight. So you see I mean the guy who is down there is actually a music teacher, so I wouldn't call him to have him help me teach math, because he has never taught math. So I find, I mean he's a wonderful guy, he's a great musician, and ... but he has to have a few more experiences because he's moving up on the ladder and ... you know. Everbody is trying to fill their own shoes, so our specialized consultants per se have been moved off because the board obviously feels that there is not the need for them down there. So they're trying to decentralize, not really decentralize, but get rid of the numbers of people down there doing the job. And we feel they've done us the in-service, they should be getting rid of a number of other people, keep us the people

who are the ones we need to keep things going. You know keep us out of the grind. I mean if I'm having trouble in the classroom and I just maybe can't see the forest for the trees, it's nice to be able to call somebody who is a music consultant say, and who does know music as opposed to just have the name arts consultant. So ... but in answer to your question there's not as ... for that the, like getting rid of those specific people, as for more of our board, less the ministry. But probably because we have become more generalists that's ministry driven.

Heather commented that, in spite of having an official policy that advocated a Kodály based music curriculum, the hiring of teachers who were unable to implement the program had the effect of negating the policy. Heather made comments, consistent with Blaire's views outlined above, that the implementation of a "common curriculum" in the province in which both teachers taught was negatively impacting music programs. Though Blaire did not make it clear whether the "thrust" of which she spoke consisted of a change in official policy or reflected the inclinations and perceptions of administrators working in her school system, Heather unequivocally identified government policy as being responsible for decline in the system.

Blaire confided that the only time she had followed the official curriculum "lesson per lesson" was at a time when she was piloting a new curriculum. She allowed that she "loathed" the curriculum, and found it "very stagnant." Blaire's concerns with the curriculum were

that the activities used seemed disconnected and that the sequencing was inappropriate. Moreover a lack of flexibility in the materials meant that she could not return to songs and activities which she felt would have better suited her instructional objectives.

Fiona expressed her concerns that the severity of copyright law in conjunction with both fiscal restraint and the limited amount of time available for preparation meant that it was becoming increasingly difficult to provide students with instructional materials "in a physical form."

2) Personal histories

Blaire discussed how changes in the music program in the school which she attended as an elementary student, and which is part of the school district in which she now teaches, affected her.

Researcher: I'm sort of interested in the fact that you say you were raised you know with the solfege and with time names. I mean can you tell me something about your background then?

Blaire: Well okay. Just my former public school teachers. I was born and raised here in Southhampton and I came through the Southhampton Board. It just so happened that the teachers I had obviously had some kind of background. Now I mean I never asked them specifically but solfege has been used you know by a lot of people but not necessarily to the extent that they should use it. Like I did, I knew what doh, re, mis ... I knew what ... I could tell you, I could say ... you know I could

sing ... say a song to you in solfege, no problem. But whether or not when you gave me something to sight read I actually said it in solfege, you know, whether or not I actually got doh mi, if I really understood the intervals, and whether so mi should, would always sound like that or ... (unintelligible). So it was my former public school teachers of which initially it was ... you know each, for grade one I had ... Miss Kwan, like you know it was just ... and my teacher for grades three through six was Brittany Shmyr. Who taught me violin, taught me choir, and did also vocal. So I was fortunate I mean think at that time my public school initially was a JK to eight program, and that the string program got left in the school when we came back to a six. So we got the benefit of having those instruments in the school. They were never removed ... where they probably should have been once the sevens and eights left. So you see that's ... our board doesn't start an instrumental program per se until grade seven and eight.

Jane discussed how her experiences at high school and at university affected her choice of career.

Researcher: Can you tell me which aspects of the Kodály method were you familiar with before you enrolled in the Kodály Summer Program?

Jane: A lot of them. I had already spent a year studying with Jeanne Cree in Leeds . And I had spent the entire year studying with her and practice teaching in the Leeds system. And so therefore I had a fairly ... well I had a lot of experience

with it. So what ... and I also you know each time (name deleted)'s books came out of course I purchased it as well. So at that time ... (unintelligible) the Kodály Context I guess, before I went to study with her. Uhm ... I lost my train of thought.

Researcher: Well, just back up a bit. In your association with Jeanne Cree in Leeds, were you there as a student teacher?

Jane: Yes.

Researcher: So where had you done your university training?

Jane: My bachelor's degree I did at McGill University.

Researcher: At McGill. And ...

Jane: I had some contact with it there but it was just from a text book, you know it was (name deleted)'s first edition of the Kodály Method. Because that was in the early seventies.

Researcher: Right ... okay. But then were you placed in Leeds as a student teacher through McGill or ...

Jane: No, no I went there to do my teacher training.

Researcher: Oh , I see, okay. Now did you chose Leeds because you knew the program then?

Jane: No, I chose Leeds because I grew up there. And I decided I would go back there to do my teacher training 'cause my intention was to get a job either in Leeds or in the province there somewhere. And that's essentially what did happen.

Researcher: So as an elementary school student yourself were you exposed to ...

Jane: No. No the program didn't start in the elementary schools until I was in high school . Now I did have contact with the system though, not 'til I actually graduated from high school.

Researcher: And how then did you have contact with the system?

Jane: Well I went back ... I graduated from high school but then I wasn't sure what I was going to end up doing, I was going to go ... I was going into engineering, but I thought I'd take a year's break and in that year music was, you know, quite a strong interest. But I went back to the high school, not the high school I went to, but another high school and spent ... and took all three years of the high school program all at once. And got quite heavily involved in the high school in the music program inside that particular high school as well as the school board itself 'cause there were a lot of opportunities there. So I, I got to know a lot of the people in the system there. And got quite inspired by some of them. So that actually drew me into going off to study music at McGill.

Researcher: Right, and did you, at McGill, were you like an education major or performance major?

Jane: No. I was a composition major.

Researcher: A composition major.

Jane: Until ... for three years. And then at the end of the third year I decided that making a living at writing was not going to be something I'd be able to do. So I then switched to music education and did three more years.

Researcher: Oh, ... So you did six years to get the B.Mus.

Jane: Yep.

Researcher: Oh my goodness. Yeah ...

Jane: Well it was, I didn't mind it I'm an academic at heart so it was ... sort of enjoyable for me.

3) Pedagogical techniques other than the Kodály method

Daphne had studied both the Kodály method and Suzuki pedagogical techniques. She commented that the two methods share a similar position in respect to many issues. She stated:

They are related because although Kodály said that the first instrument should be the voice and Suzuki of course said immediately when they're three years old or two or whatever, they learn the violin or the piano or whatever, that's ... that's I think the only way I can see that they differ. Because otherwise they're so similar in terms of the fact that Kodály believes in using the best quality music, folk music and classical music, and Suzuki is exactly the same. They start playing the best quality music right away. Suzuki believes in using the ear to start out with. And so they listen to a tape. If they use the mother tongue method which means that the children learn to speak by being spoken to and so, children learn piano by hearing the tape and reproducing, that's how they start.

Later she observed that students who had received music instruction using the Kodály method before undertaking piano lessons using the Suzuki technique progressed more quickly than those students who had not.

Fiona had studied both the Kodály and Orff methods. She said of the Orff method:

..., it's a lot of fun. But it didn't have the ... it doesn't have the same power in the sense of giving you a concrete sort of curriculum, a direction that you're heading in. You know they're wonderful at taking one song and making a whole half hour lesson out of it, and dancing it, and singing it, and playing it, and putting bells and things with it. They don't have a direction; they'll do another song and next time and ... you know it's all wonderful experience, but what is most valuable about the Kodály curriculum is that you really feel that you're starting somewhere and you're going to get, you know, mile one, mile two, mile three ... you're going to end up somewhere. You have a sort of purpose and a direction. And if you're in a school long enough, you really see that the children are learning to read, and are singing well, and are becoming independent musicians."

4) Instrumental music programs

Lisa acknowledges that "there is not a great deal of communication going on" between herself and the band teacher in the junior high school to which her students move after completing grade six. While lamenting this situation, she did not blame the band teacher for the lack of communication but rather blamed the "system" saying, of band teachers generally, "They've come through the educational system and the educational system has produced that kind of product."

Chris commented that the instructor of the string program in his

school had received Kodály training and was very much interested in "blending" the string and vocal music programs.

Blaire observed that students who entered her band program in grade seven possessed an "understanding" of melody, rhythm, beat, and notation. They could identify notes on the staff by their letter names, and knew both solfege and hand signs but could not sight read. She attributed the inability to sight read not to a failure on the part of the elementary music teachers but to inadequacies that resulted from the sequencing of the music program.

Heather commented that her band class sings and can play from hand signs. She was not able to distinguish between the influence of her Kodály training and her experience in vocal music in her use of singing in the band class. While noting that band was very popular in her school and that the band was valued by the community within which she worked, she observed that "the board as a whole does not seem to value music and music teachers."

5) On the use of singing

Amanda related how she had studied piano from the age of six and had participated in choirs throughout her childhood. She observed that it had been something of a surprise that people could sing a cappella commenting that "I found out suddenly you know that someone could sing and use their voices without instruments."

Chris commented that singing was "very much part of the culture" of

the Mennonite community in which he taught; he observed that the cultural bias in favour of singing meant that it was "quite pleasant to teach at the school."

Blaire addressed the place of singing in people's lives. She stated:

You know, like I sing to my children all the time, probably because I'm a voice major and that comes very naturally to me. And they in turn are singing all the time. I haven't made any demands on anybody, we just do. So I think that's part of it. I mean I think you have to test children, I realise you have to make sure they've made it through the steps. But ... I think we need to make it more integral. I really do. I think it needs to be more a part of ... you know they're talking about integration, well make it more part of it. Don't just do it for contrived reasons.

Daphne expressed concerns about the role of parents in the musical education of their children. She stated, "I think it would be wonderful if the public as a whole, and mothers and fathers too, actually would sing more to their children and play music for them. So that they could just have it in the home and would be surrounded by it all the time."

DISCUSSION AND CONCLUSIONS

The purpose of this study was to establish the current teaching behaviors of graduates of the Kodály Summer Program who participated in the 1985 summer session and, through comparison with the results of Jeanette Panagapka's study of the same group, to determine how their teaching behaviors have changed during the period from 1985 to 1995.

Statistical analysis of the data obtained through a modified version of Panagapka's questionnaire reveals few changes in the teaching behaviors of the respondents. Statistically significant change was demonstrated only in five areas: 1) the frequency with which teachers have their students write or construct notation using felt staves, flannel boards, or similar devices, 2) the frequency with which teachers have their students read new rhythmic figures or melodic turns, 3) the frequency with which teachers use a specific developmental sequence in the teaching of games and dances to children, 4) the frequency with which teachers have their students sing themes from art music to solfa before hearing the selection on recording, and 5) the frequency with which teachers report teaching instrumental classification/recognition through the use of pictures.

Examination of the raw data suggests that, with one exception, the changes in these behaviors can be construed as movement in the direction of the desired level of frequency established by Panagapka and her academic advisor in 1985. The one exception is the use of a specific developmental sequence when teaching games and dances.

Statistically significant change was also revealed in the following five areas: 1) the respondent's highest degree attained, 2) the present position of the respondents with respect to classroom teaching, 3) the minutes of instruction per week at the grade four level and above, 4) the number of years in which the respondents spent teaching in the school in which they presently taught, and 5) the frequency with which respondents indicated that they teach from a Kodály based curriculum.

Content analysis of fourteen interviews conducted with a subset of the respondents to the questionnaire revealed a number of factors which influenced changes in teaching behaviors. These factors included organisational factors outside the control of individual teachers such as the number of students in a class, the physical size of classrooms, the frequency with which teachers saw students, and the duration of lessons. They also included the value judgments of administrators, parents, and the teachers about the place of music in the school curriculum as well as specific changes to school's curricula mandated by various ministries of education.

Changes in teaching behaviors are also due to the perceived efficacy of the behavior. Teachers eliminate, alter, or add specific behaviors on the basis of the how effective the behaviors are in meeting the teachers' objectives. (It should be noted that despite teachers' assertions that such changes occur, statistical examination of the frequencies with which teachers indicate they use specific teaching behaviors suggests an overwhelming stability in these behaviours.)

Teachers are constrained by the limits of their own musical skills. For example, those teachers who are not comfortable improvising do not improvise with their students.

Many of the teachers interviewed reported that they implemented only some parts of the method though they still subscribed to the philosophy which underlies the method. Even those teachers who no longer considered themselves practitioners of the Kodály method recognised and acknowledged the impact of the Kodály Summer Program on their teaching practices.

Though it was not the purpose of the study to investigate Guskey's model of staff development, the study did provide indirect evidence that can be construed as supporting the theory. Guskey theorised that to be successful staff development must be approached incrementally, that teachers must receive regular feedback on the progress of their students, and that there should be provision made for continual support and follow-up after initial training. The participants in the study demonstrated what appears to be to the researcher an unusually high involvement in professional music organisation. The researcher suggests that such involvement functions as a kind of "continual support and follow-up after initial training." Though staff development is not occurring in a formal sense, participation in professional organizations provides support to the teacher who is interested in changing his or her teaching behaviors.

Likewise, though the purpose of the study was not to investigate

Fessler's model of teacher change (ie. the teachers' career life cycle), the study provides evidence that can be construed as supporting the model. Teachers reported a number of external influences on their careers that are consistent with the "personal environment influences" and "organisational environment influences" of Fessler's model. The researcher lacked sufficiently detailed knowledge of the personal circumstances of the teachers who participated in the study to comment on the appropriateness of the model of teacher's career life cycle proposed by Fessler et al.

A comparison of the data provided by both of the methods employed in this study is illuminating. None of the teachers who were interviewed provided the kind of detail about the changes in their teaching behaviors that was provided by the questionnaire. This is undoubtedly due, at least in part, to the fact that the nature of the interview process provides a different kind of data than that provided by responses to a questionnaire. It also may reflect what is more important or perhaps most immediately recalled on the part of the teacher. The two sets of data, though drawn from the same sample, are sufficiently different to be complementary but incommensurate. A teacher responding to interview questions about his or her teaching behaviors will not necessarily comment on the relationship between his or her teaching behaviors and those of his or her professional colleagues; nor is he or she necessarily in a position to comment on such differences. Unfortunately music teaching is an occupation in which the practitioners, more often than not, work in relative isolation.

Teachers were far more capable of describing why their behaviors have changed than they were able to describe what kinds of changes had occurred. This apparent inability of teachers to describe the changes that had occurred in their teaching behaviors in the past ten years may be a function of the fact that the teaching behaviors had changed so little. Of the sixty-seven items that measured changes in these behaviors, the five that did change represent only 7.5%. Perhaps most significantly the changes that teachers reported in the interviews were changes in their attitude towards and confidence in their teaching behaviors rather than in the behaviors themselves. Panagapka did not attempt to measure these attributes in her study in 1985 and the questionnaire used in the present study reflects her original intent.

Recommendations for further study.

Of particular interest to the researcher is the question of generalisability. There is a need to know to what extent the changes in the teaching behaviors of the teachers examined in this study are consistent with those of similar groups of teachers. Replication of this study is warranted though the logistical problems associated with it are considerable.

Locating and obtaining the participation of a larger portion of the participants in a similar educational program than was realised in the present study seems problematic. While obtaining the agreement of respondents prior to participating in a longitudinal study seems desirable, such agreement was, in the case of the

present study, clearly not possible when the first steps in the study were completed long before the present project was conceptualised.

Rather than examining the changes that occur in the teaching behaviors of teachers who employ this (or any other) method, thought should be given to examining the differences that exist between neophyte and experienced teachers of the method. One of the basic assumptions of this study is that experienced teachers, as a group, are better than neophyte teachers, as a group. Both common sense and the literature on teachers' career life cycles tends to support this view. If the differences between the two groups are differences in behaviors, rather than just differences in attitude and confidence, then professional music educators ought to know what those differences are. (I do not wish to suggest that attitude and confidence are unimportant; only, that they are more obviously a natural consequence of experience.) Any professional knowledge that helps the neophyte teacher achieve the efficacy of an experienced teacher is valuable knowledge.

The apparent stability of the Kodály method in the teaching practice of its practitioners suggests that method is viewed by those practitioners as effective. Given that the knowledge base from which teachers teach is limited, and given that the acquisition of that knowledge is expensive in terms of both time and money, it is also possible that the use of the method may reflect a kind of economic decision on the part of the practitioners. That is, given that the knowledge and experience that one brings to one's teaching is acquired through a considerable investment of time, effort, and

money and given that one's knowledge of alternative methods is limited, it would seem to be a good decision to utilise a teaching method which one knows to be effective. However it also seems to be prudent to compare the relative efficacy of alternative methods and I wish to suggest that such comparison is beyond the economic and technical means of most teachers acting individually. Such comparison should be undertaken by specialists trained in the discipline of research in music education.

While the overall stability of the Kodály method in the teaching practice of the respondents is evident it should not be forgotten that some of the teaching practices have changed. Effort should be made to determine when these changes occurred.

The relationship between the Kodály method as a theoretical model and the method in practice needs to be carefully examined. The method possesses both a strong philosophical basis and considerable intellectual elegance; its efficacy, when implemented correctly, is indisputable. The fact, as noted above, that many of the teachers interviewed for this study report that they implemented only some parts of the method, though they acknowledge that they still subscribed to the method's philosophy, should be of some concern. How far can the method be stretched before the basic insights into learning and teaching music, which are the essence of the method, are violated? What can be done to enable the practitioner of the method to achieve the method's goals more expediently?

Conclusion.

This study has demonstrated the lasting effects of the Kodály Summer Program on the teaching behaviors of the participants. The stability in the teaching behaviors of the subjects over a ten year period is remarkable. Perhaps most interesting is the fact that, with one exception, when a statistically significant change in a teaching behavior was noted the change was toward the desired level established in Panagapka's study. Such a change can be construed as an improvement in teaching practise.

Finally it should be noted that, with the exception of the recommendation for the introduction of classes in vocal pedagogy, changes in the Kodály Summer Program which were recommended by the participants in the 1985 session had been put in place by 1995.

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Appendix A: The Questionnaire

A Questionnaire Re: Kodály Teaching Behaviors

Identification code no: _____

Current Professional Information

Answer the following questions as applicable.

- | | |
|---|--------------------------------|
| 1. Check highest degree
attained to date | 2B. Subject matter (check one) |
| 1.01 _____ no degree | 2.01 _____ Fine Arts |
| 1.02 _____ BA/BEd/BSc | 2.02 _____ Music |
| 1.03 _____ MA/MEd/MSc | 2.03 _____ Other (Specify) |
| 1.04 _____ MMus/MFA | |
| 1.05 _____ PhD/EdD | |
| 1.06 _____ Other (Specify) | |

2A. Present Position:

2.01 _____ Classroom teacher

2.02 _____ Music teacher

2.03 _____ Consultant/ Coordinator

3. Grade Level most
appropriate to emphasize
your teaching assignment

3.01 _____ K-3

3.02 _____ 4-6

3.03 _____ 7-9

3.04 _____ 10-12

3.05 _____ K-6

3.06 _____ K-8

3.07 _____ 9-13

4. Classroom music

4.01 _____ Vocal

4.02 _____ Instrumental

4.03 _____ Other (specify)

5. What % of your time is spent teaching music

5.01 _____ full time

5.02 _____ 75-99%

5.03 _____ 50-74%

5.04 _____ less than 49%

7. How many minutes of music instruction per week does each class, Gr.4 and above receive?
(if applicable)

6. How many minutes of music instruction per week does each K-3 class receive?
(if applicable)

8. No. of years teaching in present school?

8.01 _____ 1-5 years

8.02 _____ 6-10 years

8.03 _____ more than ten years

9. Population size of community in which you teach:

9.01 _____ 5000 or less

9.02 _____ 5000 to 49,000

9.03 _____ 50,000 or more

Check Yes or No to the following questions:

- | | Yes | No | |
|-----|-------|-------|---|
| 10. | _____ | _____ | Do you presently teach from a Kodály based curriculum? |
| 11. | _____ | _____ | Is a Kodály based curriculum official policy in your school district? |
| 12. | _____ | _____ | Are you assisted by music consultant(s)? |
| 13. | _____ | _____ | Is your principal knowledgeable about the Kodály Method of Music Education? |
| 14. | _____ | _____ | Is your superintendent knowledgeable about the Kodály Method of Music Education? |
| 15. | _____ | _____ | Are your school administrators receptive to the implementation of a Kodály program? |

THE REMAINDER OF THIS QUESTIONNAIRE IS TO BE ANSWERED BY PARTICIPANTS WHO TEACH VOCALLY BASED CLASSROOM MUSIC PROGRAMS FROM KINDERGARTEN (E.C.S.) TO AND INCLUDING GRADE 6

In the following section please circle the appropriate number to indicate the frequency of activities in your music program.

1. never
2. once a year
3. once a term
4. once a month
5. once a week
6. every lesson

REPETOIRE USED FOR SINGING

- | | | | | | | | |
|-----|---|---|---|---|---|---|--|
| 16. | 1 | 2 | 3 | 4 | 5 | 6 | Canadian folk songs are sung. |
| 17. | 1 | 2 | 3 | 4 | 5 | 6 | Other folk songs of the language spoken in the child's home. |
| 18. | 1 | 2 | 3 | 4 | 5 | 6 | Folk songs of other cultures. |

- | | | | | | | | |
|-----|---|---|---|---|---|---|--|
| 19. | 1 | 2 | 3 | 4 | 5 | 6 | Composed songs from music series texts. |
| 20. | 1 | 2 | 3 | 4 | 5 | 6 | Art songs of great composers such as Beethoven, Brahms Schubert. |
| 21. | 1 | 2 | 3 | 4 | 5 | 6 | Current sheet music arrangements. |

PROCESSES FOR TEACHING NEW SONGS

- | | | | | | | | |
|-----|---|---|---|---|---|---|--|
| 22. | 1 | 2 | 3 | 4 | 5 | 6 | Teacher sings song. Children repeat phrase wise by rote. |
| 23. | 1 | 2 | 3 | 4 | 5 | 6 | Teacher sings while children follow printed music. |
| 24. | 1 | 2 | 3 | 4 | 5 | 6 | Children read music without modelling from the teacher. |
| 25. | 1 | 2 | 3 | 4 | 5 | 6 | Teacher plays melody on keyboard. Children sing while teacher plays. |

26. 1 2 3 4 5 6 Children sing to recording.

USE OF KEYBOARD ACCOMPANIMENT

(answer as applicable)

27. 1 2 3 4 5 6 Piano is used to accompany singing in Gr. 1, 2, 3.

28. 1 2 3 4 5 6 Piano is used to accompany singing in Gr. 4, 5, 6.

29. 1 2 3 4 5 6 Piano is used to accompany singing in Gr. 7, 8, 9.

PART SINGING: Children perform

30. 1 2 3 4 5 6 Rhythmic ostinati - repeated rhythmic pattern to accompany singing.

31. 1 2 3 4 5 6 Melodic ostinati - repeated melodic pattern to accompany singing.

32. 1 2 3 4 5 6 Canons or rounds.

33. 1 2 3 4 5 6 Descants.

34. 1 2 3 4 5 6 Two part songs or choral music.
35. 1 2 3 4 5 6 Three part songs or choral music.

READING: Children read rhythmic (stem) or pitch notation.

36. 1 2 3 4 5 6 as a group activity from blackboard/overhead/chartpaper.
37. 1 2 3 4 5 6 from hand signs.
38. 1 2 3 4 5 6 from hand staff.
39. 1 2 3 4 5 6 from teacher prepared xerox or duplicated material.
40. 1 2 3 4 5 6 from printed score or music textbook.

WRITING/CONSTRUCTING

41. 1 2 3 4 5 6 Children write or construct rhythms using stem notation.

- | | | | | | | | |
|-----|---|---|---|---|---|---|---|
| 42 | 1 | 2 | 3 | 4 | 5 | 6 | Children write or construct notation using felt staves or flannel board or similar devices. |
| 43. | 1 | 2 | 3 | 4 | 5 | 6 | Children notate on staff lines songs or parts of known songs. |
| 44. | 1 | 2 | 3 | 4 | 5 | 6 | Children notate each new rhythmic figure or melodic turn. |

MOVEMENT: Children Perform Games and Dances

- | | | | | | | | |
|-----|---|-----|---|----|---|---|---|
| 45. | 1 | 2 | 3 | 4 | 5 | 6 | in K, 1, 2, 3. |
| 46. | 1 | 2 | 3 | 4 | 5 | 6 | in Gr. 4, 5, 6. |
| 47. | 1 | 2 | 3 | 4 | 5 | 6 | in Gr. 7, 8, 9. |
| 48. | | Yes | | No | | | These are taught in a specific developmental movement sequence. |

LISTENING

- | | | | | | | | |
|-----|---|---|---|---|---|---|--|
| 49. | 1 | 2 | 3 | 4 | 5 | 6 | Teacher models (sings) songs for children to listen to (folk music/ art music). |
| 50. | 1 | 2 | 3 | 4 | 5 | 6 | Teacher models (plays) art music on piano for children's listening. |
| 51. | 1 | 2 | 3 | 4 | 5 | 6 | Children listen to music of great composers from recordings in K, 1, 2, 3. |
| 52. | 1 | 2 | 3 | 4 | 5 | 6 | Children listen to music of great composers from recordings in Gr. 4, 5, 6. |
| 53. | 1 | 2 | 3 | 4 | 5 | 6 | Children sing themes from art music to neutral syllable (loo) before hearing the selection on recording. |
| 54. | 1 | 2 | 3 | 4 | 5 | 6 | Children sing theme from art music to solfa before hearing the selection on recording. |

- | | | | | | | | |
|-----|---|-----|---|----|---|---|--|
| 55. | 1 | 2 | 3 | 4 | 5 | 6 | Children experience live performance of folk or art music. |
| 56. | | Yes | | No | | | Music listening program is organized and sequential |
| 57. | | Yes | | No | | | Instrumental classification/ recognition is taught by sound (hearing the instrument). |
| 58. | | Yes | | No | | | Instrumental classification/ recognition is taught by seeing pictures of the instruments. |
| 59. | | Yes | | No | | | Instrumental classification/ recognition is taught by live demonstration of the instruments. |

OTHER COMPETENCIES/SKILLS

- | | | | | | | | |
|-----|---|---|---|---|---|---|--|
| 60. | 1 | 2 | 3 | 4 | 5 | 6 | Using solfa (do, re, mi), to assist with intervallic reading/recognition |
|-----|---|---|---|---|---|---|--|

- | | | | | | | | |
|-----|---|---|---|---|---|---|--|
| 61. | 1 | 2 | 3 | 4 | 5 | 6 | Using hand signs to assist with pitch discrimination while singing in solfa. |
| 62. | 1 | 2 | 3 | 4 | 5 | 6 | Using hand staff to assist with the concept of moveable do. |
| 63. | 1 | 2 | 3 | 4 | 5 | 6 | Using hand staff to assist with the learning of absolute note names (A, B, C). |
| 64. | 1 | 2 | 3 | 4 | 5 | 6 | Using rhythm syllables such as ta, ti to assist with rhythm reading/recognition. |
| 65. | 1 | 2 | 3 | 4 | 5 | 6 | Diagramming phrases. |
| 66. | 1 | 2 | 3 | 4 | 5 | 6 | Identifying forms. |
| 67. | 1 | 2 | 3 | 4 | 5 | 6 | Conducting in various meters. |
| 68. | 1 | 2 | 3 | 4 | 5 | 6 | Memorizing words, rhythms, music. |
| 69. | 1 | 2 | 3 | 4 | 5 | 6 | Performing individually. |

70. 1 2 3 4 5 6 Improvising with structure.
71. 1 2 3 4 5 6 Improvising without structure.
72. 1 2 3 4 5 6 Identifying variations in dynamics (loud/soft).
73. 1 2 3 4 5 6 Identifying variations in tempo (fast/slow).

PLANNING

Circle Yes or No to the following questions:

74. Yes No Do you prepare a yearly (long-range) plan?
75. Yes No Are your daily plans based on long-range plans?
76. Yes No Do you use a written or published curriculum when planning?
77. If so which one? (please specify)
-

78. Yes No Are you following a sequence which you have found in a printed source?
79. Yes No Are you following a sequence from a printed source but making changes to suit your situation?
80. Yes No Have you developed your own sequence?
81. Yes No Do you use the prepare, make-conscious, reinforce, assess process format for teaching new skills?
82. Yes No Are new musical understandings (concepts/skills) drawn from known song material?

Appendix B: Desired Level of Frequency of Behaviors

(from Panagapka, 1986)

Interpretation of the desired level of frequency is based on the following metric:

1. never
2. once a year
3. once a term
4. once a month
5. once a week
6. every lesson

NB. The first fifteen questionnaire items do not address teaching behaviors.

REPETOIRE USED FOR SINGING

16. Canadian folk songs are sung: **5**

17. Other folk songs of the language spoken in the child's home: **3**

18. Folk songs of other cultures: **3**

19. Composed songs from music series texts: **2**

20. Art songs of great composers such as Beethoven, Brahms Schubert: **4**

21. Current sheet music arrangements: **1**

PROCESSES FOR TEACHING NEW SONGS

22. Teacher sings song. Children repeat phrase wise by rote: **5**

23. Teacher sings while children follow printed music: **4**

24. Children read music without modelling from the teacher: **4**

25. Teacher plays melody on keyboard. Children sing while teacher plays: **1**

26. Children sing to recording: **1**

USE OF KEYBOARD ACCOMPANIMENT

27. Piano is used to accompany singing in Gr. 1, 2, 3: **1**

28. Piano is used to accompany singing in Gr. 4, 5, 6: **3**

29. Piano is used to accompany singing in Gr. 7, 8, 9. (none specified)

PART SINGING:

30. Children perform rhythmic ostinati - repeated rhythmic pattern to accompany singing: **5**

31. Children perform melodic ostinati - repeated melodic pattern to accompany singing: **4**

32. Children perform canons or rounds: **5**

33. Children perform descants: **4**

34. Children perform two part songs or choral music: **4**

35. Children perform three part songs or choral music: **3**

READING: Children read rhythmic (stem) or pitch notation.

36. Children read rhythmic (stem) or pitch notation as a group activity from blackboard/overhead/chartpaper: **5**

37. Children read rhythmic (stem) or pitch notation from hand signs: **6**

38. Children read rhythmic (stem) or pitch notation from hand staff: **4**

39. Children read rhythmic (stem) or pitch notation from teacher prepared xerox or duplicated material: **5**

40. Children read rhythmic (stem) or pitch notation from printed score or music textbook: **4**

WRITING/CONSTRUCTING

41. Children write or construct rhythms using stem notation: **5**
42. Children write or construct notation using felt staves or flannel board or similar devices: **5**
43. Children notate on staff lines songs or parts of known songs: **4**
44. Children notate each new rhythmic figure or melodic turn: **4**

MOVEMENT: (Games and Dances)

45. Children perform games and dances in K, 1, 2, 3: **6**
46. Children perform games and dances in Gr. 4, 5, 6: **5**
47. Children perform games and dances in Gr. 7, 8, 9. (none specified)
48. These are taught in a specific developmental movement sequence. (Yes/No)

LISTENING

49. Teacher models (sings) songs for children to listen to (folk music/art music): **5**

50. Teacher models (plays) art music on piano for children's listening: **3**
51. Children listen to music of great composers from recordings in K. 1, 2, 3: **3**
52. Children listen to music of great composers from recordings in Gr. 4, 5, 6: **4**
53. Children sing themes from art music to neutral syllable (loo) before hearing the selection on recording: **4**
54. Children sing theme from art music to solfa before hearing the selection on recording: **4**
55. Children experience live performance of folk or art music: **3**
56. Music listening program is organized and sequential (Yes/No)
57. Instrumental classification/recognition is taught by sound (hearing the instrument). (Yes/No)
58. Instrumental classification/recognition is taught by seeing pictures of the instruments. (Yes/No)
59. Instrumental classification/recognition is taught by live demonstration of the instruments. (Yes/No)

OTHER COMPETENCIES/SKILLS

60. Using solfa (do, re, mi), to assist with intervallic reading/recognition: **6**
61. Using hand signs to assist with pitch discrimination while singing in solfa: **6**
62. Using hand staff to assist with the concept of moveable do: **4**
63. Using hand staff to assist with the learning of absolute note names (A, B, C): **4**
64. Using rhythm syllables such as ta, ti to assist with rhythm reading/recognition: **6**
65. Diagramming phrases: **4**
66. Identifying forms: **5**
67. Conducting in various meters: **5**
68. Memorizing words, rhythms, music: **5**
69. Performing individually: **5**
70. Improvising with structure: **5**

71. Improvising without structure: 3

72. Identifying variations in dynamics (loud/soft): 5

73. Identifying variations in tempo (fast/slow): 5

PLANNING

74. Do you prepare a yearly (long-range) plan? (Yes/No)

75. Are your daily plans based on long-range plans? (Yes/No)

76. Do you use a written or published curriculum when planning?
(Yes/No)

77. If so which one? (please specify)

78. Are you following a sequence which you have found in a printed
source? (Yes/No)

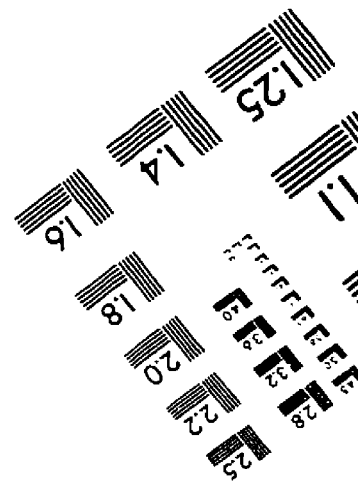
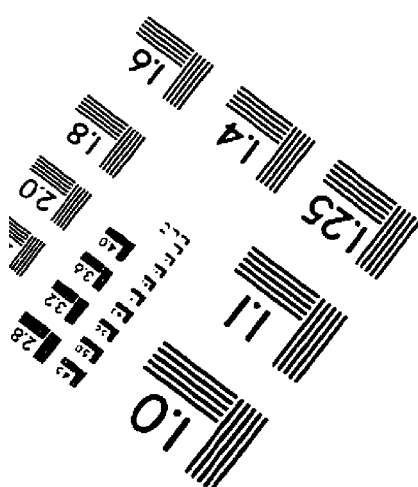
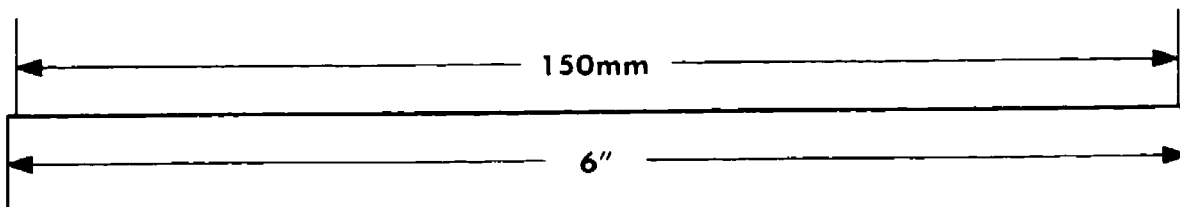
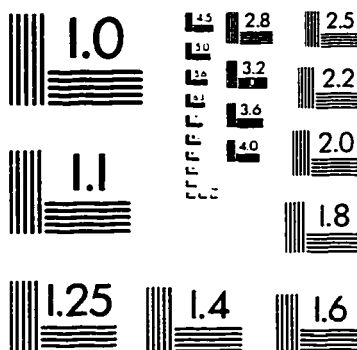
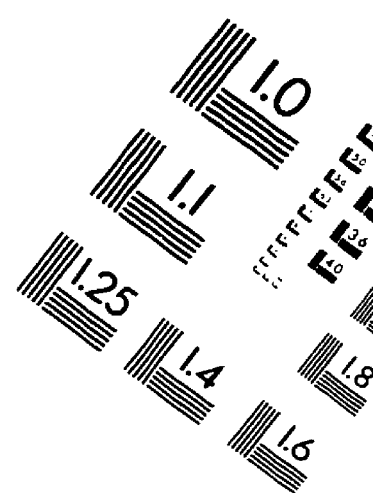
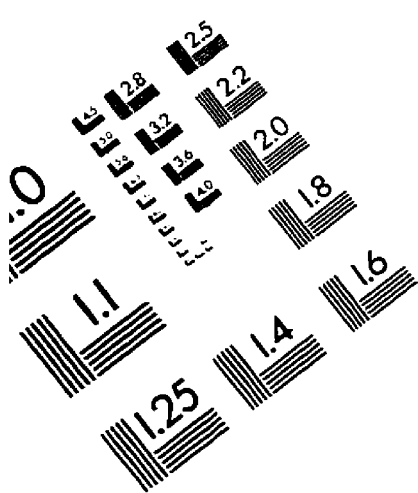
79. Are you following a sequence from a printed source but making
changes to suit your situation? (Yes/No)

80. Have you developed your own sequence? (Yes/No)

81. Do you use the prepare, make-conscious, reinforce, assess process
format for teaching new skills? (Yes/No)

82. Are new musical understandings (concepts/skills) drawn from known song material? (Yes/No)

IMAGE EVALUATION TEST TARGET (QA-3)



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