ELEMENTARY TEACHERS' EXPRESSED BELIEFS AND OBSERVED PRACTICES OF MUSIC EDUCATION IN VANCOUVER AND HONG KONG: A DESCRIPTIVE, EXPLORATORY STUDY

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ABSTRACT

The aim of this study was to document the expressed beliefs and observed practices of elementary school teachers involved in music instruction in Vancouver and Hong Kong. It is important to understand beliefs and value systems of teachers since they form the basis for their educational practices. These beliefs are shaped by various contextual factors in a society. The music of a society is one such factor that constitutes both cultural and educational practices in that society. Therefore a cross-cultural, comparative study concerned with music education was undertaken so as to better understand the underlying contextual factors that shape teachers' overall understandings and practices of teaching music in the elementary schools. The present investigation is the only study of this kind to date.

This study was designed as a qualitative multiple-case study, including five cases in Vancouver and five cases in Hong Kong. The tools for data collection were in-depth interviews and repeated classroom observations.

The results of this study suggest that teachers' expressed beliefs and their classroom practices about music education are informed by the following major factors: (1) teachers' personal experiences, (2) social and cultural factors of the societies in which they live, and (3) the music curriculum as set by the school systems.

Furthermore, these results shed light on ways in which music education is implemented in these two cosmopolitan cities and demonstrate interesting

interplay of various cultural influences. The findings of this study add to the knowledge of Western and Chinese ideas, especially educational thoughts and music education, through presentations and analysis of beliefs and classroom practices of teachers from these two cultures.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

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CHAPTER ONE

Introduction to the Study

Introduction

Music is a manifestation of people and their culture. It is also one of the essential elements that constitutes culture and its substance. Culture is a collection of complex symbols, behaviours, attitudes, ideologies, systematic uses of language and definitions of roles that shape the forms of a particular society and in turn determines what the society expects from individuals and the community (Geertz, 1973, LeVine, 1984, Ulin, 1984). Culture also provides meaning, definition and description for an object experienced by the individual and furnishes the individual's experience with its cause (Walker, 1990, Alder, 1997). In reality, culture evolves from and in turn influences people's daily life.

Culture is expressed through social institutions. Bruner (1996) regards education as one of the most important social institutions that reflects the essence of culture as well as prepares the individual for it. The interaction between the individual and culture, that is, the process of socialisation, depends on a society's education system. Narrative arts represented through media such as language, arts and music are important facets of culture and they subsequently exist in the formal or informal curriculum of every culture. These narrative arts permit human subjects to transform their expressions into a representation of cultural beliefs and value systems in their society (Bruner, 1996).

Music is a narrative art and people all over the world make music for different reasons. Music education therefore is one of the media that reflect and transmit the beliefs and value systems of a culture. In other words, music education is one of the ways to put the beliefs and value systems of a culture into practice. Since the implementation of music education depends on music teachers who may hold different beliefs and value systems in different cultural settings, a thorough and detailed look into the beliefs and practices of music teachers will be useful to better understand music education in the cultural contexts of a society.

Purpose of the Study

As a descriptive, exploratory study, this research aims to investigate beliefs and practices of teachers who teach music in two different cultural settings: Vancouver, British Columbia, Canada, and Hong Kong, China. The objective of this research is to document the expressed beliefs and practices of in-service elementary school teachers involved in music instruction in Vancouver and Hong Kong. In particular, this study focuses on the following questions.

1. What are the expressed beliefs of elementary teachers who are involved in music instruction in Vancouver and Hong Kong regarding music and music education?
2. In what ways do these beliefs manifest themselves in educational practices of these teachers?

The present research consists of 10 case studies of classroom practices

of teachers teaching music in elementary schools, with five of them in Vancouver and five in Hong Kong. Through observations and interviews, profiles of teachers are constructed that allow for reflections on the nature of their beliefs about music education and the relationship of their beliefs to their classroom practice. Given its cross-cultural nature, this study also aims at the exploration of cultural/contextual factors as possible determinants of beliefs underlying music education practice in elementary schools. Furthermore, the descriptive, exploratory approach taken in this study is conducive to uncovering and bringing to light significant issues in music education meriting further examination, thus identifying possible areas for future research in this field.

Rationale

In the field of education, beliefs and values of teachers provide the basis for the matrix of educational practices and curriculum that define life in classrooms (Eisner, 1992). According to Eisner (1992), "belief systems provide the value premises from which decisions about practical educational matters are made" (p. 302). Since education is one of the important social institutions that reflects culture (Bruner, 1996), beliefs and value systems of the society and the individual determine the extent to which a particular subject area is valued in the education system. Nevertheless, the way in which the curriculum is implemented in the classroom depends on the practices of teachers. As a consequence, beliefs, curriculum and educational practices are inter-related where beliefs are "expressed and developed through the processes of acculturation and

professional socialisation" (Eisner, 1992, p. 304). Beliefs of teachers are shaped by various contextual factors of the society. Likewise, culture and beliefs influence educational practices and decisions. The processes of acculturation and professional socialisation of teachers consist of both affective and cognitive features. Affective features include devotion, interest, enthusiasm and commitment to the improvement of practices (Pang & Tam, 1986), while cognitive features include the learning and teaching experiences of a teacher, together with his or her ethical orientation (Cheng, 1992). The summation of these features shape teachers' beliefs and values about the purposes as well as their practices in teaching a particular subject (Ayers, 1989). Therefore, there is a need to study both beliefs and practices of teachers if we are to understand the complexities of teaching in different cultural contexts, which is precisely the task of this thesis.

Analytical Framework

Richardson (1996) states that "attitudes and beliefs are a sub-set of a group of constructs that name, define, and describe the structure and content of mental states that are thought to drive a person's actions" (p. 102). Since every teacher is a unique individual, their educational and cultural background, personal beliefs and experiences as well as expertise and ability to engage with the subject will affect their decisions concerning educational practices. The present study is based on the analytical framework proposed by Richardson and her associates (1991) positing that teachers' expressed beliefs are closely

related to their classroom practices and that teachers' practices are predictable because their beliefs directly impact on teachers' behaviours in the classroom. This notion is consistent with Eisner's (1992) claims regarding the close inter-relationship among teachers' beliefs and their instructional planning and implementation. This study is focused on exploring the expressed beliefs and classroom practices of teachers involved in music education in elementary grades in two different cultural settings, Vancouver and Hong Kong. Its design allows for examination of both: expressed beliefs as well as actual classroom practice and their relationship, in the context of Richardson's framework.

Motivation for the Study

In Vancouver classrooms, teachers in all subjects face an increasing challenge caused by the influx of immigrant students. Likewise, there is an increasing number of students in Hong Kong who have lived in North America for some time and have been exposed to Western educational practices. To successfully meet these challenges, it would be most helpful for music teachers, both in Vancouver and Hong Kong, to have a better understanding of the musical practices that might have shaped their students' educational experiences, which they inevitably bring to the new learning environments. My education and teaching experiences in both Vancouver and Hong Kong lead me to observe that these two cities differ in many ways in terms of culture and educational systems. A descriptive, exploratory study of beliefs and practices of teachers from the two different school systems and cultures will allow for a greater understanding of the

potential influence of these two factors on the nature of the educational experiences of students.

The structure of school systems in Hong Kong and Vancouver is different. In Hong Kong, schools are divided into Kindergarten (Kindergarten 1-3 for children aged from 3-5), Primary (Primary 1-6 for children aged from 6-11) and Secondary (aged from 12-18). In Vancouver, schools are divided into Elementary (Grades K-7 for those aged 5-12) and Secondary (Grades 8-12 for those aged 13-17).

Also, there is a language difference in the research sites. In Hong Kong, the official languages are Chinese and English. The majority of people use Cantonese as their daily spoken language. In most of the primary schools, the language of instruction is Cantonese although there are some primary schools that traditionally use English for instruction. For example, the Syllabuses for Primary Schools – Music (1987) is available in Chinese and English. In Vancouver, the official languages are English and French. In this multicultural city, the students may have different mother-tongue languages but the mainstream language is English. English is the language of instruction in the majority of the elementary schools in Vancouver although the Vancouver School Board also offers French Immersion programs and *Programme Cadre de Francais* that use French for instruction. The Elementary Fine Arts Curriculum (1985) of British Columbia is available in English and French.

Based on my teaching experience of pre-service music teachers in both cities, I noticed that teachers' musical experiences and their beliefs about the

purpose of music education clearly affect their teaching practices -- an observation supporting Richardson's notion of teachers' beliefs and practices as stated in the analytical framework. As a result, I am interested in investigating the expressed beliefs of elementary school teachers in Hong Kong and Vancouver who teach music regarding the purposes for music education, and in exploring how these beliefs affect their educational practices.

This study is not to identify a prescriptive definition of the purpose of music education or define excellence in music education practice. Instead, it seeks to uncover beliefs and attitudes of teachers who teach music in elementary classrooms to examine and how teachers' personal beliefs about the purpose of music education influence their classroom behaviour.

Contribution of this Study

The findings of this study can enhance our understanding of educational practices related to music and music education in Western and Chinese cultures, through exploring the beliefs and practices of teachers from different cultural contexts. Since no cross-cultural research to date has explored beliefs and practices of teachers who teach music, this study serves as the first step to fill the gap in the literature of music education research. As a descriptive and exploratory investigation, this study begins the process of documenting beliefs and practices of teachers involved in music instruction in elementary schools. Understanding of these beliefs and practices can inform and expose teachers and policy makers to music educational practices in different cultures, and allow

for exploration of the role of contextual factors that are instrumental in the process of translating beliefs into practice. This study also unearths several important issues in music education requiring further investigation.

Organisation of Dissertation

There are eight chapters in this dissertation. The first chapter states the rationale, motivation, purpose and contribution of the study. The second chapter discusses the related literature in the field of music education and how this dissertation complements them. The third chapter introduces the analytical framework and discusses the methodology chosen for this study. The fourth chapter discusses the social and cultural backgrounds of Vancouver and Hong Kong, gives an overview of the respective education systems, as well as highlights the ideas of music education in both cities. The fifth chapter discusses the traditional beliefs about music education in the Western and Chinese societies and how they might be reflected in the curriculum documents of Vancouver and Hong Kong. The sixth chapter presents the 10 cases of this study, including the expressed beliefs, practices and the reflections of the teachers. The seventh chapter discusses the findings, makes comparisons among the ten cases and provides the conclusions of the study. The eighth chapter discusses the issues raised by the study and provides further suggestions for research.

CHAPTER TWO

Literature Review

As beliefs, attitudes and value systems of teachers provide the basis for their educational practices, it would be worthwhile to explore the relationship between those variables (Richardson, 1996). Although only very few researchers have conducted studies related to beliefs and/or practices of music educators, an examination of the existing research in this field as well as in the areas of cross-cultural music education provides a context for the present study.

The existing research in this area includes studies that investigate attitudes and opinions of music educators or students towards various issues involved in music education. However, no study to date has specifically concentrated on the relationship between teachers' beliefs and practices in music education. Therefore, this literature review also draws on relevant work done in other subject matter fields

Furthermore, it should be noted that in exploring attitudes and opinions of music educators or students, research to date has predominantly relied on survey methodology. Among the existing studies concerned with teachers' attitudes and beliefs, most have focused on investigating teachers' attitudes through the use of quantitative research methods.

Attitudes of Music Educators towards the Practices of Music Education

The study by Kacanek (1982) investigated attitudes of music educators towards Bennett Reimer's A Philosophy of Music Education conformed to quantitative research methodology. In a similar fashion, Hanley (1987) explored attitudes of educators towards various philosophical approaches underlying music education. The study by Young (1996) examined music teachers' attitudes toward multicultural education and investigated the impact of those attitudes on music classroom environment, music activities and teaching strategies. Overall, these studies confirmed the notion that music educators believe it is difficult to put particular theories and/or philosophies of music education into classroom practice (Kacanek, 1982, Hanley, 1987, Young, 1996). However, due to the inherent limitation of quantitative approach, these studies do not show why and in what ways music educators find it difficult to implement theory and/or philosophy of music education in their classrooms.

Attitudes of Music Educators towards their Profession

Several studies concerned with attitudes and beliefs in the field of music education focused on music educators' satisfaction with their career (Hoffer, 1982, Tobin, 1990, Clingman & Vincent, 1993, Hamann & Lawrence, 1995). Hoffer (1982) conducted a large study investigating attitudes of music teachers toward their profession. He found that teachers liked teaching music and strongly believed that it was worthwhile to have music included in the school curriculum. However, most of them had negative feelings about their careers due to low

salaries, and the impression that music was not being treated as an important subject area in the curriculum. This was in contrast to the study by Tobin (1990) who investigated attitudes of Massachusetts' music teachers towards their jobs and concluded that the working environment of music teachers did not bear effect on their job-related attitudes. Clingman and Vincent (1993) investigated the attitudes and perceptions of Canadian music teachers toward their work. It was found that the respondents clustered into two significant groups. The Canadian Registered Music Teachers Association members who are mainly teachers of musical instruments perceived themselves as musicians, while the Canadian Music Educators' Association members who are mainly school teachers perceived themselves as teachers and considered teaching as a vocation. Hamann and Lawrence (1995) investigated the perceptions of university music educators toward their work. The music educators were asked to rank the professional activities according to the degree of frequency and usefulness. It was found that attending conferences and workshops was the most frequent professional activity that university music educators undertook. The researchers then hypothesised that university music educators engage in many activities that may not necessarily help them with tenure/promotion, but are helpful in staying up-to-date with the latest trends in their field of expertise.

On the whole, music educators have positive attitudes toward music teaching regardless of the unimportant place of music in the school curriculum, the low payment and the poor working conditions (Hoffer, 1982, Tobin, 1990, Clingman & Vincent, 1993). Besides, music educators prefer participating in

activities that can help them to refresh and update their knowledge (Hamann & Lawrence, 1995).

Attitudes regarding Professional Preparation and Skills of Music Teachers

Saunders and Baker (1991) and Teachout (1997) investigated the useful skills and activities in classroom music as rated by American elementary classroom teachers that integrate music in their teachings. Saunders and Baker (1991) found that the most useful musical skills rated by respondents were song-teaching, movement with music, using rhythm instruments, selecting music for listening activities, creative experiences and using music to supplement other curricular areas. The topics that these classroom teachers rated least useful were "developing a music curriculum" and "music theory and reading notation." These researchers observed that their results might suggest that classroom teachers perceived their role to be very different from that of music-specialist teachers, in that general classroom teachers regarded music as a recreational or transitional activity that supplement other instruction in areas of the curriculum. Therefore, in their opinion, reading music notations and developing specialized music curriculum become relatively unimportant. Teachout (1997) compared opinions of pre-service and experienced teachers about skills and behaviours that were important to music teaching. It was found that all the skills and behaviours that experienced teachers indicated as important were also indicated as important by pre-service teachers. According to Teachout, "it can be hypothesised that pre-service and experienced teachers generally agree on

which skills and behaviours are considered to be most important to initial teaching success" (p. 49). However, actual practices of these teachers remained unexplored because of the scope of the study. Possible factors that contributed to their preferences were also not addressed.

Beliefs of Student-teachers in Music Education

Schuleuter's (1991) study is the only one found in this research that employed ethnographic observations and interviews in the exploration of teachers' beliefs. Schuleuter (1991) examined the pre-active (pre-practicum) and post-active (post-practicum) beliefs of student teachers in elementary general music. The researcher selected a case-study approach. The subjects of this study were three student teachers. Ethnographic observations and interviews were used to collect data during the 10 weeks of practicum. Sources of data also included student-teachers' journals, lesson plans, stimulated recalls, interviews and taped conferences of the student-teachers, co-operating teachers and university supervisors. Schuleuter found that student-teachers who participated in the study regarded student enjoyment as the primary objective in their teaching and they preferred to integrate various curricular subjects in their lesson planning. In addition, it was discovered that these student teachers changed their thinking as they acquired more experience during their practicum. These experiences helped them plan activities that well suited their students. However, the change in thinking was not evident in the count of the curricular activities undertaken, but was reflected in the qualitative interview data. It was found that

the impact of situational demands on the teachers' thinking emerged only when it was observed in a specific context over a period of time. The subtle change in these student-teachers' attitudes towards curriculum planning was identified through ethnographic interviews rather than through any quantitative measures.

Despite the fact that most of the studies discussed above explored attitudes and beliefs about music education, many of them did not correlate teachers' beliefs and practices with the contextual factors of the societies where these music educators practised teaching. In addition, in the present search no cross-cultural studies were found that explored both teachers' beliefs and practices in the field of music education. In view of this, related studies about music education in British Columbia and Hong Kong are outlined and discussed below for background information.

Research Concerned with Music Education in British Columbia

According to Green and Vogan (1991), music education in Western Canada was pioneered by Egerton Ryerson. Since 1846, classroom teachers rather than music specialists were advocated to teach music in public schools and this practice continues until now.

With the majority of music instruction in public schools of B.C. delivered by generalist teachers, Hanley's (1994) survey shows that there is a gap between the programs that teachers are expected to teach and the subject expertise required for effective teaching. Hanley (1998) brought to light specific problems in music education in B.C. due to the fact that generalist teachers do not have

sufficient expertise in the subject and linked these difficulties to inadequacies of elementary teacher education programs that do not allow room for specialization in music.

Shand and Bartel (1993) found that music programs in public schools of Canada seriously lack financial and administrative support. The case in British Columbia is even worse because there are no longer specialized music supervisors who typically take responsibility for the administration of music instruction in public schools.

These studies about music education in British Columbia suggest that music is not valued in the elementary curriculum and therefore has not been receiving sufficient funding to the extent to which other subjects have. Furthermore, the quality of music instructions as delivered by classroom generalist teachers may also be varied and questionable as a result of insufficient music expertise.

Research Concerned with Music Education in Hong Kong

In terms of research on music education in Hong Kong, Lau (1998) studied and compared the cultural contents of secondary schools music textbooks in Hong Kong and Taiwan. He found that Hong Kong music textbooks put an unbalanced emphasis on Western music cultures and that there was a lack of emphasis on music from local and Chinese culture, likely caused by the British colonial influence.

Ng (1997) used surveys and interviews to examine the nature of music

curriculum and the role of music teachers in Hong Kong's secondary schools. According to this research, Hong Kong secondary school music teachers perceived the listening approach for music appreciation as the most important aspect of the curriculum while performance and creativity were viewed as less important. Ng claimed that this hierarchy was a result of music being a marginal subject in the secondary curriculum, influenced by the school context and the society's expectation of schooling.

These two studies revealed some aspects and problems of the music curriculum for secondary schools in Hong Kong. Since very few research studies concerned with music education in Hong Kong are available, the present study can begin to fill the pool of literature.

Research Concerned with Teachers' Attitudes, Beliefs and Behaviours

Initially, I had the ambition to find relevant theoretical framework in the field of music education to ground my study; however, the existing literature in this domain has not offered an appropriate theoretical framework. As an alternative, I turned to related literature about teachers' beliefs and their relation with practices which lead me, eventually, to rely on work of Jackson (1968), Harvey (1986), and in particular Richardson (1996), in guiding my study.

Among the early explorations, teachers' beliefs and behaviour, the one conducted by Jackson (1968) attempted to describe and understand the mental constructs and processes that underlie teacher's behaviour. Jackson's resonated in the later investigations of Harvey (1986) who described beliefs as sets of

conceptual representations which signify to its holder a reality or given state of affairs of sufficient validity, truth or trustworthiness to warrant reliance upon them as a guide to personal thought and action. Richardson (1996) also stipulated that "attitudes and beliefs are ... thought to drive a person's actions" (p. 102). These three scholars emphasized a strong association among teachers' attitudes and beliefs and behaviours.

These claims became further substantiated by the work of other researchers who noted that teachers have preconceived ideas about the subject that they teach that affects their use of teaching strategies and their teaching behaviour. For example, Duffy and Anderson (1984) and Borko, Shavelson and Stern (1981) observed that classroom teachers possess theoretical orientations that affect their instructional behaviours. They demonstrated that teachers hold implicit theories which constitute their beliefs about students and the subject matter that they teach. These beliefs also influence teachers' reactions to their own teacher education as well as to their teaching practice (Ashton, 1990). In other words, teachers' implicit theories are their beliefs, which act as a filter through which instructional decisions and judgements are based (Shavelson, 1983). The study by Richardson and her associates (1991) demonstrated that beliefs of teachers are closely related to their classroom practice in the teaching of reading comprehension. This lead to a claim of predictability of teachers' behaviours based on understanding of their beliefs. This assertion was supported by the consistency between beliefs and practices documented in the study of Richardson and her associates.

Many scholars claimed that teachers' beliefs are shaped by many factors. According to Richardson (1996), teachers construct their beliefs from various forms of direct experience including personal, educational and formal knowledge. Others hold the view that teachers' beliefs may include influences of the nature of the subject they teach, classroom experience and the opportunity for reflection during the pre-service teacher education (Brousseau, Book & Byers, 1988; Cherland, 1989; Richards, Gipe & Thompson, 1987). According to Schulman (1986), teachers' beliefs are influenced by their general knowledge, including expertise of the subject-matter content, experience in pedagogy and knowledge of the curriculum, which are importantly related to teaching. Beliefs also make up an important part of teachers' general knowledge through which teachers perceive, process and act upon information in the classroom (Clark and Peterson, 1986; Munby, 1982).

It was also continued that teachers' beliefs through their impact on classroom practices in the end profoundly affect learning of the students. Clark and Peterson (1986) stated that understanding teachers' thoughts and actions leads to a better understanding of how these two components interact to increase or inhibit students' academic performance.

A wide body of literature in general education and music education shows the reciprocal relationship and suggests possibility of prediction of practice from teachers' beliefs. Richardson (1991) adopted the constructivist perspective on teachers' cognition stipulating that beliefs and values are part of teachers' cognitive systems that forms their knowledge, and that such knowledge

"influences their actions" (p. 562).

In summary, the literature search has revealed only a limited body of earlier research in music education directly relevant to the present study. In particular, lack of attention to the relationship between attitudes, beliefs and behaviours of music teachers and neglect of contextual factors influencing music education practice indicate a void that the present study is designed to begin to fill. Furthermore, researchers such as Kacanek (1982), Hanley (1987), Young (1996), Hoffer (1982), Saunders and Baker (1991), Teachout (1997) and Tobin (1990), who employed predominantly quantitative approaches in their research strongly advocated the need for more descriptive, qualitative inquiry in the field of music educators and the present study responds to this call.

As Beattie (1995) stated that narrative inquiry can "provide new ways for thinking about pre-service and in-service education for teachers and for school improvement and educational reform" (p. 65), the present study employs a qualitative, multiple-case, cross-cultural design in order to explore and describe the beliefs and practices of elementary school teachers who teach classroom music in Vancouver and Hong Kong. Its findings complement the pool of knowledge about music teaching in elementary schools in societies with different socio-cultural heritage and characteristics. The present study goes beyond the findings of Schuleuter (1991), Saunders and Baker (1991) and Teachout (1997) in exploring beliefs and practices of teachers who teach music in elementary schools by relating their beliefs and practices to the contexts within which they emerged and are situated.

CHAPTER THREE

Methodology

Introduction

In the fields of social science and educational research, the study of human attitudes, beliefs, and practices has long been thought to be important in understanding social phenomena in societies (for example, Allport, 1967, Triandis, 1971, Petty & Cacioppo, 1981). The relationship between an individual's beliefs and his or her actions is an important area for social and educational research because relationships are affected by social and educational factors such as norms, expectations and reinforcement in the context of the society (Fishbein, 1967, Triandis, 1971, Hammersley and Atkinson, 1995). I will outline in the section below some of the important concepts underlying the present study.

Analytical Framework

Attitude versus Beliefs

In the field of education, there are numerous studies investigating teachers' beliefs and attitudes toward various aspects of education. In common usage, the terms "attitude" and "belief" are similar in meaning. Morris and Stuckhardt (1977) regard attitudes as human constructs acquired through personal experiences in relation to social-cultural context. However, scholars have made a distinction between the two. According to Fishbein (1967), attitude

and belief are different in that attitude refers to the affective component of human understandings of a phenomenon, while belief refers to the more cognitive, conative components about that phenomenon. However, in many research reports, the terms "beliefs" and "attitudes" are used interchangeably. For example, the studies concerned with music education mentioned in Chapter Two were designed to investigate teachers' attitudes through the use of survey questionnaires. Even though these studies used the term "attitude" more frequently than the term "belief", most of them addressed what Fishbein's theory would classify as "beliefs" in the various aspects of music education.

Nature of Beliefs

The synthesis of existing literature about teachers' beliefs and practices offered by Pajares (1992) indicates that beliefs are formed "according to the early experiences of the individuals" (p. 324). These experiences include the process of enculturation through observation, participation and imitation of cultural elements, as well as formal and informal education. As a consequence, beliefs rarely change once they are formed, even though they may be unreasonable or inaccurate, or even when it is logical or necessary to change them. According to Pajares (1992), beliefs also offer meaning for the individual at the personal level while providing elements of structure, order, direction and shared values at the social and cultural level. Over time, an individual develops his/her belief system through the process of assimilating and accommodating his/her experiences in the world. This belief system plays an adaptive function in helping him/her define

and understand himself/herself and the surrounding world.

Definitions of Beliefs

According to Pajares (1992), beliefs have been a topic studied in various fields of research inside and outside the realm of education. However, the concept of belief is seldom clearly defined in literature, despite the various attempts to do so.

> Abelson (1979) defined beliefs in terms of people manipulating knowledge for a particular purpose or under a necessary circumstance. Brown and Cooney (1982) explained that beliefs are dispositions to action and major determinants of behaviour, although the dispositions are time and context specific. ... Sigel (1985) defined beliefs as "mental constructions of experience" ... that are held to be true and that guide behaviour. Havey (1986) defined belief as an individual's representation of reality that has enough validity, truth, or credibility to guide thought and behaviour. Nisbett and Ross (1980) wrote of beliefs as "reasonably explicit 'propositions' about the characteristics of objects and object classes." ... Rokeach (1968) defined beliefs as "any simple proposition, conscious or unconscious, inferred from what a person says or does. (Pajares, pp. 313 - 314)

In brief, beliefs are mental constructs of human understanding that builds upon experience and knowledge; they also constitute powerful determinants of human behaviour.

Teachers' Beliefs and Practices

According to Richardson (1996), "attitudes and beliefs are a sub-set of a group of constructs that name, define, and describe the structure and content of mental states that are thought to drive a person's actions" (p. 102). Teachers' beliefs and practices are inter-related in a complex fashion, and beliefs are

thought to be major factors that affect teaching practices (Bean and Zulich, 1992; Brousseau, Book and Byers, 1988; Cherland, 1989; Richards, Gipe and Thompson, 1987; Richardson, Anders, Tidwell and Lloyd, 1991; Richardson, 1996). Teachers construct their beliefs mainly from three forms of experience: (1) personal experience (such as personal, familial, cultural, ethnic, socio-economic backgrounds, gender and religious; (2) experience with schooling and instruction; and (3) experience with formal knowledge, such as knowledge of subject matter and pedagogical knowledge (Richardson, 1996). All these experiences contribute to the formation of teachers' beliefs, and in turn, affect their practices. The present study is based on the analytical framework proposed by Richardson and her associates (1991) positing that teachers' expressed beliefs are closely related to their classroom practices and that those beliefs are good predictors of classroom practices. In this study, the focus has been placed on elementary teachers' expressed beliefs in music and music education in relation to their classroom practices.

Methodology

Quantitative research methods, which were commonly used in social science and education research in earlier decades, cannot fully explore the relationship between an individual's belief and his or her actions. Eisner (1996) makes this argument referring specifically to research in the arts. In the creative process, artists express the refined senses that depend upon their perception and interpretation of the qualities of experiences they encounter, which in turn

stimulate their creative minds. From another perspective, the audience appreciates the arts by making sense of what is perceived and in turn interprets the artistic object or performance. The sensibilities and interpretations of the artists and the audience are subjective and cannot be adequately expressed in quantified terms. Consequently, qualitative interpretation is pertinent in understanding the meaning of artistic performances and related activities.

Music is an area of the arts that has its own form of representation and requires a form of qualitative interpretation. As mentioned in Chapter Two, researchers in music education have suggested that quantitative methods cannot effectively elicit music teachers' attitudes and beliefs (Kacanek, 1982, Hanley, 1987, Young, 1996, Hoffer, 1982, Tobin, 1990, Saunders & Baker, 1991, Teachout, 1997). Therefore, understanding the personal beliefs of teachers and their educational practices requires qualitative methods (Beattie, 1995).

Qualitative Research Tools

Interview and observation are two of the most common methods in gathering qualitative data in educational research that explores beliefs and practices of teachers. These qualitative approaches in educational research "enable researchers to say what cannot be said through numbers – or at least cannot be said as well" (Eisner, 1991, p. 187). Instead of presenting the findings with statistical figures, qualitative description and interpretation are found to be more appropriate ways to investigate teachers' beliefs and practices.

The aim of the present study is to investigate the expressed beliefs about

music and music education of teachers who teach music in Vancouver and Hong Kong, and to examine how these beliefs are translated into their classroom practices. Since it is a cross-cultural study with the goal of shedding light on how culture may influence teaching practice, observation and interview are used as tools to explore and discover the underlying beliefs and practices of teachers. Eisner (1991) suggests that observation and interview are indispensable in educational research because "asking a teacher to describe briefly his or her philosophy of education is likely to elicit pious, canned proclamations ... It is usually better to focus the interviewees' attention on the things they have done" (p. 183). Consequently, a more in-depth understanding of the beliefs and classroom practices of the teachers can be obtained from observations supported with information discovered from interviews.

Furthermore, in cross-cultural studies, observation and interview are indispensable because "not only may we not know why people do what they do, often we do not even know what they are doing" (Hammersley & Atkinson, 1995, p. 8). In order to gain in-depth understanding of how the beliefs of music teachers in both cities are manifested in their educational practices, this research is designed as a qualitative multiple-case study employing semi-structured interview and observation as tools for data collection. The findings of this study not only depend on the ethnographic techniques used, but also involve triangulation that incorporates the use of other supporting materials relevant to the cases being studied (Hamel, 1993, Yin, 1994, Stake, 1995, Creswell, 1998, Merriam, 1998). It is observed that the patterns and results found across the

various cases "provide substantial support" (Yin, 1994, p. 47) for the claims being made in this study.

Case Study Approach

The present study consists of 10 cases. Case study reports provide concrete and contextual information that allow readers to bring in their own experience to construct understandings that lead to generalisation (Merriam, 1998, Stake, 1995, Guba & Lincoln, 1985). Through a holistic approach, an understanding of the interaction between the participants and the researcher is facilitated, thus increasing the trustworthiness and transferability of the study (Guba and Lincoln, 1985). In this study, the socio-cultural contexts of both cities are examined in Chapters Four and Five that provided background information for the reader to understand the individual cases.

According to Cresswell (1998), researchers using case study methods should provide clear boundaries of each case described. In this research, identical research procedures are applied to each of the 10 component cases. Every case is described with observation details and profiles of teachers and schools. Furthermore, criteria for selecting samples and limitations of the study, the analytical framework, the scope of the study, amid the nature of the socio-cultural contexts are also clearly outlined and discussed. The application of a qualitative case approach allows room for interpreting information found in specific settings and accommodating diversity of the findings.

Observation. Observation is a common method in qualitative research.

There are two types of observation: participant observation and detached observation (Spradley, 1980, Calderhead, 1981). Participant observation enables the researcher to share the direct, immediate and open-minded senses as experienced by the participants of the research (Spradley, 1980). Detached systematic observation involves an observer objectively counting, for example, incidents of classroom behaviours from pre-established criteria, while participant observation requires the observer to empathise with the participants through lengthy periods of observation and interviews in order to provide interpretative descriptions of the practices of teachers (Calderhead, 1981). The advantage of participant observation is that it allows an opportunity to learn through active involvement (Erickson, 1986), while detached systematic observation is relatively more objective as the researcher can "remain emotionally uninvolved and neutral while making observations" (Spradley, 1980, p. 32). Both observation methods can yield fruitful data, and the choice of method depends mainly on the nature of the research. Detached observation was chosen for this study in order to avoid interference in the teachers' classroom activities and to minimise distraction to the students. It was also the preferred method due to the limited time as imposed by the participating teachers for the data collection phase.

According to Eisner (1991), quality of the subject content being taught should also be taken into account in classroom observation. This is because the quality of the subject content is as important as teaching practices and methodology used by the teacher. In order to conduct a sensible and complete observation of a teacher's classroom practice, it is best if the researcher has the

professional knowledge of "the subject being taught and about the ways in which it might be taught" (Eisner, p. 244). As the researcher in this study, I am a proficient musician and music teacher with more than ten years' experience in music teaching and music teacher education, which helps to focus and appropriately analyse observation data.

This multiple-case study involved a total of 21 hours of observations in 10 selected classrooms. The observations were conducted during the period of May/June, 1998 in Vancouver and September/October, 1998 in Hong Kong. Each teacher was observed on at least two occasions. Before the observations were conducted, a letter of protocol explaining the purpose and data-collection procedure of the research was sent to the participating teachers and the principals of their schools for approval. In this study, extensive field notes were taken to record the observations (Marshall & Rossman, 1995, Schatzman & Strauss, 1973). The observed lessons were timed and carefully recorded by pen and paper with attention given to the teachers' activities and their interactions with the students (see Appendix I). In addition, personal thoughts and analysis were also jotted down by the side of the field notes to facilitate probing questions with the teachers in the follow-up interviews. Transcripts and draft of the observation report were sent to the participating teachers for accuracy check. Teachers were welcome to add information to provide more complete data and they were willing to read these observation reports. They corrected and/or added further details to these reports.

Interview. Maccoby and Maccoby (1954) refer to an interview as the

"verbal interchange between the interviewer and the respondent" (p. 449). Brenner (1985) acknowledges the conversational element in interviews and considers it to be a direct interaction between two or more people with which at least one person gets to know something from the other. The interaction between the interviewer and the respondent can be counted as a conversation when the purpose is in discovering ideas (Gorden, 1980). Using interviews, the interviewer is able to explore the subjective aspects of the respondents such as their past experiences, values, beliefs, attitudes, feelings and emotions, which cannot be directly observed but will be helpful in providing insights into problems and enhancing better understanding of the research setting (Garrett, 1982, Patton, 1990, Foddy, 1993).

An ethnographic interview is frequently used in social sciences and education research and allows the respondents to reveal their beliefs and opinions in-depth (Fontana & Frey, 1994). This kind of interview is more "reflexive" and the respondents are allowed to develop and explain opinions that are relevant to the framework of the questions asked by the interviewer (Hammersley & Atkinson, 1995). Furthermore, it allows the interviewer to probe questions that can get a more in-depth explanation from the respondents. It is distinguished from friendly conversation by the explicit purpose of the research undertaken, objectivity of the researcher, and the characteristic ethnographic explanations (Spradley, 1979). Assuming that the respondents will express their beliefs and opinions in their own terms to the interviewer, respondents' explanations and opinions are not to be taken at their face value but in context,

which will be explored by the interviewer through analysis. Face-to-face conversations between the researcher and the respondents help to reduce the social distance between them and increase the possibility of a more open communicative mode, which could enhance willingness of the respondents to articulate their ideas (Anderson & Jack, 1991, Aquilino, 1994, De Leeuw et al., 1996).

During the process of this study, I tried to encourage and develop with the respondents a positive and communicative relationship that assisted the respondents to easily express their personal beliefs. During the research, my friendliness and enthusiasm about music and music education helped to make the participating teachers feel that they were talking to someone who shared their interests and empathised with their experiences.

Gorden (1992) mentions that respondents may be more willing to express their ideas under a comfortable physical environment and secure social-psychological condition, such as "the protected anonymity and confidentiality of the data, the thorough understanding of the research objective and the positive identity of the interviewer" (p. 138). In this study, the place and time for conducting interviews depended on the convenience of the teachers. As to the protected anonymity and confidentiality of the data, I made it clear to the participating teachers that all data is anonymous and confidential, and that participating teachers are invited to choose a fictitious name.

In this study, a semi-structured set of interview questions was used to enhance the comparability of the data across cases. As a result, the same set of

interview questions was used for all the teachers who participated in this research (with appropriate translation). In addition, probing questions (see Appendix II) were added to clarify the answers of the teachers in an effort to examine their underlying reasons and explore possible cultural differences (Patton, 1990, Gorden, 1992, Gilljam & Granberg, 1993). The process of developing the standardised semi-structured interview questions will also be discussed later in this chapter.

All the interviews were tape-recorded with the consent of the teachers. Tape-recording allowed me to have good eye contact with the teachers while listening to their responses attentively (Fontana & Frey, 1994) and capture information more accurately and completely than through a manual on-site transcription. The tapes were subsequently transcribed and sent to the participating teachers for verification. Transcripts were accordingly revised, further checked by the teachers and revised again before they were used as quotations in this report. When draft reports on teachers' personal profiles and reflections were completed, the participating teachers were again invited to make necessary amendments and clarifications.

In any study conducted in multi-lingual settings, there is a possible limitation caused by the translation of research instruments from one language to another. In this study, however, this problem was minimalized due to the fact that I am fluent in both English and Cantonese which facilitated accurate translation of interview prompts. In addition, a certified Canadian translator proofread and approved all originals and translated materials of this study for credibility and

reliability purposes.

Development Phase of the Research Strategies

The final set of interview questions was developed from the pre-pilot interview questions that were tested, recorded and evaluated with a small sample of respondents. This was consistent with strategies described by Cliff (1959), O'Muircheartaigh, Gaskell and Wright (1993). Criteria for the selection of respondents for the trial interviews during the research instrument development phase were as follows: (1) professional knowledge, (2) diverse background of the teachers, and (3) willingness to provide information and feedback (Gorden, 1980). The pre-pilot interview questions were tried out with three music teachers for feedback. At that time, these three teachers were practising elementary teachers of music in the Greater Vancouver area who were part-time graduate students. Since English was the first language of these participants, the trial interviews were carried out in English. Pre-pilot interviews were recorded with a tape-recorder and transcribed for reference and analysis. Revision was done to the test set of interview questions after every pre-pilot interview. The respondents provided helpful commentary with regard to the focus, scope and relevance of the interview questions. A revised version of the interview questions was thus developed for the pilot study.

The Pilot Study

The purpose of the pilot study was to formally test the appropriateness of the research instrument and to develop classroom observation methods to improve the design and instrumentation of the actual study. This pilot study was done as an experimental project for an ethnography course. Research procedures and interview questions were checked and approved by the course instructor before the experimental project was carried out. The case of the pilot study was a "typical sample" (Merriam, 1998, p. 68) of a music teacher who had to teach music to at least one class of students during the period of the pilot study, and would also allow me to observe her classroom music activities. The teacher was selected for the pilot study because she was an experienced elementary teacher of music and was willing to let me observe her teaching and provide information for the project.

As an experimental project that had to be completed in two weeks, after processing the observation and interview protocols, the pilot study consisted of two interviews and one observation. Before the observation, a one-hour initial interview was conducted. The purpose of this interview was to identify the music teacher's personal experience (experience of learning and teaching music as well as musical preferences) and beliefs regarding music education. I observed one 40-minute music lesson taught by this teacher. The teacher introduced me to the students and explained to them the experimental purpose of the observation. During the observation, field notes were taken to record the activities of the teacher and the students. In order not to interfere with the teaching duties in the

classroom, a detached observation approach was adopted (Spradley, 1980). This approach enabled me to observe activities in the music classroom, take detailed field notes and prepare questions for the one-hour follow-up interview after the observation. The purpose of the follow-up interview was to further explore the teacher's initial account of her educational practices and allowed me to ask probing questions about her beliefs and practices. The interviews were transcribed for analysis. The feedback from the music teacher was valuable in helping to finalise the set of interview questions and the research procedures used in the actual study (See Appendix III).

Sampling Criteria

This cross-cultural, multi-case study consists of 10 cases: five documented in Hong Kong and five in Vancouver. All participants were in-service teachers of music in Hong Kong primary schools and Vancouver elementary schools at the time when the data were collected.

In a comparative, multiple-case study, one of the criteria is to find as much variation as possible so as to reflect the average situation (Merriam, 1998). The participants were chosen carefully and purposefully, according to "non-probability sampling" (Merriam, 1998, Henry, 1990) or "theoretical sampling" (Glaser and Strauss, 1967). The principal consideration in selecting teachers for this study was not so much that the teachers represented all of the music teachers in Hong Kong and Vancouver, but rather that they were actively involved in music education and were willing to help me to explore the research question in the

most appropriate ways.

Two basic criteria for selecting the cases in this cross-cultural multiple-case study were as follows: (1) the participant had to be an in-service teacher who teaches music in a public or government-funded primary or elementary school in Hong Kong or Vancouver during the period of data collection of this research, regardless of their age and gender; (2) the participant must be willing to let me the researcher observe his or her teaching in one of the music classes for two consecutive weeks and be available for an interview. The choice of music class and specific time and location of the interview session were left to the participant.

In addition to these two basic criteria, additional criteria were applied in selecting participants in Hong Kong and Vancouver. In the elementary schools of Vancouver, most of the teachers are generalist "homeroom" teachers who usually stay with the same group of students throughout a typical school day. As a generalist homeroom teacher, they have to integrate various areas of study into the curriculum. Since music is one of the subject areas in the elementary curriculum, they may integrate some music into their teaching of various subjects. Besides the homeroom teachers, students are sometimes taught by other generalist teachers whose duties are to take up the group of students when the homeroom teachers are entitled to have preparation time. These teachers may also integrate some music into the curriculum. There are also a few music specialists employed by the Vancouver School Board to teach string programs. It is common that each of these music specialist teachers has to teach string

programs in two or three elementary schools.

In this study, four generalist music teachers and a music specialist teacher were invited to participate in this research, to account for the different ways in delivering music instruction in Vancouver elementary schools. These teachers were introduced to me through the "networking" of the British Columbia Music Educators Association (Patton, 1990, Merriam, 1998).

In the primary schools of Hong Kong, according to the statistics of the Education Department of Hong Kong, almost 90 percent of teachers in primary schools are trained teachers (EDHK, 1996, p. 16). "Trained primary school teachers refer to serving day primary school teachers holding Teacher's Certificate from a former College of Education/Hong Kong Institute of Education or equivalent" (EDHK, 1996, p. 20). Teachers who teach music in primary schools are usually those who had special music education training in addition to the training in other general subjects at the Colleges of Education. When these teachers were selected to receive music education training in the College of Education, they had to be proficient in at least one musical instrument (in most cases, they are proficient piano players). Although they are not formally identified as music specialist teachers, they have substantial knowledge in music and special training in music education.

In Vancouver schools, teachers are normally assigned to a homeroom where they are expected to be a generalist teacher. Music specialist teachers are typically employed for string or band programs only. In contrast, in Hong Kong, teaching duties are usually closely related to teachers' specific subject-based

expertise. In other words, teachers are assigned to teach the subjects in which they are specially trained. In Hong Kong, teachers may teach several subjects, but not all the subjects in the curriculum, to various classes of students at different grade levels in a typical school day. Likewise, each class of students would usually be taught by several different teachers during a typical school day.

To reflect this reality, I limited the Hong Kong cases in this research to those teachers who graduated and had music education training from the former Colleges of Education or Hong Kong Institute of Education. As a former lecturer at one of the Colleges of Education, I was privileged to have access to many music teachers in Hong Kong. The participants were found through "networking" (Merriam, 1998).

All the schools involved in this study, both in Vancouver and Hong Kong, were fully publicly funded. In Vancouver, the Vancouver School Board manages all public schools. However in Hong Kong, publicly funded schools are either managed by non-denominational or religious organisations, or, to a lesser extent, by the government (that is, the Education Department). These are called government-aided schools and the system is equivalent to the public school system, except that it is more diversified than that in Vancouver. Therefore, I invited teachers that teach in all types of schools (government, religious or non-denominational) to participate in the study so as to achieve “maximum variation” within the sample (Glaser and Strauss, 1967, Merriam, 1998).

Sampling Procedures

Before carrying out the research project in Vancouver, an official letter describing the purpose and procedures of the research was sent to the British Columbia Music Educators Association (BCMEA) asking for their consent to release the members' directory so that I could make contact with the music teachers in Vancouver. After several follow-up calls, the Secretary of the BCMEA released a randomly selected list of Vancouver elementary music teachers, with the name and phone number of the schools where they worked.

I then began contacting the teachers by a letter that described the purpose and procedures of the research and invited their participation in the study. After the letter was sent, follow-up phone calls were made to explain the purpose and procedures of the research.

When carrying out the research project in Hong Kong, I contacted music teachers of various types of primary schools in Hong Kong by sending out letters that described the purpose and procedures of the research to invite them to participate in the research. Follow-up phone calls were also made.

Using the criteria for sample selection outlined above, ten teachers were selected. In order to "protect anonymity and confidentiality of the data" (Gorden 1992, p. 138), each of these teachers was given or chose a pseudonym. A brief description of their background is provided below:

Cases in Vancouver.

Case 1: Diana

Diana is a female teacher in her 40s. She had her first degree in music. She had her teacher training as an elementary generalist teacher and started to teach music seven years ago.

Case 2: Danny

Danny is a male teacher in his 30s. He is a generalist teacher who does not have any formal training in music or music education. He has been integrating music in his classes for 10 years.

Case 3: Lola

Lola is a female teacher in her 50s. She has 25 years of teaching experience and does not have any formal educational background in music. As a generalist teacher, she has been integrating music in her classes for 10 years.

Case 4: Kathy

Kathy is a female teacher in her 40s. With 20 years of experience, she has been an elementary school generalist teacher. Even though she has been teaching a variety of subjects, her Secondary Teacher Education Training was focused on mathematics and music.

Case 5: Steven

Steven is a male teacher in his 30s. He was a music major who took cello performance when studying at university. After completing elementary teacher education program, he has been employed for the past five years

as a music specialist teacher teaching string programs in three different schools.

Cases in Hong Kong.

Case 6: Ka-ling

Ka-ling is a female teacher in her 30s. She graduated from the Hong Kong Institute of Education where she had her music teacher training. She has been teaching music in a religious government-aided primary school for eight years.

Case 7: Fong-fong

Fong-fong is a female teacher in her 20s. She graduated from one of the Colleges of Education in Hong Kong where she completed her music teacher training. She has been teaching in a religious government-aided primary school for three years.

Case 8: Lily

Lily is a female teacher in her 30s. She graduated from one of the Colleges of Education in Hong Kong where she completed her music teacher training. She has been teaching music in a non-religious government-aided primary school for 10 years.

Case 9: Stephanie

Stephanie is a female teacher in her 20s. She graduated from one of the Colleges of Education in Hong Kong where she completed her music teacher training. She has been teaching music in a non-religious government-aided primary school for two years.

Case 10: Siu-wa

Siu-wa is a female teacher in her 20s. She graduated from one of the Colleges of Education in Hong Kong where she completed her music teacher training. She has been teaching music in a government primary school for three years.

The process of selecting study participants was a challenging one. Before obtaining consent of the 10 teachers, I had contacted many more teachers both in Hong Kong and Vancouver. Among the Vancouver teachers who declined to participate in the research, many were generalist teachers who indicated that they would not mind contributing their ideas in interviews. However, they did not want their music lessons to be observed by me, a specialist music teacher. There were also some generalist teachers who integrated some music lessons in their classrooms in the past, but did not have a teaching assignment that allowed them to do so during the academic year when this study was planned.

Similarly, among the Hong Kong teachers who were contacted and declined to participate in the research, several were willing to contribute their ideas in interviews but did not want their music classes to be observed. There were also some music teachers who used to teach music in the past, but had resigned from the job and changed their career, or were pursuing degree programs to upgrade their qualifications.

The Actual Study

After finalising the selection of participants, interview appointments and observation schedules were arranged with the teachers. The observation period with each teacher was defined as two consecutive weeks, and each teacher decided which classes and lessons he or she wished to be observed. The two week time limitation was imposed by teachers and was a compromise to accommodate some reservations regarding numerous, repeated observations. In Hong Kong, since each class has two music lessons per week as recommended by the Syllabuses for Primary Schools -- Music, I had the opportunity to observe a total of four music lessons in those two weeks with each teacher. The duration of each lesson ranged from 30 minutes to 35 minutes. The situation varied in Vancouver. For the groups of students that had two music lessons in a week, I had the opportunity to observe four lessons. However, for those students whose teacher integrated music in his or her teaching only once in a week during preparation time, I could only observe two lessons in the specified two weeks' time. The duration of each lesson was 40 minutes.

Two interviews were conducted with each participant. Initial interview was always conducted before the observation to investigate the background of the teachers and explore their beliefs about the purpose of music education. The initial interview lasted around one-and-a-half hour in each case. The purpose of the observation was to investigate how the teachers' disclosed beliefs about music education were put into practice. As the choice of teaching activities and the content of subject matter often reflects the teacher's beliefs about the subject

(Eisner, 1992), I focused observations on teaching activities of the teacher and the content of music activities.

In every setting, when I first went into the classroom to do observation, the teacher introduced me to the students as a graduate student who was there to observe their music lessons because of "an assignment" related to my studies rather than for the purpose of assessing the performance of the teacher or the students. My identity as the researcher was thus made clear to the students. According to Hammersley and Atkinson (1995), the careful presentation of the researcher in the research site can avoid "damaging identities and to encourage ones that might facilitate rapport" (p. 41). Students became used to my presence soon after the teacher had introduced me. After two weeks, the students were so used to my presence that they had behaved as if I was not there to observe their activities.

As in the pilot study, follow-up interviews were conducted after the observations so as to explore the music teacher's ideas about the relationship between their beliefs in music education and their actual practices. In most cases, it was impossible to conduct follow-up interviews right after each observed lesson because teachers were busy with other lessons or school activities. Follow-up interviews were therefore conducted with each participant at a time and location convenient to the teacher, after all the observations were completed within the two weeks period.

All the interviews were tape-recorded. The interviews with music educators in Vancouver were conducted in English while the interviews with

music educators in Hong Kong were conducted in Cantonese. The Cantonese interviews were transcribed and translated into English by me for analysis and comparison. A certified Canadian translator proofread and approved the originals and translated transcripts before they were coded and organised for analysis.

Data Analysis

The data and findings of this research are presented in the format of a set of categories. These categories were generated from the data to address the research questions: (1) What are the teachers' expressed beliefs about music and music education? (2) How are their beliefs manifested in their professional practise? The categories generated by the interview data were as follows: (1) demographic profile of the teacher, (2) beliefs about music, (3) beliefs about music education, (4) reflection about content, and (5) reflection about pedagogy. The categories generated from the observation field notes were (1) teaching activities related to musical knowledge, (2) teaching activities related to practical musical skills, (3) other significant issues such as discipline, language of instruction, and so forth. Transcripts and observation field notes were coded according to the above categories. To facilitate coding and further data analysis, colour was used to identify the different categories (See Appendix I). Under the significant issues categories, sub-categories were noted in each transcript. These sub-categories often varied from case to case as they were emerging from the data rather than being pre-determined by the researcher ahead of time. This coding process allowed to move from the raw data to an analysis that permitted

the detecting of pattern of differences and similarities across the cases.

After coding the data, three levels of analysis were involved in this study: a "within-case analysis" followed by a "cross-case analysis" (Merriam, 1998; Yin, 1994) and a "cross-cultural analysis" (Bray & Thomas, 1995). The "within-case analysis" presented after the description of each individual case explores the relationships between the interview and observation data. The discussion of findings presented in Chapter Seven combined the cross-case analysis that compares the overall findings of the teachers and the cross-cultural analysis, in which possible influence of the contextual factors of different cultural settings supported with cultural background sources is discussed.

Limitations of the Study

Language difference. Language difference in research sites, which is often inevitable in cross-cultural research, imposed a limitation on the present study. The majority of people in Hong Kong speak Cantonese whereas those in Vancouver use English as their daily spoken language. Consequently, the interviews with music educators in Vancouver were conducted in English while the interviews with music educators in Hong Kong were conducted in Cantonese.

In this case, there is a possible limitation caused by the translation of interview materials from Chinese (Cantonese) to English. However, this limitation is believed to be minimal because the researcher was fluent in both English and Cantonese, and made efforts to ensure that the English translations closely reflected the meaning of the original Cantonese language and vice versa. In

addition, for credibility and dependability purposes, a certified Canadian translator proofread and approved all translated materials of this study.

Limited time frame and availability of resources. The findings of this study are also limited to the observations and interviews that took place during the two-week observation period for each case study. Therefore, a limitation exists regarding the time frame during which data was collected – only two weeks out of an academic year. The limited resources available for this study meant it was not possible for me to follow each of the 10 teachers for a more extensive time period. Furthermore, the teachers' hesitation in regard to ongoing, repeated observations made a shorter time frame more practical and appropriate. In addition, only 10 teachers participated in this study – a very small proportion of teachers who teach music in the schools of Hong Kong and Vancouver. Therefore, the readers should keep in mind that this study represents a very preliminary effort in beginning to understand some of the influences on the teaching practices of music teachers in the public elementary schools of Vancouver and Hong Kong and that it does not intend to offer overarching generalization.

Scope of the study. Since the scope of the present study is to understand and compare beliefs about the purpose of music and music education and practices of teachers who teach music in elementary schools of Vancouver and Hong Kong, I also took into account the goals of music education as stated in the respective curriculum guides of both cities. However, the scope of this study limits the comparison of the curriculum guides of both cities to only the goals of

music education outlined in the guides, but did not compare the content of the guides in detail.

The current curriculum guide in Hong Kong is the Syllabuses for Primary Schools – Music that was published in 1987. It was written for Primary 1-6. It is understood that the new music curriculum is under preparation and will be ready by 2000. Nevertheless, during the period of collecting data for this study, the 1987 syllabus was still in use.

In Vancouver, the curriculum guide in use during the time of data-collection of this study was the Elementary Fine Arts Curriculum (1985) of British Columbia. It was written for the Music, Arts and Drama classes from Kindergarten to Grade 7. In April 1998, the new Integrated Resource Package for Music K-7 was updated. However, the Elementary Fine Arts Curriculum published in 1985 was still in use by music teachers during the period of data collection for this research. The Syllabuses for Primary Schools – Music and the Elementary Fine Arts Curriculum, therefore constituted the relevant curriculum guides in discussing the relationship of their goals and objectives of music education with the teachers' beliefs and practices.

Personal background of the researcher. As in any research project it is important to recognize researcher's bias. Therefore, I need to acknowledge how my personal background and experience might have directed the understanding and interpretation of the research materials. The way I interpret the research materials is, understandably, coloured by my experience as (1) someone of Chinese heritage, born and educated in Hong Kong; (2) a postgraduate student

educated in Vancouver; (3) a music teacher-educator in both Hong Kong and Vancouver (lecturer at the Hong Kong Institute of Education and teaching assistant at the University of British Columbia). These experiences played significant roles in shaping my knowledge and interest in exploring and comparing music teachers' beliefs and practices in both cities; and my way of understanding and interpreting this cross-cultural research. Although the intention of this study has not been to evaluate the practice of the participating teachers, my strength and expertise in music and music education made me focus on certain practices, such as the teaching of musical knowledge and musical skills that I personally regard as important.

However, I regard myself to be in a privileged position as a cross-cultural researcher having been exposed to the music culture, educational systems and classroom experiences in both cities explored in this research. This position enables me, on the one hand, to obtain some unique insight and perspective into the beliefs and practices of music teachers in both cities, while on the other hand, to be able to identify and understand the relevant educational issues and to make informed comparison between these contexts.

Assessing the Merit of the Study

The value of qualitative research depends very much on the criteria by which it is assessed and the validity of its procedures at the various stages of the research process (Merriam, 1998, Stake, 1995, Yin, 1994). Three constructs are commonly used as the basic criteria to assess the value and validity of a

qualitative research, namely: credibility, dependability, and generalizability (Lincoln & Guba, 1985, Marshall & Rossman, 1995).

Credibility. Since the research object in social science is human, and the purpose of qualitative social science research aims at exploring and describing patterns in research settings, the cultural norms and values of the participants and researcher are indispensable to the interpretation of data and the validity of the research. The meaning in a qualitative research study depends on the constructive reality and interpretation of the participants' meanings with reference to the context of research (Harkess & Warren, 1993, Lincoln, 1995, LeCompte et al., 1993). To enhance credibility of this thesis, possible limitations of the study together with the focus and analytical framework of the research were stated in the introduction and methodology chapters, in congruence with the criteria outlined by Marshall & Rossman (1995) that the "parameters" and "boundaries around the study" should be adequately stated.

My unique researcher position also helped increase the credibility of the study. In particular, my cross-cultural experiences proved to be very helpful in exploring and interpreting music teachers' beliefs and practices in both cities.

Furthermore, various measures were taken during the course of this study to ensure that the participants were accurately identified and described (Marshall & Rossman, 1995). Careful and extensive field notes were taken during observations and reports were prepared accordingly. Transcripts, drafts of observation reports as well as individual case reports were sent to the teachers for verification and approval as well as addition and revision before the data were

coded and analysed to avoid misinterpretation or misrepresentation of the obtained data (Merriam, 1998, Stake, 1995, Yin, 1994).

Dependability. Repeated observations were done in this study to enhance dependability of the findings (Merriam, 1998, Yin, 1994). It is noted that in qualitative research, the researcher must attempt to "account for changing conditions in the phenomenon chosen for study as well as changes in the design created by increasingly refined understanding of the setting" (Marshall & Rossman, p. 145). Repeated observations allow me to have more chances to account for the teacher's varied practices as every lesson is different and the classroom situation and dynamic constantly change. This would enhance dependability as well as validity of the findings (Merriam, 1998, Yin, 1994).

The observation period for all 10 teachers in Vancouver and Hong Kong was the same (two consecutive weeks). Although the number of music lessons under observation was different for some cases, at least two observations were conducted in each of the Vancouver cases. For each Hong Kong case, the total number of observations during the whole period was four observations. However, in one of the Hong Kong cases, the teacher was absent for one of the observations, therefore only three observations could be done.

When observation and ethnographic interviews are used as tools to collect data for qualitative research, constant dialogue and good communication between the researcher and the participants facilitate data collection. In this study, I made a conscious attempt to establish friendly relationships with the participating teachers. Good relationships between the researcher and

respondents help to explore and interpret meaning and enhance dependability of the research (Marshall & Rossman, 1995, Patton, 1990).

During the observation, I adopted the role of a detached observer so as to facilitate observation and note taking and to avoid interference in classroom activities (Schatzman & Strauss, 1973). The lessons were timed and recorded by field-note taking. Transcripts and the draft of the observation report were sent to the participating teachers for reference and approval for credibility purposes. The teachers were welcome to add information to make the data more complete in meaning and for dependability purposes.

Generalisability. According to Eisner (1991), generalisation of qualitative educational research refers to "what we learn from an inquiry" and what "will be used in other settings or is to be applied to them" (p. 204). The kind of generalisation in a qualitative multiple case study is known as "naturalistic generalisation" (Stake, 1978, 1995) or "retrospective generalisations" (Eisner, 1991). According to Firestone (1993), "analytical generalisation does not rely on samples and populations" (p. 17). Consequently, appropriate generalisation of the present study would be the capability to shed insight on the possible patterns of relationship between teaching beliefs and practices in elementary music instruction in other school and cultural contexts. As described by Stake (1995), "full and thorough knowledge of the particular allows one to see similarities in new and foreign contexts. This process of 'naturalistic generalisation' is arrived at by recognising similarities of objects and issues in and out of context and by sensing the natural covariations of happenings" (p. 85).

In order to increase the generalisability of this study, several strategies were employed, including the use of a multi-case approach, standardisation of the research instrument, piloting research procedure, as well as careful selection and description of research sites and participants with much attention given to contextual detail.

Like repeated experiments that can claim replication, this study was designed as a multiple-case study. According to Firestone (1993),

> analytical generalisation has more promise, partly because there are more ways to make links between cases and theories. One can look for threats to generalisability within cases. Critical and deviant cases can be used to explore or extend existing theories. Multicase studies can use the logic of replication and comparison to strengthen conclusions drawn in single sites and provide evidence for both their broader utility and the conditions under which they hold. (p. 22)

Since the present study is a multiple-case study, the element of replication was clearly involved.

All observations and interviews were conducted by the same researcher and the same set of interview questions, the same length of observation period and the same analytic procedures in each case were employed. This increased comparability of the data and enhanced generalisability of the research (Merriam, 1998, Marshall and Rossman, 1995, Yin, 1994, Schofield, 1990 Brown & Sime, 1981, De Leeuw et al., 1996, Foddy, 1993).

Before the actual study began, I conducted a pilot study in Vancouver. The pilot study was based on the same research methods and procedures which enhanced the validity of the actual study. In order to be able to generalise analytically, the fundamental insight linking multi-site studies to the analytic

strategy is to think of each case as a replication (Yin, 1989, Firestone, 1993). Then sites can be selected to maximise generalisation. The criterion of selecting samples that aimed at choosing a variety of diversifying cases were discussed above. The sample cases selected provide a variation of relevant attributes that might maximise diversity.

Finally, the findings of this modified multiple-case study are presented with the description of each case and are supported with quotations from the interviews. Triangulation with other sources of information (e.g. curriculum documents) was also extensively explored. Thus, "naturalistic generalisation" (Stake, 1995) or "retrospective generalisations" (Eisner, 1991) could be achieved.

CHAPTER FOUR

Background Information

This chapter discusses the social and cultural background of Vancouver and Hong Kong, and gives an overview of the respective education systems and educational thoughts, as well as the idea of music education in both cities. Understanding of these contexts is essential in analyzing and interpreting case study data collected through this research.

PART ONE -- VANCOUVER

The Vancouver Education System - An Overview

A Brief History

Central Canada, together with the provinces of Nova Scotia and New Brunswick, were united in 1867 to become the federal provinces of Canada by the British North America Act. In 1873, British Columbia joined and became one of Canada's provinces.

With the exception of the Native Indians, Canadians are made up of immigrants or descendants of immigrants. In British Columbia, the population has aged and the birth rate has declined after the baby boom, but the cultural and ethnic diversity increased because of the influx of immigrants. Since the nineteenth century, the population of Canada has been made up of immigrants from all parts of the world. Before the 1970s, nonetheless, most immigrants were of European origin whereas most immigrants nowadays are visible minorities from

non-English speaking countries of the Pacific Rim (Barman, 1996). Most of these new immigrants settled in the urban areas of cities such as Toronto, Montreal, and Vancouver. According to the concept of multiculturalism, as enshrined in the Report of the Royal Commission of Bilingualism and Biculturalism (1969), it is deemed appropriate to have British and French cultures dominating the public schools on the one hand, while on the other hand preserving the heritage cultures of most non-English or French Canadians. This idea of multiculturalism is then very different from the idea of the assimilation of cultures in the 19th century when Western culture was imposed on the Native Indians and non-English speaking minorities through education (Persson, 1986, Friesen, 1991). As a result of assimilative education policy of that kind, Western culture has been the mainstream culture of Canada since the 19th century, until the recent emergence of the multiculturalism that is evident today.

According to Lawr and Gidney (1976), Canadian education serves as a harmonization "between the demands of society on the one hand and the self-realization of the individual on the other" (p. 238). It is a major part of Canadian educational thought that every citizen has the right to receive a full education provided by the provincial government.

Ever since the beginning of the Canadian Federation, the unique social and economic factors of every Canadian province have influenced its own direction of educational development (Barman, 1995). The educational policies, programs and structures of the education system vary from province to province. Each provincial government is responsible for the funding of public education.

Since confederation, the public school system has been the mainstream in Canada and most Canadians have received public education. Before British Columbia became a province, public provisions for education were limited and education was mainly voluntary. At that time, schools were usually set up by churches so as to "produce a civilized and competent elite, equipped to preserve and extend Christian civilization in the new world" (Lawr and Gidney, p. 17). The teachers of these early colleges, grammar schools and academies were mainly clergymen of the churches.

The provincial government of British Columbia assumed direct control of public education through the British Columbia School Act of 1872. Under the Act, "formal instruction was believed to be important for the proper development of the individual and the advancement of the society" (Lawr and Gidney, p. 11) and public elementary education was established in the province. In Vancouver, the first public school – Granville School, was opened as a result of the British Columbia Act in 1872 (VSB, 1998b). The public schools in British Columbia were non-religious and supposed to reach every child. Consequently the ideology of education shifted from spreading Christianity to the development of social order. In addition to the transmission of knowledge that was essential to all citizens, the mastery of the two official languages, English and French, was also emphasized in public education. At that time, the provision for secondary education was still insufficient and only a fraction of the students who finished elementary schools could enter high schools. Secondary schools became a channel to prepare the limited number of intellectual elite to serve society and were aimed at providing

education to the leaders of the next generation.

Nonetheless, the traditional old style Canadian primary education prevailed in the 19th century and was aimed to develop and train the intellectual powers and to "prepare the child to discharge the duties and meet the obligations of coming manhood, including his relations to the family, society, and the State" (Lawr and Gidney, p. 94).

The New Education Concept

With the expansion of education systems at all levels in the beginning decades of the 20th century, improvement in quality had been a major concern in the field of education. New theories of education influenced the school curriculum of North America. The idea of "new education" in the school curriculum of British Columbia was advocated in 1922 by H. H. Mackenzie (Johnson, 1964). "New education" referred to the idea of progressivism affirming the new technology and new pedagogy that takes place in schools. The idea of progressivism was derived from the "child-centred" idea of Dewey and other educational theorists that regard "learning by doing" as an active progress. According to Johnson (1964, 1968), the idea of "new education" based on constructivist approach to teaching and learning was introduced in the province with the strong support from the Normal Schools and the Inspectors of Education.

> Influenced by theorists like Friedrich Froebel and John Dewey and by the educational psychology of William James, Canadian educators were anxious to supplement the basic-skills and mental-discipline routines with subjects and methods more attuned to the new educational theories that emphasized the importance of the individual child's activity, growth, experience, and apperception. (Lawr and Gidney, p. 159)

Many educators therefore shifted from the academic tradition that focused on training mental discipline of students to the more practical child-centered program more concerned with students' interests, environment, and even their future vocations. Contrary to the old style of teaching and learning when teachers used to transmit knowledge by talking, the new learning theory advocated that children need to have joy and pleasure of play in the process of learning. Under the new learning theory, work and play became interwoven in learning situations. Children were encouraged to ask questions and discuss openly about the world. It became acceptable to have laughter and noise in the classroom. Serious and silent rooms ceased to be considered as the ideal working contexts.

A major aim of the "new education" was to motivate children to learn through playing and activities. The idea of learning through play was further developed by Neville Scarfe in Vancouver and was well received by teachers and students in Vancouver as well as in other parts of Canada. According to Scarfe, the "joy of discovery" and "satisfaction of creativity" are important components of learning through play (The Children's Play Resource Centre, 1990, p. 11). In order to motivate the children to learn, subjects must be made meaningful and relevant to children. Organized and guided activities are used to motivate children and get them actively involved in the learning process. As a result, the traditional emphasis on textbook teaching was shifted to the use of audio-visual teaching aids that make learning more effective.

On the whole, the child-centered approach which emphasized the individual development of the child's creativity, experience, and growth through

discovery and play become the mainstream in the education system of Vancouver (Wilson, 1983). Interestingly, in recent years, some parents in British Columbia advocated for an alternative educational choice in the public school system – a Traditional School, which emphasizes discipline, basic tools of grammar and focuses on achievement of students. Though a few school boards in British Columbia have included this alternative in their school districts, it has not yet come true in Vancouver.

Schooling is only part of the learning environment for children. Children today also receive family education from their parents as well as information from the mass media. The values, beliefs and attitudes of these different social institutions are often very different from those at school and seldom collaborate with each other. According to Scarfe, there are two major problems in Canadian education (hence Vancouver is no exception): one problem is the divergence of values promoted by the mass media that influences the attitudes and beliefs of children. The other problem is the lack of agreement and mutual support between teachers and parents (The Children's Play Resource Centre, 1990, p. 114). As a result, children are frustrated on the one hand by the different standards and expectations at school and at home, while on the other hand parents and teachers are also frustrated by the behavior of children at home or in school.

Job market is another factor that influences the educational environment. According to Weiler (1982), formal education can socialize the young and allocate social status with rewards in income. However, the unemployment rate has continuously risen ever since the 1970s and it is increasingly difficult for well-

educated people to find jobs in Canada. The income returns and job status are declining with reference to the investment put into education. As a result, the public expectations and confidence in the public school system are weakening. According to the results of the 1993 Gallup Report (Livingstone and Hart, 1995), the rating of confidence in public schools in Canada dropped from 62 percent in 1989 to 44 percent in 1993, and the regional rate of confidence in British Columbia dropped from 57 percent in 1989 to 32 percent in 1993. However, the decline in public confidence in the education system has not led to declining support in demand for government funding in education. On the contrary, "more Canadians expressed support for increased spending on education as well as for maintaining health and other established social welfare provisions" (Livingstone & Hart, p. 37). The assumption is that quality and quantity education can enhance the economic and social potential of the country. Education remains the priority concern for the public.

Vancouver classrooms

Vancouver has the most culturally diversified cross-section of residents in British Columbia. Among the 59,000 students who enrolled in the schools of the Vancouver School Board, over 30,000 students participated in the "English as a second language programs" (VSB, 1998a). According to the 1996 Census of Vancouver, almost 40 percent of the population have a mother tongue language other than English (City of Vancouver, 1998). More than 15 different kinds of mother tongue languages are used by the various ethnic groups of people in

Vancouver.

Given this diversity of cultural and linguistic influences, it is inappropriate and impossible to generalize the kind of family education which students receive at home. However, it is possible to say that a child-centred classroom well describes a typical educational setting in Vancouver schools. The teacher is often more of a guide and a resource person, rather than a dominating instructor instead. Students are free to ask about, comment on, or criticize the events in the classroom.

According to Esbensen (1995), the issue of student rights is a fundamental matter in the Canadian educational context and students clearly know the rights that are granted to them by the education system. Teachers are usually concerned with the order in class, but many of them "are reluctant to have very much silence in the classroom because they fear that silence will lead to disorder" (Levin & Young, 1994, p. 271). Enforcing discipline is one of the duties of teachers. However, the authority of teachers cannot override the rights and freedoms of the students. Students are allowed to participate in the development of the classroom codes of behavior. Students in the public schools do not need to wear school uniforms. It is believed that in such a school environment, students are encouraged to develop critical and analytical thinking, and the ability to discuss issues in a rational way. The public school system thus recognizes and facilitates the development of the students' sense of being democratic citizens. A new concept of discipline results as the students have the freedom to develop their individuality, self-expression and self-reliance.

The Child-Centred Approach and the Role of the Teacher

The role of teachers in Vancouver classrooms is very complex. They are surrogate parents, professionals and state agents (Dickinson, 1995). In addition to protecting the health and safety of pupils in schools, teachers are professionals that implement the provincial curriculum in classrooms that enhance the intellectual growth of students. The child-centred approach requires teachers to be imaginative, resourceful and creative in curriculum design. Knowledge of child development and a detailed observation of that development become essential for teachers to implement the "new learning theory" in the curriculum. Teachers help students to discover order and patterns by learning through activities, since experience is believed to be the best way to acquire knowledge. The BC Ministry of Education sets the content of the provincial curriculum guide for every subject offered in the public school system. Nevertheless, the curriculum guides only outline in very general terms the key topics to be covered and the expected learning outcomes, but the decision regarding specific content, choice of teaching materials, activities and time allocated for each topic are left to the teachers' discretion. This kind of practice allows teachers freedom in many areas of pedagogical decisions. However, teachers may find it difficult to balance "adequate coverage of the curriculum and following up on students' [individual and diversified] interests" (Levin & Young, 1994, p. 271). In general, teachers tend to put more emphasis on class discussion, individual essays/projects, group presentations and independent research rather than testing students on memorization of materials.

The style of reporting in Vancouver elementary schools under the "child-centred" approach is quite different from the traditional school reports that used to emphasize the academic achievement of the child. According to the Vancouver School Board, every student obtains three formal written report cards and two informal reports in a school year (BCME, 1994a). For students in the Primary years (Kindergarten to Grade 3), teachers usually advise parents on the personal growth and development of various aspects of school activities in relation to the expected learning outcomes set in the curriculum instead of commenting on the attainment level of specific subjects. For students in the Intermediate years (Grades 4 to 7), besides written anecdotal comments regarding student's progress, behavior and development on various aspects of school activities, letter grades are also given to mark the level of performance of the student as related to the expected learning outcomes for each subject. On the whole, parents are kept informed of the growth and development of their children throughout the school year by receiving formal and informal reports, as well as attending parent-teacher conferences held by the school. Some schools also sponsor student-lead conferences.

The Provincial School System

In British Columbia, under the B.C. School Act, all children aged between 5 to 16 except those who attend independent schools or institutions under the Indian Act of Canada or are subject to registered home schooling, must enroll in an education program (BCME, 1997, p. 13). In general, education in B.C. is

divided into three levels: Primary (Kindergarten to grade 3), Intermediate (Grade 4 to 7) and Secondary (Grades 11 and 12). The core subjects include English, mathematics, science, social studies, fine arts and applied skills which aim at providing a "core of learning to ensure students learn to read, write, and do basic mathematics, solve problems, and use computer-based technology" (BCME, 1994b, p. 2). Besides intellectual development, Personal Planning programs are implemented to help students' human and social development as well as career development (BCME, 1994b). When students finish their Grade 12 studies, they have to take a provincial examination in selected courses in order to graduate from secondary school. These examinations do not intend to stream students into different types of post-secondary education or training, but rather, to provide a part of their final mark in selected subjects. However, the final marks (60% from the school-based work and 40% from the provincial examination) of the selected subjects can affect the students' choice and options of their post-secondary education (BCME, 1994c, p. 15). Students are awarded a British Columbia Certificate of Graduation (also known as the Dogwood Diploma) when they have completed all the graduation requirements. For those students who do not fulfill the requirements of graduation they will be awarded a Completion Certificate testifying that the student has met the goals and objectives of an individualized "Student Learning Plan" (BCMEST, 1998).

Elementary schools and secondary schools in British Columbia are under jurisdiction of school boards representing every school district. There are altogether 59 public school districts in the province of B.C. operating

approximately 1,700 schools. The organization of schools may differ from district to district. Schools in the City of Vancouver belong to the Vancouver School District, the largest school district in B.C., and is managed by the Vancouver School Board. According to the Vancouver School Board (1998), there are 18 secondary schools and 91 elementary schools [73 elementary schools and 18 elementary annexes] (VSB, 1998a, p. 3). The elementary annexes are smaller schools that operate school levels from Kindergarten to Grade 3 and affiliate to an elementary school in the same neighborhood. Elementary schools operate school levels from Kindergarten to Grade 7. Secondary schools provide education for Grade 8 to Grade 12. As Canada is a country with two official languages (English and French), 14 schools (secondary and elementary) in Vancouver provide French Immersion Program for students who take French as the second language and two schools provide Programme Cadre de Francais for native French speakers alongside with the regular English program. However, schools that provide English program are the majority in the province according to the B.C. School Act which states that "every student is entitled to receive an educational program that is provided in the English language" (BCME, 1997, p. 14). Therefore, the majority of students in Vancouver receive education with English as the first language in school.

The Policy Makers

The education system of Vancouver is mainly influenced by the British Columbia Ministry of Education, Skills and Training. The Ministry sets the various

levels of schooling and graduation requirements in the province. It centrally establishes the school curriculum for the elementary schools and secondary schools in British Columbia. The curriculum for every subject area is developed by the joint effort of the officers of the Ministry of Education who are experienced educators, teachers in school districts, subject area specialist organizations and academics from the post-secondary institutions in the province. The curriculum guides are published separately for elementary level and secondary level per subject area and are also available on the Internet.

The Vancouver School Board is governed by the Board of School Trustees who are publicly elected by people of the community. Under the Board of Trustees, the superintendent of schools together with other associate superintendents and administrators of sub-areas of the Vancouver district look after the safe operation of schools as well as the programs to be offered in the schools. In addition, there are parent representatives who form the District Parent Advisory Council which interacts with the teachers and staff of the school board to reflect the needs and concerns of the students and parents.

Besides the government bodies, there are various subject area specialist organizations in the province that advise the Ministry of Education and Vancouver School Board on the matters of developing and implementing curricular programs. The BC Music Educators' Association is an example of specialists' organization. These organizations also hold annual conferences, seminars and workshops for their teacher members. Teachers from different school environments are therefore able to share their insights and experience of

teaching.

The Certification and Appointment of teachers in Vancouver

Teachers in Vancouver are required to have a teaching certificate issued by the B.C. College of Teachers so as to be eligible for employment in the B.C. public school system. The British Columbia College of Teachers is an independent professional organization of teachers created under the Teaching Profession Act of British Columbia effective January 1, 1988. The College establishes standards for the education of teachers in public schools, issues certificates and conducts certificate reviews. The College is governed by a Council that consist of twenty members. Fifteen of the council members are elected representatives representing a geographic zone of the province while five members are appointed members representing the Provincial Cabinet, the Minister of Education and Deans of the Faculties of Education in the province.

There are altogether six types of certificates that can be issued according to the varied qualifications of teachers:

(1) The Standard Certificate is issued when a person has completed a four-year program of post-secondary, professional and academic studies.

(2) The Professional Certificate is issued when a person has completed a teacher education program and a degree.

(3) The Interim Professional/Standard Certificate is issued when a person has completed a teacher education program outside B. C.

(4) The Restricted Interim Professional/Standard Certificate is issued when a

person has completed a teacher education program outside B. C., and the academic studies are not acceptable as a single teaching area in B. C.

(5) The First Nations Interim Language Teacher Certificate is issued when a person is a proficient speaker of a First Nations language.

(6) The Developmental Standard Term Certificate is issued when a person has completed a basic academic program, a teacher education program and an inter-provincial trades qualification program.

Since elementary teachers are expected to teach and integrate various subjects into the curriculum as a whole, they also need to have a basic academic background which includes Mathematics and/or Laboratory Science, Canadian Studies and additional academic studies.

The job postings for teachers in Vancouver are centrally advertised through the Jobline of the Vancouver School Board. When there is a vacancy for teacher in a school, the principal of that school informs the Vancouver School Board that advertises the vacancy in newspapers as well as the Jobline. Teachers who are interested in an advertised position have to send their application to the School Board. Principal of that school will arrange interview with the qualified candidates. In theory, the decision of employing teachers is left to the school principals because they know best whether the teachers suit the needs of their students and school. However, according to the Public Education Labour Relations Act, teachers are employed according to their priority group as stated in the Collective Agreement between the Vancouver School Board and the British Columbia Teachers' Federation (VTF, 1996). The employment is finalized

by the Vancouver School Board which centralizes the payroll of all serving teachers in the Vancouver district.

Music education in elementary schools of Vancouver

As this study only involves teachers in the elementary schools, the following discussion will focus on music education at the elementary school level. Instead of an isolated subject, music education is one of the three subject areas (Art, Drama and Music) listed in the Elementary Fine Arts Curriculum of British Columbia (1987). These subjects are grouped together because of their interrelated elements and common goals. According to the Elementary Fine Arts Curriculum, in addition to the development of perception and responses to the environment, arts education helps the child "to achieve self-discipline, to experience success, and to realize personal potential" (p. 3). Furthermore, "learning through the arts provides a fuller understanding and enjoyment of life" (p. 3). Teachers are encouraged to integrate these subject areas in their curriculum planning. The ratio and extent to which these subject areas are taught is left to the discretion of the teacher. As a result, how the fine arts curriculum is integrated and implemented in the elementary curriculum depends totally on the professional strengths and personal beliefs and preferences of the teacher.

All elementary schools in Vancouver are whole-day schools. Every group of students usually follows a homeroom teacher who integrates various subject areas into the curriculum. A school day is usually divided into teaching-blocks which are separated by recess and lunch. Since the strength of music teachers

varies from school to school, the arrangement of music lessons in Vancouver schools also varies a lot. In schools that have music specialist teachers, students may have one or two music lessons per week. For schools where teachers do not have specialist training in music, more lessons will be devoted to visual arts drama, or the time may be redirected to other curriculum areas outside of the arts. Some schools may even schedule music lessons to be led by substitute teachers who take over the group of students during the preparation time of the full-time teachers. On the whole, the arrangement and implementation of the Fine Arts Curriculum is left to the decision of the principals and teachers of individual schools.

Besides the general music classes, elementary schools may offer extra-curricular music activities such as an elementary choir, elementary band program and elementary strings program. The choice of extra-curricular music activities offered by each school varies a lot though, and depends mainly on the decision of the school principal and the human resources available for that school. The choir of an elementary school is usually led by a generalist teacher. Among the 91 elementary schools in Vancouver, 30 schools offer elementary band programs and 18 schools offer elementary string programs. These band and string programs are usually only available to students of Grade 4 or above because of their matured ability to play band and string instruments. These programs are taught by specialist music teachers who usually have to teach similar programs in more than one school. The schedule of these band programs and string programs is decided by the principal of the elementary school. In some schools, these

programs are scheduled within the daily time-table. In other schools, these programs are scheduled during after-school hours.

Music Beyond Classroom

In addition to the music programs offered during school hours, the Vancouver School Board works in conjunction with the Vancouver Schools Music Teachers' Association to organize extra-curricular activities for the students studying in the public schools managed by the Vancouver School Board. These extra-curricular activities include district events such as the Elementary Choral Festival, Elementary District String Concert, Recorder Festival, Ukulele Festival and Elementary Band Festival. These festivals and concerts are financially supported by the Vancouver School Board and usually take place in the evenings when family members of students are able to share and enjoy their performance. The emphasis of these festivals and concerts is the sharing of music between the performers (the students) and the audience. These music festivals and concerts are non-competitive in nature. All schools of the Vancouver School Board are encouraged to participate. Besides the district events, the British Columbia Kiwanis Music Festival is another non-competitive occasion that provides chances for students to perform and learn from the performance of other students.

PART TWO – HONG KONG

The Hong Kong Education System - An Overview

A Brief History

Hong Kong, a small island of 80 sq. km. off the Southern tip of China, became a British Colony in 1843 after China was defeated in the Opium Wars of 1840-1841 (Endacott, 1964). The British enclave was later expanded to include the Kowloon Peninsula in 1860 and a 99-year lease on the New Territories was issued dated effective July 1, 1898 (Endacott, 1964). The total area is thus expanded to approximately 1,100 sq. km.

Before Hong Kong became a British colony, most inhabitants were farmers and fishermen living in villages, and traders who came to Hong Kong on business. The villages had their own village schools based on the Confucian tradition, similar to Mainland China. The curriculum prepared students for the imperial examinations which constituted means to recruit bureaucrats. Textbooks of Confucian teachings used in the traditional Chinese schools were the same throughout China. In pre-colonial Hong Kong, "the entire school-going population of Hong Kong was less than one percent of the whole population" (Sweeting, 1991, p. 15). Most of the students were boys because education was not meant for girls in the traditionally male-centred society. Moreover, not all students would study until they could take the imperial examinations. Instead, parents sent their sons to schools to learn functional literacy and mathematics only for a few years so that they could manage the daily business of farming or trading. The most important aim of education in the traditional Chinese society was to learn to

behave well and be a good person because the general approach of Chinese education was based on ethics and morality.

Soon after Hong Kong became a British colony, the London Missionary Society began to establish new Anglo-Chinese schools that offered both Chinese and English education. One of the main purposes of these Anglo-Chinese schools was to spread Christianity. Another purpose for the British to open schools for the Chinese was to facilitate communication. These schools were partially supported by the churches and partially supported by the government (and they became government-aided schools). Education for girls was pioneered by these missionaries. Besides missionary schools, non-religious public Anglo-Chinese schools were also opened to provide free education. At that time, trained expatriate teachers were employed from England. Besides the government schools and the missionary schools, there were a few schools opened by Chinese voluntary associations operated by funds from public donations.

At that time, English was the only official language of Hong Kong. The graduates of the Anglo-Chinese schools were qualified for jobs in government, trading firms and banks that offered better pay. Parents preferred their children to attend Anglo-Chinese schools because of very practical reasons: to acquire good knowledge of Chinese and English in order to have a better opportunity of moving up the social ladder and for making more money (Sweeting, 1990). The knowledge of English has become the guarantee to prosperity and that in turn reinforced the use of English as teaching medium in many schools since then.

After the fall of the Qing Dynasty in 1911, many educators from the leading

educational and cultural centres of China in cities like Beijing, Shanghai, and Guangzhou, began to set up private colleges and schools voluntarily in Hong Kong. As a result, many private Chinese schools were opened. The first Education Ordinance of Hong Kong was established in 1913 to ensure the registration of schools (Hong Kong Government, 1948). However, the percentage of children that could have the chance to receive education at schools was still low. It was because the government schools that offered free education had only limited number of places, but the cost of study in aided and private schools was far too expensive.

All educational activities came to a halt during the Second World War when Hong Kong was invaded by the Japanese. When the war ended in 1945, Hong Kong was returned to the sovereignty of the British government. The population then grew rapidly at an average rate of one million people per decade. It was approximately 2 million in 1951, and it increased to 6.5 million in 1996 by-census (Hong Kong Government, 1997a). The birth rate in Hong Kong decreased from 35 per 1,000 in 1961 to only 10 per 1,000 in 1996 (Hong Kong Government, 1962, 1997a), but the influx of people from Mainland China has always been the main cause for rapid population growth. This valuable manpower facilitated the development of industries in Hong Kong (Hong Kong Government, 1950).

Side by side with the economic development and the rapid increase in population, the demand for high quality human resources became higher and the public demand for education was prominent. A new Education Ordinance was established in 1952 to keep an account of the registration of schools, teachers

and managers of schools to ensure the satisfactory maintenance and operation of schools (Hong Kong Government, 1954).

The number of schools increased from about 400 in 1946 to about 2,400 in 1996 (Hong Kong Government, 1948, 1997a). The shortage of educational resources after the war caused the primary schools in Hong Kong to divide into morning schools and afternoon schools with very large class sizes, often exceeding 50 students per class. A 7-year plan for the expansion of primary education was started in 1954 aiming at providing free education for all primary school-age children by 1961. Three colleges of teacher training were consequently opened to cope with the demand for more trained teachers to teach in primary schools and kindergarten (Hong Kong Government, 1961).

As a result of the expansion in primary education, there was a great competition in secondary education because the government could not provide enough for education beyond primary schools (Hong Kong Government, 1961). Free and compulsory education for the 6-11 age group was introduced in 1971. Then it was further expanded to 9-year free and compulsory education for the 6-14 age group in 1978. This marked the expansion of Secondary education in Hong Kong (Hong Kong Government, 1997a).

Chinese Educational Thoughts in Hong Kong

Under the laissez-faire policy of the colonial Hong Kong government, the law was respected but distinguished from politics. The Chinese people in Hong Kong enjoyed the freedom to choose and adopt Western thinking and lifestyles

that would fit their living in a practical way, without contradicting their tradition. Although Hong Kong had been a British colony for 155 years, the long tradition of Chinese culture survived in the society and the majority of people preserved the traditional perceptions of education. The Chinese in Hong Kong have developed an attitude in which economics are clearly distinguished from politics. The capitalist system is practiced (Lau, 1982). For them, making more money implies the improvement in living standard of the family and in the quality of children's education. These values have proved successful in post-war Hong Kong.

Among the 6.3 million people in Hong Kong, over 95 percent are Chinese and almost half of them were born in China (Census and Statistics Department, 1996). Their experience of settling in Hong Kong was not smooth. Many were deprived of schooling due to poverty. Some educated people were forced to take up menial jobs due to their lack of proficiency in English. The hardships in settling in Hong Kong inspired their expectations of higher educational achievement of their children. Parents in Hong Kong typically expect their children to reach at least university level education (Lau et al., 1991). These aspirations also reflect traditional Confucian thinking which places a high value on education.

Confucian thinking has been most influential in the Chinese society for over 2,400 years (Szalay et al., 1994, Lau et al., 1991). In traditional Chinese thinking, education equates with high social status, even more so in a Chinese society with a high rate of illiteracy. The traditional classification of status ranks scholars the highest, farmers the second, laborers the third, and merchants the lowest (although merchants are usually the richest of all among the four). Being

educated does not only refer to the knowledge acquired, but also the moral development of a person and the ability to maintain harmony in terms of human relationship and other aspects of life. In Confucian thinking, the aim of education is to achieve moral development, and harmony in relationships on different levels.

Since each individual lives in the context of family, country and universe, these contexts are all inter-related and important to the self. At the first level, to live in harmony and peace means to maintain a good relationship with family members -- it involves respect for parents and the elders, love and care of the young, as well as helping other family members to maintain good relationships through propriety. At the second level, harmony means to be a functional citizen of the country who helps maintain social equilibrium. During war or disorder, families can be broken and individuals can suffer. If the country enjoys peace and order, families have the chance to develop those social and economic aspects which benefit the individual and the country on the whole. At the third level, harmony means to maintain peace and order of the universe. These values are imposed to children at a very early age in Chinese families. Children raised with these values are aware of expectations of their parents and tend to assume that to study well is their duty in the family. They tend to become diligent, to focus on achievement and to develop self-reliance in learning, though the pressure and competition is very high (Morris, 1996).

Confucianism is not a religion. However, while there are many influential religions in Hong Kong (e.g. Buddhism, Taoism and Christianity), Confucianism remains influential in this modern, cosmopolitan city. People may hold the

Confucian ideas even if they have other religious beliefs. Chinese education stresses the maintenance of harmony in human relationships – respect for elders and avoidance of conflict (Miners, 1995). Children are expected to respect elders, who are expected in turn to have authority and take responsibility for the care of the young.

Besides family expectations, the school curriculum also affects Hong Kong students' concept of learning. Unlike other experiences of colonization where culture of the colonized was overwhelmed by the culture of the colonizers by means of neglecting the native language and history in the school curriculum (Clignet, 1991), students in Hong Kong also learn Chinese culture in schools. During the nine-year free and compulsory education, Chinese language and Chinese history are compulsory. The texts of the Chinese language used in schools were written by Confucian scholars during various periods of Chinese history and they integrate the Confucian ideas of philosophy and moral education. A thorough study of Chinese history enhances the cultural ideals of students. As a result, students acquire traditional Chinese thinking in schools and identify themselves as Chinese, despite the fact that civic education was absent in the colonial Hong Kong school curriculum (Kuan & Lau, 1989, Luk, 1991, Cheng, 1996). The influence of the Confucian thinking can still be found in the "New Guidelines on Civic Education in Schools" drafted in 1996 that aim to educate children to become rational, active and responsible citizens within the framework starting with the family and extending to the community, the nation, and the world (Mak, 1996).

Teachers and Confucian Values

Teachers in traditional Chinese society are usually held in very high esteem and enjoy high social status. Chinese people respectfully regard Confucius as the "great teacher for all generations." In Chinese society, teachers are not just guides or facilitators of learning, but also idealized role models and consultants for students in developing human relationships. It is therefore not surprising to find that the teacher-student relationship may continue for many years even after students leave school. One of the Confucian beliefs about education is powerful non-verbal teaching – is seen as more effective for the parents and teachers to convince the young by personal example rather than the use of words or precepts. Besides, there is another Confucian belief about effective learning through reviewing old materials. As recorded in the Analects of Confucius, Confucius said, "Is it not a pleasure after all to practice in due time what one has learnt?" (Zhai et al., 1994, p. 1). Furthermore, there is also an old Chinese proverb that says about "gaining new insights through reviewing old materials" (BFLI, 1981, p. 721). Therefore, it is a common expectation of teachers and parents that students should review the learnt materials from time to time. The younger generation is educated to value and respect the experience and wisdom of parents and teachers. Many teachers view teaching not just as the transmission of knowledge to the young, but the responsibility to educate them to be "useful" and responsible for the future development and improvement of the society. This may account for the existence of many schools managed by Chinese voluntary associations and private post-secondary colleges run by

Chinese educators in the past.

Hong Kong schools share a common goal to develop the five perspectives of education. These include the development of moral, cognitive, physical, aesthetics and social abilities of students. Educators believe that all are equally important in nurturing the children's personalities. Therefore it is a norm for schools to organize a lot of extra-curricular activities of all kinds for the students.

Achievement-oriented Approach

The high pressure of achieving good results in public examinations, is felt by almost all students and teachers in Hong Kong. Although the Education Department encourages the Target Oriented Curriculum aimed at catering for the individual needs of students with the child-centred approach to curriculum design and the whole-school approach to student guidance, the pressure on academic achievement in public examinations is not lessened (Morris, 1996). Parents are very supportive of their children's extra-curricular activities. However, most still ultimately emphasize high academic achievement with many providing their children with extra academic tutorials aimed at preparation for examinations.

The School System

In Hong Kong, law requires all children to enroll in full-time education from the age of six to their fifteenth birthday or completion of Secondary 3, whichever is earlier. In general, the educational institutions in Hong Kong encompass kindergartens, primary schools, secondary schools, technical institutes and

tertiary institutions.

Most children attend kindergarten from the age of three. Kindergarten consists of classes from K1 to K3. Kindergartens in Hong Kong are either run by private or by non-profit-making organizations. Kindergarten education is not free and operators are allowed to set their curriculum and fee. Non-profit-making kindergartens are eligible for financial assistance from the government under the Kindergarten Subsidy Scheme where needy parents may apply for fee remission.

Children enter primary school at the age of six. Primary schools consist of classes from P1 to P6. Most of the primary schools are publicly funded. The government only directly manages about ten percent of the 860 primary schools. Most of the primary schools are managed by non-profit-making voluntary organizations that receive government funds under a code of aid. These publicly funded primary schools provide free education. Besides the publicly funded primary schools, there are also privately funded primary schools and international schools.

The core curriculum of the publicly funded primary schools consists of Chinese Language, English Language, Mathematics, General Studies (integrating social studies, science and health education), Physical Education, Music, Arts and craft. Cantonese is used as the medium of instruction in most of the primary schools. English and Putonghua (Mandarin) are taught as academic subjects. A few primary schools use English as the language of instruction. The primary school curriculum aims at providing a coherent and well-balanced program to enhance the all-round development of the child. The curriculum of each subject is

prepared by the Curriculum Development Council that is independent of the Education Department. At the end of Primary 6, students have to take a centrally administered academic aptitude test. The result of this test and the academic results during the Primary 5 and 6 of a student provide the basis for place allocation in Secondary schools.

Secondary education is divided into two levels: junior secondary that consists of classes from S1 to S3 while senior secondary consists of classes from S4 to S5. At about the age of twelve, children continue the three-year junior secondary course. There are five types of secondary schools: grammar, technical, prevocational, practical and skills opportunity schools. Among the 498 secondary schools, there are 419 grammar schools. Junior secondary curriculum aims at providing a well-balanced and basic education for all students whether they continue formal education after S3 or not. After S3, some students may end their education while some may continue their studies at the vocational training schools. However, most of the students continue to take the senior secondary course after S3. The senior secondary course leads to the first public examination – the Hong Kong Certificate of Education Examination (HKCEE). The subjects examined cover a broad range of academic and practical subjects. Therefore students from both the grammar schools and vocational schools can be assessed by the HKCEE. After HKCEE, students may continue their studies in a 2-year advanced level education (the Sixth Form) offered by most of the grammar schools. The admission of the Sixth Form is based on the students' results obtained in the HKCEE. After the 2-year advanced level studies, students are

assessed by the Hong Kong Advanced Level Examination (HKALE) for their eligibility to attend university.

In most of the secondary schools, Chinese language, English language and Mathematics are the core curriculum. The combination of other subjects depends on the academic or vocational stream of the school. At the senior secondary and Sixth Form level, the combination of subjects depends on the ability and choice of the students.

At the post-HKALE level, there are altogether eight tertiary institutions, including the Hong Kong Institute of Education that offer education at the university level. The entrance qualification is based on the students' achievement in HKALE. These eight institutions are autonomous statutory bodies that receive public funds from the government through the University Grants Committee.

The Policy Makers

The education system of Hong Kong is influenced by a number of government and independent bodies that are involved in the administration and formulation of educational policies. Government bodies include the Education and Manpower Branch of the Government Secretariat and the Education Department.

The Education and Manpower Branch are responsible for formulating and reviewing education policy, securing funds in the government budget, maintaining liaison with the Legislative Council on educational issues and supervising the effective implementation of educational programs. The Education Department is responsible for promoting and implementing educational policies, allocation of

public sector school places, monitoring teaching standards, administering public funding to schools at kindergarten, primary and secondary levels. The department contributes to the reviews and development of educational policies in addition to the co-operation with the Curriculum Development Institute in the development of curricula for schools in Hong Kong. The Advisory Inspectorate of the Education Department is a division that promote quality curriculum and carry out schools inspection. Each school subject is inspected by an individual section of that subject in the Advisory Inspectorate.

There are also various independent non-government bodies that have influence on the educational policies. The Education Commission is an independent organization that advises the government on the development of education system at all levels and initiate educational research. The Board of Education advises the government on formulation of educational policies. It focuses on the implementation of approved policies and the need for new or modified policies relating to education in schools. The responsibility of the Curriculum Development Council is to advise the government regarding school curriculum development and develop new curriculum for schools from kindergarten to sixth-form level. The Standing Committee on Language Education and Research sets language attainment targets for each level of education and supports research and development projects that can enhance language proficiency and language in education. The Vocational Training Council advises the government on the direction of technical and vocational training development that suits the needs of the Hong Kong labor market. The Hong Kong

Examinations Authority operates the two local public examinations: the Hong Kong Certificate of Education Examination and the Hong Kong Advanced Level Examination. It also offers proficiency tests in Putonghua and administer overseas examinations such as the London Chamber of Commerce and Industry examinations, Test of English as a Foreign Language and the music examinations of the Associated Board of the Royal Schools of Music and Trinity College of Music, London. The School Management Committees are management committees that exist in every government-aided primary and secondary school. Schools that registered under the Education Ordinance must set up such committee to ensure the operation of the school.

Registration and Recruitment of Teachers in Hong Kong

A person who teaches in the government schools or government-aided schools must be either a registered teacher or permitted teacher. According to regulation no. 68 of the Education Ordinance, a person should possess either one of the following qualifications in order to be qualified as a registered teacher:

1. A degree from a local university, together with a teacher's diploma;
2. a degree in education from a local university;
3. a degree from a local university, and 3 years teaching experience;
4. a teacher's certificate issued by the Hong Kong Government;
5. a Hong Kong Government Normal School certificate and 5 years teaching experience;
6. a Hong Kong Government Evening Institute teacher's certificate and 5

years teaching experience;

7. a certificate of status as "Qualified Teacher" or "Qualified Kindergarten Teacher" as issued by the Education Department to a teacher who has completed a course of training and passed a written and practical test, and teaching experience;
8. any other educational training and experience which is equivalent to the qualifications specified in paragraph (1) - (7).

According to regulation no. 69 of the Education Ordinance, permitted teachers should possess at least five subjects passed in the Hong Kong Certificate of Education Examination.

The approval of application of registered teachers and permitted teachers is governed by the Education Department and must be processed through the nomination by the school in which the teachers are employed. However, under normal circumstance, a registered teacher will enjoy employment priority. This is because regulation of the Education Ordinance states that the "application to employ a person as a permitted teacher in a school may only be made if the applicant (the school principal) is of the opinion that no suitable registered teacher is available for employment as a teacher in the school" (Education Ordinance, 1995, Chapter 279, no. 48).

For government aided schools, the job postings are advertised in newspapers by the individual schools. Teachers usually send their application directly to the school that they are interested in. The employment of a teacher is decided by the school principal and the administrators of the school according to

the school's needs. For government schools, the job postings are centrally advertised in newspapers by the Education Department. The employment of teachers is decided by administrators of the Education Department. There is no collective agreement applicable to employment of teachers. However, the salary of teachers is set by the government according to the qualification and experience.

Music Education in Hong Kong Primary Schools

Like other subjects taught in the curriculum of the primary and secondary schools, music education in primary and secondary schools is under the inspection of the Music Section of the Advisory Inspectorate, Education Department. This body provides inspection to schools once every three years to advise on curriculum matters, teachers' qualification, teaching methods, equipment and resources. The Music Section also provides in-service training courses, seminars and workshops for teachers. It is also the duty of the subject section to advise on the publication of music textbooks used in Hong Kong.

At primary level, music is one of the seven core subjects in the curriculum. Music in the primary schools can be taught by trained or untrained teachers. Trained music teachers are those teachers who had professional teaching training in addition to the knowledge and skill of music. Untrained music teachers are those who possess recognized qualification in music but are without professional teacher's training. It is common that these teachers have the knowledge and skill to play a musical instrument, at least at the level of Royal

Schools of Music Grade 5. There are music textbooks compiled according to the Music Syllabus for Primary Schools. However, the implementation of the syllabus and choice of materials are left to the decision of the music teachers.

The duration of every lesson, including music lesson, in primary schools ranges from 30 minutes to 40 minutes. The number of lessons per day ranges from 7 to 8. Most primary schools operate bi-sessionally, i.e. two primary schools (one morning school and one afternoon school) share the same school premises. These half-day primary schools usually operate the "Long and short week" system that alternate five- and six-day cycles every other week. Whole-day primary schools usually have five school days a week. The Education Department established a guideline for the time allocation for each subject. According to the Syllabuses for Primary Schools, Music (1987), schools are recommended to allocate "two periods a week" for music lessons that "should be supplemented by an extra-curriculum provision" (Curriculum Development Committee Hong Kong, p. 5). As a result, it is common that students in the primary schools have 2 music lessons per week.

Music Beyond Classroom

Since most of the schools in Hong Kong are government-aided schools managed by religious organization, religious songs for worship are also a part of the music experience offered in these schools. It is also common for schools to have daily assemblies before class. During these assemblies, the principals or teachers usually give speeches on maintaining good behavior and the importance

of discipline in school and at home. School songs and/or other songs are usually sung during the assemblies. Music in this way becomes the tool to spread religious thought or moral ideas.

Extra-curricular music activities play a significant part among the many activities available in the school life of primary and secondary students. The recommended extra-curricular music activities for primary schools include: school choir, percussion band, recorder playing, melodica band, instrumental classes (Western or Chinese), school orchestra/band (Western or Chinese) and games/folk dancing/music and movement. However, the decision and organization of these activities are left entirely to the discretion of the schools (Curriculum Development Committee Hong Kong, 1987, pp. 26-27). The recommended extra-curricular music activities for secondary schools are choir, vocal groups, recorder groups, instrumental classes (Western and Chinese), school bands/orchestra (Western and Chinese), concerts, competition and interest groups (Curriculum Development Committee Hong Kong, 1983, pp. 20-21). It is very common for a school to have choirs, bands and instrumental classes. These activities usually take place after school hours, because the school hours are fully occupied by academic subjects. The funding of these music activities comes from the Education Department, the school and the parents. In addition, the Hong Kong Jockey Club Music and Dance Fund provides grants to help schools to set up orchestras and repair musical instruments.

Every year, many students participate in the Annual Hong Kong Schools Music Festival organized by the Hong Kong Schools Music and Speech

Association since 1940. Local and foreign famous musicians and music educators are invited to adjudicate at the Music Festival. The Music Festival includes competitions for solo instrumentalists, and singers, bands, orchestras and choirs from elementary to advanced level. Both Western and Chinese music are included in the Festival syllabus so that young musicians can benefit from both the Western and Chinese musical cultures.

Besides the music lessons offered by schools, the Music Office managed by the Municipal Councils of the government also offers instrumental music training classes for students. These instrumental classes are held after-school hours so that students may attend them after school. The fee for these instrumental classes is subsidized by the government. Students can rent their instruments from the office at an affordable price under the Instrumental Hire Scheme. Western and Chinese orchestral instruments are taught systematically under the instrumental programs of the Music Office. Supplementary to the instrumental classes, the Music Office set up orchestras and bands as well as organizing annual music camps so that the musical training is more complete. In addition, it organizes regularly "Music for the Millions" concerts aimed at introducing and promoting music to the general public.

CHAPTER FIVE

Musical Beliefs in the Western and Chinese Societies

Musical beliefs constitute many essential contextual factors that influence the development of music and music education in a society. They reflect how people theorise about music so as to support the people's ways of attributing meaning to music, education, culture, or even life. According to Eisner (1992), curriculum guides reflect values or positions of an education system, and the goals stated in the curriculum guide may or may not have influence on the practices of teachers. As the present thesis focuses on explorations of music and music education-related understandings and practices of teachers, the following discussion will centre on musical beliefs that are applied to education in general, as well as music education in specific in the two study settings. The discussion will also relate the musical beliefs as found in the Western and Chinese societies to the goals of music education as stated in the respective curriculum guides.

Musical Beliefs in Western Societies

In Western civilisation, there are various beliefs about music such as the naturalness of functional harmony in musical compositions, the relationship between music and the order of the Universe (Walker, 1990), and the connection between music and the human soul. These convictions about the expressive power of music can be traced back to the time of ancient Greece. Plato believed that "the whole life of man stands in need of rhythm and harmony, ... [and] the

ultimate end of all education is insight into the harmonious order [cosmos] of the whole world" (Cornford, 1941, p. 88). From a functional perspective, Plato's aim of education was similar to his political aim – to produce good citizens for the benefit of society and to create a community where individuals can live together on just and fair terms, in happiness and harmony. According to Plato, education is a means to improve a person's moral quality, for "the bent given by education will determine the quality of later life" (Cornford, p. 116). Furthermore, training in music and poetry "will sink deep into the recesses of the soul and take the strongest hold there, bringing that grace of body and mind that is only to be found in one who is brought up in the right way" (Cornford, p. 90).

Beliefs on the Quality of Music

In order to cultivate good character, intelligent mind and decent behaviour of the citizens, Plato employed poetry, music and other arts, which he regarded to be the development tools that contain elements representing "ethos," or the character. According to Plato, these elements are modes, scales, accents and rhythm, also the essentials in poetry and music. As a result, poetry, music and the other arts were indispensable subjects in the curriculum of the Athenian School.

Since Plato believed that poetry and music were power tools to sink into one's soul, he was very concerned with the quality of music. He considers that "the excellence of form and content in discourse and of musical expression and rhythm, and grace of form and movement, all depend on goodness of nature. ...

[The presence of grace, rhythm, and harmony] goes with that moral excellence and self-mastery of which they are the embodiment" (Cornford, p. 89). The quality of musical expression, according to Plato, depends on its moral content that can be rated against the different levels of excellence and goodness of nature. The graceful quality and the moral content of music are important in nurturing the younger generation because "if our young men are to do their proper work in life, they must follow these qualities wherever they may be found" (Cornford, p. 89). Since Plato believed that music could sink into the human soul, he envisioned that the quality of music that the younger generations encounter affects their future moral development. In order to improve their moral quality, a good beginning in musical education was essential.

Plato also believed that high-quality music education can instil "a spirit of order, ... [and can] foster their [the younger generations'] growth, restoring any institutions that may earlier have fallen into decay" (Cornford, p. 115). In this way, young people become law-abiding persons of good conduct and eventually benefit to the society. In addition, Plato was aware of the many different kinds of music that affect the younger generation and the social order, and suggested that "the introduction of novel fashions in music is a thing to beware of as endangering the whole fabric of society" (Cornford, p. 115). Therefore he warned that, "it is in the field of music and poetry, that our Guardians must build their watchtower" (Cornford, p. 115). The "watchtower," or censorship in modern terms, that Plato has suggested was of a specific nature. Instead of censoring was aesthetic criteria, the focus of censorship was to prevent the promotion of

undesirable behaviour that might endanger the community. According to Plato, musical modes that promote undesirable behaviour or ideas should therefore be censored. He clearly believed that he believes that if the rulers did not lend a hand, the lone effort of educators would be insufficient in this regard. However, the practicability of this sort of censorship is certainly questionable in modern democratic societies where freedom of choice and expression prevail.

Beliefs about the Social Function of Music

Plato's philosophy and the theory of "ethos" have been the major roots of many different schools of thought that evolved in Western societies. According to Wisse (1989), "the favourable presentation of the speaker's character can help to persuade an audience" (p. 5). It has been common for ethos to be interpreted as the representation or imitation of the human mood or inner spirits. Since the age of Ancient Greece, the idea of ethos has been the most influential in Western civilisation and lingered on through different periods of European music history.

In Medieval Europe, the idea of ethos was transformed and further developed by the church. The church regarded music as a powerful tool that could nurture the spiritual, not only intellectual, dimension of people. The purity of music was emphasised to aim at nurturing people's soul. The teaching of Christianity, therefore, was promoted through music by the church. As a result, church music was most prominent in Europe during the Middle Ages.

During the time of Renaissance, composers were very concerned with the representation of music as a mode to express the meaning of words. To strive for

unity between music and words, "word painting" by melodic and harmonic devices were favoured by many European composers. Although church music continued to promote the pure and harmonious feeling by vocal music, the ideas of representing poetry with music could also be found in secular music. For example, the Italian madrigals of Gesualdo were well known in using extensive chromatic notes to paint the words.

In the Baroque period, there were treatises that geared musical compositions to a new direction: music was to be written with formal and logical structures of fugues. Since then, the development of a systematic and logical musical structure in compositions became a norm in Western musical culture.

With the rise of instrumental music in the 18th century, there were more compositions that emphasised the independence of music and musical forms from words. This resulted in a clear dichotomy in attitudes about music: some regarded music as an expressive tool that could imitate the expression of words, while others regarded music as pure, independent musical construction based on the expressiveness of melody, harmony, rhythm, and counterpoint.

Side by side with the development of instrumental music, operas were also indispensable in the Western musical culture. The evidence of linkage between music and poetry can be found in operatic works. Gluck was well known for his opera reformation in the 18th century classical period that succeeded in creating the mood for the plots with music. He attempted to use music to paint the emotions and feelings of the characters. His dramatic use of orchestral accompaniment in the chorus of the furies showed his art in painting the words

and the terrifying mood for theatrical effects.

In the 19th century, philosophers and musicians were more concerned with the nature of aesthetic experience, the communicative power of music and the provocativeness of music. German art song, Lied, was one of the characteristic genre of compositions that exemplified the combination of music and poetry articulating the composers' interests in literary expression. Plato's ethos theory was further interpreted by equating the essence of feelings with the ideal ethos.

In Wagner's music drama, the integration of music and words was pushed to a new height. Wagner used the term "Gesamtkunstwerk" (Universal artwork) to describe his music dramas that integrated words, stage setting and visible action with music. In fact, his music dramas were creations that demonstrated the ideal fusion of all arts. The complex chromatic harmony, the unexpected sound effects, the continuous melodic materials and the use of leitmotifs to symbolise characters all resulted in an overwhelming musical experience for the audience. As his use of extensive chromatics moved away from the traditional functional harmony and the breakdown of tonality, his works became the milestones in the development of music in Western civilisation after 1890. Wagner's concept that music could penetrate the subconscious level, was in a way similar to Schopenhauer's notion regarding the relationship between music and the subconscious and inner feelings of human, the "Will."

> Music is as direct an objectification and copy of the whole Will as the world itself ... and music has, therefore, an indirect relation to ideas [representations] ... unlike the other arts. ... According to all this we may regard the phenomenal world, or nature, and music as to different expressions of the same thing. ... Music, if regarded as an expression of the world, is in the highest degree a universal language, which is related

indeed to the universality of concepts. (quoted in Walker, 1990, p. 142)

Music was thus seen as an autonomous art form instead of the representation of words. It had the power to reach the realms of expression that the other arts could not achieve. This direction of music development also resulted in the 20th century composers' experimenting with the possibilities of sound effect in a radical way that treated sounds as elements of expression without following the tradition rules of composition.

Beliefs about Music Education

Plato's ideas can still be found in the field of music education of the Western world in recent decades. According to the writings of Dimitry Kabalevsky in the 1960s, the purpose of music in school was "to instil musical culture in the pupils as a part of their overall spiritual culture" (Kabalevsky, 1988, p. 41). Kabalevsky regarded music as an essential tool in training the aesthetic taste and moral ideals of students. According to Kabalevsky, the aesthetic taste of students can be cultivated by folk music and traditional Western music (such as the music of Bach, Mozart, Beethoven ... and Soviet composers) because these compositions are "important for all people and all nationalities" (Kabalevsky, p. 44). However, it is important to remember that Kabalevsky has spent all his life in Europe. Therefore, it is not surprising that he preferred to use music from the Western tradition to educate students. His implication of "all people and all nationalities" may well be limited to those of European ancestry.

Kabalevsky was aware that many students lose interest in school music.

He thus advocated for "relat[ing] school music lessons to real life" with the use of "artistic and attractive music" compositions of the European tradition (pp. 21-29). He viewed the knowledge and training in traditional European music as the main stream of music teaching and learning. In addition, he ruled out the use of popular music in the school curriculum because he regarded these compositions as "bad" music that can "fuddle the mind" (p. 131). His idea of using music as a cultivation of aesthetic taste and moral ideals as opposed to as entertainment is very similar to Plato's educational concept on music. The idea of using school as a clearinghouse and a place to cultivate the "spiritual culture" of students may be applicable to the society of the Soviet Union at Kabalevsky's time, where government had total control of education and interfered in many aspects of people's life.

The influence of Plato's beliefs in music can also be found in the writings of Bennett Reimer, a leading music educator in the USA. Reimer (1989) regards the function of music education as a way "to develop every person's natural responsiveness to the power of the art of music" (p. xii), and "to help people gain access to the experiences of feeling contained in the artistic qualities of things" (p. 53). He claims that feelings are central to the human experience and music can provide the experience to "move" the human senses and emotion. Similar to Plato's idea about the function of music that can "sink into the soul," Reimer advocates his beliefs in the "power of the art of music" and its ability to touch "the experiences of feeling."

Since the expected audience of Reimer are American music educators, he

acknowledges the "need for America's ethnic diversity to be celebrated rather than homogenised" because "music of each ethnic-cultural subgroup manifests that experience in the particular way in which that group experiences the world subjectively" (p. 144). Although he seems to be aware of the ethnically diversified population in the US, Reimer also regards Western music as the mainstream heritage in the music education of the United States, which is similar to Kabalevsky's idea. He says that "the United States is part of a larger culture – the culture of Western music – that should be part of the inheritance of each of our [American] citizens" (p. 145). In addition, he says that "the music used in music education at all levels and in all activities should be good music, which means genuinely expressive music. ... which is generally 'polite,' which is safe, bland, sweet, well behaved" (p. 53).

The meanings of 'good' music and 'genuinely expressive' music are quite abstract and subjective. Reimer equates 'good' and 'genuinely expressive' music with 'polite', 'safe', and 'well behaved' showing obviously that he holds ideas similar to Plato who regarded music as a tool to cultivate the moral values in people. In addition, Reimer's notion that "only certain kinds of expressiveness are good" echos Plato's idea of censoring the musical modes that can promote undesirable behaviour among citizens in the community. However, the qualities he lists, being so abstract and subjective, may imply a different meaning to different people.

Nevertheless, unlike Plato's idea that popular music may endanger the souls of people, Reimer regards popular music as a musical style. He observes

that the use of popular music in the music classroom is "a healthy balance to the teacher-dominated program we are so used to, benefiting everyone psychologically as well as musically" (p. 144), and the "generation gap" between teachers and students can thus be minimised. Although Plato's orthodox influence can be found in Reimer's writings, the idea of creative work is a focal point in Reimer's philosophy of music education. He emphasises the importance of creativity because "in the creation of music, ... [students can] experience their own exploration and discoveries of feeling" (p. 69). The emphasis on creative work reflects the continued development of diversified trends in musical compositions that breaks away from the traditional theory of functional harmony of European heritage. School music education can enrich students' musical experience and widen their scope of musical exposure in this way.

From a psychological perspective, the influence of Plato can also be found in the writings of Keith Swanwick. Similar to Plato's idea about the power of music and poetry that sinks into the soul and develops the mind of people, Swanwick (1988) regards arts "as part of the process of the development of mind" because "music works through minds. ... [and] mind experiencing the world with music" (p. 4). It is therefore necessary to analyse musical compositions by identifying the elements from a psychological perspective. Consequently, he sees the ultimate aim of music education as promoting "'imaginative criticism,' bringing procedures and criteria out into the open" (p. 115). This psychological approach requires music educators to "familiarise students with different structural conventions through active engagement –

exploring and observing how musical ideas can become established and transformed through various ways of repeating and contrasting" (p. 100). Besides guiding students through the analysis of musical procedures of making cultural music, a major task of the "school and College is to increase the likelihood of [ultimate encounters in the arts] by framing knowledge and experience in a systematic way in an explicit spirit of musical criticism" (p. 138). In other words, according to Swanwick, music educators should provide re-organised musical experience for students to perceive and exercise their power of criticism in music-making and musical perception.

Although the influence of Plato's belief about music can still be found in the writings of music educators in recent decades, there are educators who follow the trends of music compositions of the 20th century that break away from the traditional beliefs in music and music education. Exploration of sounds in the classroom has been experimented and advocated since the 1960s by music educators such as John Paynter, George Self and Murray Schaffer, and so forth. Paynter (1972) recommends that music teachers' "first task is to open his pupils' ears" to the music of today because it "is not a radical break with tradition but a steady and natural growth from it" (p. 12). Similarly, Schaffer (1976) suggests that music educators should teach music in the "present tense" and allow it to develop into the future (p. 243). Consequently, guiding students through the exploration of sounds can open up students to a new world of sound sources in music compositions and help them express themselves with the new sound sources.

Music Education Beliefs of Pan-Cultural Approach

Nowadays, it is common for a great diversity of musical cultures to exist in a society. As the auditory mechanisms of all humans are basically the same, children from every culture should share similar responses to the kinds of sounds in their environment. Besides, children can have access to various kinds of music in their daily lives. Therefore it is inappropriate to educate children with only one kind of music, whether it be music from a specific culture or a general background. Walker (1990) advocates a Pan-Cultural approach in music education, which

> ... begin[s] from a non-cultural, objective, acoustic standpoint so that the extent of the different parameters of sound can be fully explored and understood. ... Once students have explored and discussed sounds themselves, they can bring an intellectual analysis and understanding to listening to the music of other cultures. ... Thus they will be encouraged to develop respect and understanding for all human musical cultures in all their richness and diversity. (p. 227)

Walker believes that personal control can be achieved through mastering one's own action and playing of instruments during the process of sound exploration. The development of personal control through education suggested by Walker is somewhat similar to the idea of Plato about using education to shape behaviour of citizens.

Teaching, in Walker's approach, requires music educators to guide children through exploring and experiencing a wide range of sounds without specific linkage to any culture initially. After developing the children's auditory awareness of various kinds of sounds, music educators may begin introducing the cultural use of sounds. Consequently, students will be able to develop the

ability to appreciate music from their own traditional culture, music from other cultures and music of the contemporary style, with the hope of developing music in the future. As a caution, Walker mentions that "the danger of the pan-cultural approach is that children might grow up knowing no particular musical culture" (p. 222). However, this kind of "danger" will not happen in reality as the music that students encounter in music classrooms is only a very small portion among the many different kinds of music they are exposed to in everyday life.

Although creative works such as the exploration of sounds and teaching music of the 20th century should be as important as the teaching of music from the past, most music educators today are trained in traditional Western music, be it the musical styles or teaching methodologies. The limited exposure to the devices and sound sources of music compositions of the 20th century makes music teachers feel reluctant to integrate music other than that they were brought up and trained with. The pan-cultural approach of music education would be difficult to be put into daily practice in the classroom, however, unless the music educators have wide and substantial knowledge of the different kinds of music around the world.

In short, although there are many different approaches to teaching in music education in the 20th century, the influence of Plato's ideas about ethos can still be traced in the thoughts and beliefs in music and music education in the Western societies.

Musical Beliefs as Reflected in the Goals stated in The Elementary Fine Arts Curriculum Guide/Resource Book (K-7) of British Columbia

As the curriculum guide in use during the time of data-collection of this study in Vancouver was The Elementary Fine Arts Curriculum Guide/Resource Book (K-7), BC (1985), the following discussion will be based on this document. The guide was written for three subject areas for the elementary schools of British Columbia – art, drama and music. Due to the perceived interrelatedness of the fine arts subjects, the curriculum guide mentions the philosophy on which it is based in relation to art, music and drama in one statement:

> Education in the arts is an essential part of the development of every child. Participation in art, drama, and music provides a unique mode of experience that stimulates creative and intuitive thought while developing the intellect. Arts education assists the child to perceive and respond to the environment through the senses. It also helps the child to achieve self-discipline, to experience success, and to realise personal potential. Learning through the arts provides a fuller understanding and enjoyment of life. (BCME, 1985, p. 3)

Besides the emphasis on developing the child's ability to create and appreciate the arts, the guide also highlights the various functions of arts education that help the child to "achieve self-discipline," "realise personal potential," as well as to have "enjoyment of life." The idea of developing child's self-discipline through the arts is clearly similar to Plato's idea. Furthermore, the ideal of a child-centred approach that emphasises the development of self-motivation, independence, self-realisation, critical thinking and problem solving skills through experience is also reflected in the philosophy behind the fine arts curriculum in British Columbia.

The goals for elementary fine arts education stated in the curriculum guide

are as follows:

(1) to foster the child's enthusiasm for the arts through involvement in art, drama, and music;

(2) to develop the child's ability to explore, express, communicate, interpret, and create;

(3) to develop the child's skill and technical ability in the arts;

(4) to nurture the child's capacity for critical and sensitive response to the arts;

(5) to encourage the child's appreciation of the interrelatedness of the arts; and

(6) to advance the child's knowledge of the ways in which the arts influence and are influenced by society and the environment (BCME, 1985, p. 3).

In summary, "creation" and "appreciation" are two major aspects that apply to each of the three subject areas of the fine arts curriculum. Teachers are encouraged to integrate the learning of these fine arts with the other subject areas of the curriculum according to the teachers' creativity and skills. Teachers are free to choose materials when designing implementation of the curriculum. There is a clear emphasis on the child-centred approach that permeates other areas of Canadian education and children's enjoyment through creation and appreciation of the arts remains the key concern.

Musical Beliefs in Chinese Societies

As in Western civilisation, beliefs about music and music education can be found and traced in Chinese civilisation throughout its history. Since ancient Chinese philosophy concentrates on the exploration and development of the relationship between human beings and the Universe, consequently, the structure of Chinese music reflects a similar emphasis. For example, the scale and pitch systems of Chinese music are attributed symbolic meanings according to ancient Chinese beliefs in the natural order in the human world. Specifically speaking, the twelve fundamental pitches in Chinese music, upon which the various scales such as the Five-tone and seven-tone scales are based, symbolically correspond to the "yin" and "yang" symbols of the Yi Jing, or The Book of Changes. Yi Jing is one of the "Five Classics"[1] in Chinese philosophical literature. In Yi Jing, there are four "yang" symbols and four "yin" symbols and the combination of these eight basic symbols represent the order and its related changes in the Universe.

Traditional Chinese Music Concepts and Beliefs

In addition to the concept of "yin" and "yang", the 12-pitches in Chinese music are also associated with the order of the twelve months in the lunar calendar. The Five-tone scales commonly used in traditional Chinese music are built on the Five basic tones, known as Gong, Shang, Jiao, Zhi and Yu (see

[1] "Five Classics" include Shi Jing (Book of Songs), Shu Jing (Book of History), Yi Jing (Book of Changes), Chun Qiu (Spring and Autumn) and Li Jing (Book of Propriety and Rites). Anonymous scholars who lived much earlier than Confucius wrote these books. The "Five Classics" was originally known as the "Six Classics" before the Yue Jing (The Book of Music) was lost.

Figure 1).

Figure 1. The Relationship Between the 12-Pitches, the Five Tones, Gender and the 12 Months of the Lunar Calendar.

Pitch equivalent of the Western system	The 12-pitches	The Five tones	The 12 months of the Lunar calendar	Yin/Yang
C	Huang-zhong	Gong	11th	Yang
C#	Da-lu	-	12th	Yin
D	Tai-cu	Shang	1st	Yang
D#	Jia-zhong	-	2nd	Yin
E	Gu-xian	Jiao	3rd	Yang
F	Zhong-lu	-	4th	Yin
F#	Miao-bin	-	5th	Yang
G	Lin-zhong	Zhi	6th	Yin
G#	Yi-ze	-	7th	Yang
A	Nan-lu	Yu	8th	Yin
A#	Wu-she	-	9th	Yang
B	Ying-zhong	-	10th	Yin

Note. The data in column 1, 4 and 5 are from Zhong-guo Zhong Qing Lu Xue (p. 439), by Yun-mu Lu, 1987, Taipei: Chinese Cultural University Press. The data in column 2 and 3 are from Historical Studies of Chinese Music, vol. 1 (p. 59), by Sai-bung Cheung, 1974, Hong Kong: Union Press.

In ancient Chinese philosophy, the Five basic tones, are associated with the Five matters and Five directions according to their relationships (see Figure 2 and 3) – metal (West), wood (East), water (North), fire (South) and earth (Middle).

Figure 2. The Mutual Reinforcement between the Five Matters and their Symbolic Equivalents with the Five Directions and the Five Tones.

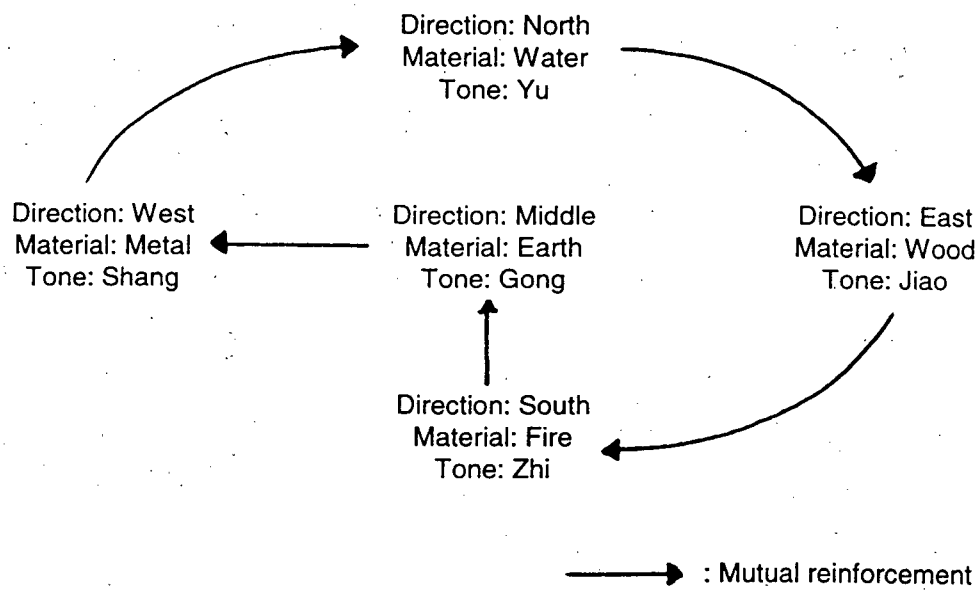
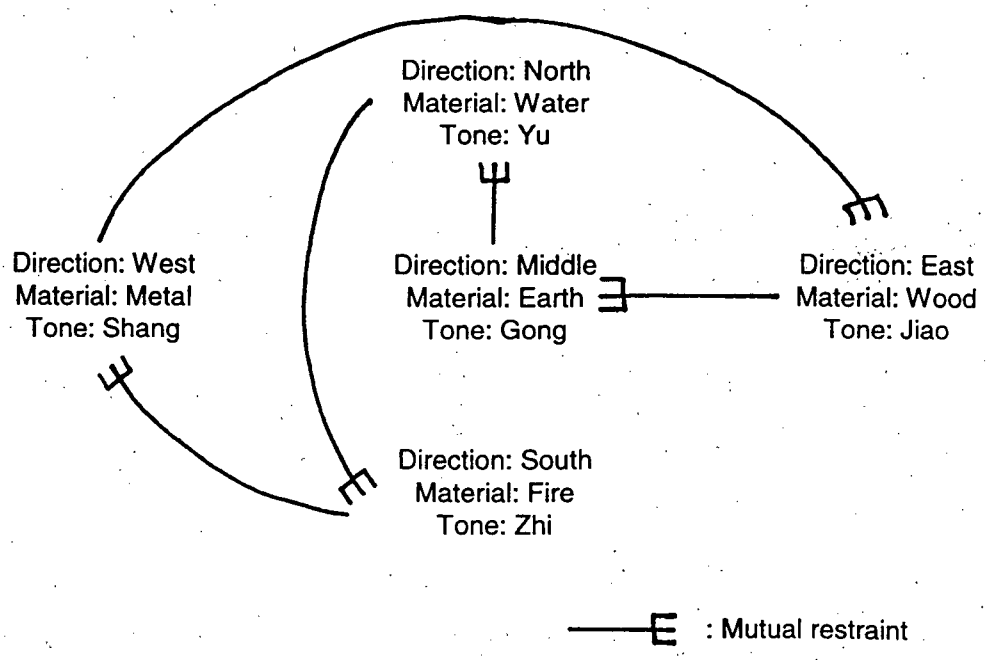


Figure 3. The Mutual Restraint between the Five Matters and their Symbolic Equivalents with the Five Directions and the Five Tones.



Mythical Beliefs in Chinese Music

The concept of the Five matters is important in Chinese mythical beliefs as it is essential in fortune telling. The beliefs in the order of the Universe and the connection among all matters on earth are basically reflected in the relationship of Yin/Yang and the relationship among the Five matters. These beliefs have been handed down from generation to generation ever since the ancient times. Relationships as such have been further developed to include human relationships that because the dominating idea in the Confucian school of thoughts. According to one of the Confucian classics about music, Yue Ji (The Record of Music), the order of the Five basic tones is thought to be hierarchical, representing the order in a country. "Gong represents the emperor, Shang represents the government officials, Jiao represents the people, Zhi represents the events and affairs of the people, and Yu represents property and matters" (Lu, 1993, p. 88). This is probably because music has been traditionally treated as a tool to enhance ethical relationship more than to provide aesthetic enjoyment.

During the Period of Spring-Autumn and the Warring States (403-221 BC), there were different schools of thoughts in China, such as Confucianism and Taoism. However, the Confucian school of thought was the most influential and dominating in the Chinese society since then. One of the historical reasons was that the classics and ideas of Confucian school were used as the main stream curriculum for selecting bureaucrats since the Han Dynasty (206 B.C. – 220 A.D.) until the fall of the Qing Dynasty in 1911. Emperors and the children of the noble

class were all educated under the Confucian curriculum. The ideas about music and education in the Confucian schools were thus passed down from generation to generation.

Confucius: Musician and Music Educator

Confucius (551-479 BC) is regarded as the greatest scholar, philosopher and educator in Chinese history. Due to the tradition of teaching orally, the teachings of Confucius and his disciples were recorded and compiled by their disciples after the death of their masters. Nevertheless, Confucius himself did not invent a new philosophy regarding music and music education. Instead, he was a faithful transmitter of a tradition that passed down the classical texts celebrating the ancient sage-kings. The era of sage-kings existed in ancient times and their ideas were applicable to and entrenched in the Chinese society long before they became Confucian myths. At that time, a combination of the religious and political authorities of the sage-kings was the central sovereign. However, with the absence of written documents, a detailed history of the era of the ancient sage-kings cannot be traced today.

The Role of Chinese Court Music

According to the sporadic findings of the archaeologists and ethnomusicologists, a complete system of court music, "Ya Yue" ("Ya Yue" literally means "elegant music" that was used in ritual and court ceremonies in ancient China), was established in China in the Zhou Dynasty (11th – 3rd cent.

B.C.) with the advancement in musical theories that included temperament and various scale systems (Yang, 1987). Besides, music education was emphasised by the ruling regime of the Zhou Dynasty and there was an official institution established to provide specialised music training to the younger generation. The official institution under the Zhou system was to provide music training particularly to young people with royal or noble family background. However, there were also some students selected from the peasantry at times. The curriculum included "Ya Yue," of course, and theories of music, as well as the art of vocal and dancing performances. The students entered the institution at the age of 13 and graduated at 20. The training was organised in progressive sequences according to the age of the students. It was apparent from the curriculum that the ruling regime of the Zhou Dynasty taught the most rigorous possible music education to their younger generations. In addition, talented students were also selected and promoted from among the peasantry to become the gentry so that they could learn music together with the nobility. It was expected that the peasant-turned-gentry would be able to use music to teach and influence the common folks in order to keep the peace (Cheung, 1975).

Confucius admired the model set by the sage-kings of the ancient times and regarded the promotion of peace and harmony through "Ya Yue" by the Zhou emperors as a success. He thus advocated the idea of using music as a tool to develop harmonious relationships through music and music education. As recorded in Lun Yu, (The Analects of Confucius), he was very learned in music, could play several musical instruments and used to sing everyday.

Confucian Contribution to Music and Music Education

According to Confucius, music is an essential subject to develop a well-rounded personality, and is also one of the "Six Arts" (rites, music, archery, chariot driving, literature and mathematics) that he expected his students to learn. Confucius claimed that "a perfect man of virtue should be wise, brave, honest, courteous and musical" (Zhai et al., 1994, p. 257). In his view, a man who has learned these "Six Arts" can be regarded as educated and as being closer to becoming a "perfect man of virtue." Confucius learners were expected to study the "Five Classics." Nowadays, the Confucian philosophy of music and music education can be found in the existing books such as Lun Yu, Meng Zi, Xun Zi and Yue Ji (The Record of Music).

Confucius valued music highly. He once said that, "People learn ideas from poetry, develop human relationships on the basis of propriety and cultivate the mind with music" (Zhai et al., p. 133). In addition, he also regarded music as a tool for political use. He suggested that emperors should make use of music to cultivate their people. In practical terms, his music policy was to promote the Music of "Shao" and the Music of "Wu" as inherited from the ancient times. Although both of these kinds of music were considered good and were encouraged, the Music of "Shao" was ranked higher because "the music of 'Shao' is good in terms of form and content while the music of 'Wu' is good in terms of form but not the content" (Zhai et al., p. 45). Confucius gave preference to the music of "Shao" because it has been composed to praise the Emperor Shun who has ascended the throne in peaceful succession to the Emperor Yao,

while the music of "Wu" has been composed to praise the Emperor Wu who has attained the throne through armed conquest. Confucius believed that music has moral representation and can be evaluated according to the moral representation of its content. In other words, according to Confucius, if music represented peace, it was morally good; if it represented war, it was morally bad.

Confucius' ideas about music and music education were formalised and developed by the other Confucian scholars and have only become significant and truly influential after his time. The musical ideas of Confucius and other Confucian scholars, though fragmented, have been recorded and developed in the book, Yue Ji (The Record of Music) (approx. 2nd cent. B.C.). Yue Ji is the most comprehensive collection of musical ideas from the Confucian school during this period, attributed to Gong-xun Zi. As mentioned in Yue Ji, music originates from people's hearts, expresses people's feelings and reflects the culture of a society. As a result, "people could tell whether a nation was in peace or at war by listening to the music of that nation" (Lu, p. 88). This viewpoint is in fact the extension of Confucius's belief about the moral representation of music. Furthermore, one of the passages in Yue Ji specifically states that "great music descended from heaven above and would harmonise with the heaven and earth" (Lu, p. 95), suggesting that music is also linked to the Universe.

Music and Confucian Moral Education

In Chinese language, the word "music" is literally equivalent to "happiness." However, according to the Confucian teachings, "if people only focus on the entertaining purpose of music without considering the social ideal of moral development, the society will end up in chaos and it's impossible to be really happy. ...Song and dance can cultivate the mind. Righteous and kind heart can be developed. Happiness can be felt only with such heart. Peace of mind will thus be resulted. ... [A] person would be closer to the Universe like gods" (Lu, pp. 105-7). During the times of the Confucian scholars, music has always been used to accompany the ceremonies of rites and courtesy. The purposes of music and dancing were not just for entertainment, but also improvement in people's moral standard. The "song and dance" mentioned in Yue Ji are probably the songs and dances used in ritual ceremonies, which allegedly brought people closer to the gods and the Universe. It was believed that when the style of song and dance were simple and expressed the seasons of Universe, then they were interesting and well organised, like the stars and planets of Universe that move around the orbit.

It was believed that benevolent people in the past have made music "echo the sounds of heaven" (Lu, p. 100). In addition, dances and instrumental accompaniment of songs were "unified by the rhythm that helped unify people in good relationship" (Lu, p. 104). Through the performance of song and dance, "human relationship could be improved, the audio and visual senses of people become articulated, the emotions of people become calm and peaceful. The

culture of the society could be improved and all people would be happy" (Lu, 119). From this perspective, music was believed to be a powerful tool to improve people's moral standard and move people deeply to the extent that it would eventually change the culture of a society.

The Confucian school of thought about music and its social function were later extended and developed by other Confucian scholars. According to Meng Zi, "the voice of benevolence cannot move people as deeply as the music of benevolence does" (Ji, 1959, p. 58). The voice of benevolence that Meng Zi refers to was "Ren Yin" (literally means the voice of benevolence), the political and legal systems of a good society, whereas the music of benevolence was "Ya Yue", the established system of court and ritual music, as discussed before. What Meng Zi meant was that even the established political and legal systems of a society can not influence people as deeply as good music does. According to the Confucian ideas, "good music" is equivalent to "Ya Yue," therefore the good systems will still have to rely on good music in order to reach out to the population-at-large. This view of Meng Zi definitely affirmed and rooted itself from the traditional Confucian view about the political and social functions of music.

Furthermore, Meng Zi also mentioned that Zi Gong, a disciple of Confucius has, once said that "people could tell the system of a nation by its rites, and know the nation's moral standards by its music" (Ji, p. 16). In the Period of Spring-Autumn and the Warring States, every state had its own rites and prevailing music. Because rites were usually accompanied by music at that time, there was a very close link between the two. Music was a representation of

the ritual system, and the ritual system in turn, was a representation of the political system.

Among the various Confucian scholars, Xun Zi (c.a. 298 BC to c.a. 238 BC) was the one who has inherited the essences of all Confucian schools of thought. He was also an expert on various schools of thought other than the Confucian school and their exponents. According to his followers, Xun Zi payed high regard to Classics. He has once said that "Shi Jing (Book of Songs) expressed ideas, Shu Jing (Book of History) gave an account of historical events, Li Jing (Book of Propriety and Rites) set the standard for behaviour, Yue Jing (The Book of Music) expressed the harmony in feelings, whereas Chun Qiu (Spring and Autumn Annals) implied judgement." From this, it can be seen that Yue Jing (The Book of Music) has still been available at Xun Zi's time and was in high regard.

According to Xun Zi, "rites helped people respect one another while music was pleasant to the ear and could create harmonised feeling at heart" (Ji, p. 37). If a person was happy and contented with the rites and music, then he would be prudent, and would not enter into conflict with others. Similar to what the Yue Ji mentioned about music being capable of changing the customs of a society, Xun Zi said that by observing the habits and customs of the people and listening to their music, one can tell the state of a nation. In his views, music was therefore the representation of culture and, in particular, the public feeling of a society. It was also Xun Zi's idea that a social system that emphasises rites and music can correct people's behaviour, set examples for people to follow, and change the

customs to become virtuous and good. In addition, he believed that "music penetrates deeply into people's minds, influences people and changes their mind in very short time" (Ji, p. 24). In other words, since music is so powerful in influencing people's mind, educators could make good use of music to educate younger generations. His ideas fully reflected the Confucian concept of teaching others by one's own example, and the recognition of music as a tool for improving the moral standards of a society.

The Confucian philosophies, including the musical ideas, have been revered and granted the status of monopoly since the Han Dynasty. Their influences have grown with the strengthening power of the centralised and unified Chinese Empire, and have become the guiding philosophies for the ruling regimes in the generations to come. During this period of time, nevertheless, there have been many other schools of thoughts in China, for example, Mo Zi and Lao Zi. Both of them agreed that music had the function of enjoyment but also criticised music from different perspectives. Mo Zi suggested that music was evil and not worthwhile in many ways. He believed that emperors should spend the country's wealth in improving people's life instead of making musical instruments or hiring people to perform music and dance. In addition, Mo Zi claimed that music occupied too much time of the people and could become a hindrance preventing people to engage in more constructive activities. Lao Zi preferred freedom in life and suggested that silence was the greatest music.

Alternate Voice: Xi Kang

Much as the prevailing Confucian philosophies emphasise the moral content as well as the function of music to teach and influence. However, Xi Kang from the nation of Wei (223 - 263 AD) who has written "On the Neutrality of Sound" offered other views regarding music. He considered music as something of the mind whereas its working on the mind had nothing to do with the actual content of music itself. He argued that there was no direct relationship between music and human feelings, but music could instead create a harmony to induce people to express the feelings that were inherent in their hearts. He insisted that despite the pleasure of music and its power to touch human emotions, music itself could not achieve the educational function of transforming social habits and customs. From an aesthetic perspective, Xi Kang maintained that good or bad music should be determined by its pleasure to the ears but not by the right or wrong of its moral ethics. In other words, he did not adopt the Confucian philosophical ideas about music. In addition, he also rejected the superstitious or mystical aspects of music. Although the aesthetic approach of Xi Kang in understanding music was pioneering and unique for his time, it had not been taken seriously enough and the Confucian focus of the educational function of music continued to assume a dominating role in Chinese civilisation.

Music education in Chinese society, under the traditional influence of Confucian philosophies, has emphasised the political function of music but neglected music education of the public for centuries. The study of musical theories has been particularly and unfortunately insufficient. In the case of

performance, most often the focus was placed on the practical or entertaining aspects while the integration of practicality and theories remained ignored.

Western Influence on Music Education in Chinese Societies

In the 18th century, Western music came to China with the advent of Western religion, and by the 20th century Western influence was already very strong. At the beginning of the 20th century, Chinese intellectuals who had studied overseas brought back to China Western music and music educational approaches, and it was only then that Chinese music education began to free itself from the control of Confucian philosophical ideas and subjected itself under Western influence. However, at that stage more emphasis had been put on promoting Western music instead of traditional Chinese music. Western music on the one hand helped enrich people's lives, but on the other hand also indirectly led to the neglect of Chinese traditional music.

Hong Kong, once a British colony on Chinese land, has a Western educational system distinctly different from the traditional Chinese system. Under such unique system, the influences of both Western and Confucian ideas therefore can be found in the goals of music education as stated in the music syllabus.

Musical Beliefs as Reflected in the Goals stated in the Syllabuses for Primary Schools – Music (1987)

As the curriculum guide in use during the time of data-collection of this study in Hong Kong was the Syllabuses for Primary Schools – Music (1987), the following discussion will be based on this document. The syllabus was written for music as a subject in the primary school curriculum in Hong Kong. The syllabus lists the following aims of primary education:

1. To cultivate in the child a sound outlook on life, a stable character, healthy habits, the ability to distinguish between right and wrong, and a positive attitude towards work and self-improvement.
2. To make the child aware of the importance of: maintaining harmonious relationships with other people, the family and the community, respecting the rights of others, helping and co-operating with others, and to develop in the child a sense of love for his family, an interest in the community and the spirit of service to society.
3. To stimulate the child's interest in acquiring knowledge: to develop his ability in the use of language and his command of basic concepts and skills in Mathematics; to cultivate his powers of observation, analysis, deduction and judgement, and to make him aware of the relationship between man and his environment.
4. To develop the child's physical fitness, mental well-being and sportsmanship; to encourage him to pay special attention to personal and public hygiene; and to guide him to make worthy use of his leisure by taking part in suitable

recreational activities.

5. To cultivate the child's sense of aesthetic appreciation and to develop his imaginative and creative powers for the enrichment of life. (CDCHK, 1987, p. 2).

Since both English and Chinese are the official languages in Hong Kong, this syllabus is published in bilingual versions, implying that the Chinese and English versions are supposed to be the same. Interestingly enough, there is a phrase in aim no. 5 of the Chinese version that is not included in the English version. According to the Chinese version, aim no. 5 is defined as: "... develop his imaginative and creative powers for nurturing the character and enrichment of life." It is obvious that "developing the imaginative and creative powers" of children reflects the influence of Western educational thoughts that emphasise on the importance of creativity. However, the idea of "nurturing the character" (the phrase that is omitted in the English version) through education can be found and traced back to the Confucian educational thought about music education.

Other Confucian influences are also visible in the syllabus. For example, the idea of "maintaining harmonious relationships with other people, the family and the community" is obviously inherited from the Confucian school of thoughts that emphasises the harmonious relationships in the family and the community. To develop the child's "sense of love for his family" is especially important in the Chinese society as Confucian thinking regards the family as the nucleus of the society.

In specific terms, the aims in primary music education as stated in the syllabus are:

1. To foster a wide variety of music making experiences through practical involvement in playing, singing, listening and creative activities, so that children may gain delight, enjoyment and satisfaction from music and to love and pursue music in their later lives.
2. To develop aural awareness and musical perception, and to provide a systematic introduction to the elements of music and a growing awareness of musical forms and styles.
3. To develop personal qualities of self-discipline, self-expression, concentration and co-ordination through the practice of music (CDCHK, p. 5).

Similarly to the Elementary Fine Arts Curriculum Guide in British Columbia, the Music Syllabus for Primary Schools in Hong Kong also emphasises and aims at developing children's power of self-expression, creativity and appreciation. This is evidence of the influence of Western educational thought. However, the idea of developing personal qualities such as "self-discipline" and "concentration" through music education reflects the Confucian ideas that regard music as a tool to "nurture the character" of a person. To conclude, the interesting interplay of both Western and Chinese concepts working together makes the music education in Hong Kong a unique and challenging experience for both students and teachers.

It is interesting to find that the curriculum guides in use at the time when data for this research was collected clearly reflect values that can be traced back

to musical beliefs of the past and as such are agents of philosophies and educational approaches with long standing roots. Even though individuals have not necessarily formally studied works of scholars mentioned in this chapter, the musical beliefs in Western and Chinese societies reviewed in this chapter may have constituted part of cultural heritage of the Western and Chinese societies.

CHAPTER SIX

Research Findings

Introduction

This chapter presents research findings of this multiple-case, cross-cultural study. It is organized in three parts: Part One describes the findings from the five cases in Vancouver and Part Two describes the five cases in Hong Kong. Each case begins with a personal profile of the teacher and his or her expressed beliefs about music and music education. The quotations presented in this Part are derived from the data of the initial interviews. Next, school profiles and teachers' practices are described based on the observation data and official information obtained from the schools. Finally, teachers' reflections about their practices derived from the data of the follow-up interviews are presented. Each case ends with an analysis of the teacher's beliefs and practices. Part Three is the summary of findings in the form of comparison tables compiled for easy reference (See Tables 1-4). Table 1 summarises the personal profiles of the participating teachers. Table 2 summarises the participating teachers' beliefs about music, music education and the emphasis demonstrated in their practices. Table 3 summarises the research settings of all ten cases. Table 4 summarises the characteristics of music education as observed in the research settings.

PART ONE -- VANCOUVER

Case 1: DIANA

Personal Profile

Diana is a Caucasian teacher in her 40s. She had her Bachelor degree in music and obtained her Teacher's Certificate as an elementary generalist teacher. She started to teach music seven years ago. However, she did not originally plan to be a music teacher and did not have specific training in music education.

> I wasn't planning to be a music teacher. I thought I would just teach regular class but found that the best way to get a job was to do music. And actually found that I really enjoyed it, so that's why I continued. ... I didn't specifically train as a music teacher ever. I mean I did in different ways but not ever specifically though I had very few music education courses.

According to Diana, it was her family and piano teachers that mostly influenced her early interest in music.

> There was always a lot of music in my home though my parents, neither of them played a musical instrument. They really valued that. ...When I was seven years old, at my mother's suggestion, I started studying piano. But I enjoyed it. ... When I was sixteen, my piano teacher asked me to do some teaching of beginners for her. So that got me started and then I decided to go into music, got a music degree at the department of music at UBC. ... I thought I was going to be a harpist and make that my career, but I'm a very nervous performer so I decided to go into teaching. ... Then I worked for Yamaha for music education. ... Then went back to UBC and did my Diploma in Education.

Although she started to study piano and harp a long time ago, she loves singing most.

> I played in orchestra as a harpist. ... I sing with the choir at my church. ... I would say I enjoy anything to do with singing. ... I like classical music more, ... I can really get into musical theatre, ... but I'm not much into pop music.

Beliefs about Music and Music Education

According to Diana, music is a way to express feelings.

> Music involves your emotions and makes you feel better when things are going bad. It just puts you in touch with what's important in life. ... When you experience music in any way, it's a spiritual experience that's good for people. I mean non-religious spiritual.

Diana regards music education as a way to provide skills that "enable children to express themselves musically." On the one hand, she thinks that it is important to teach students to sing and keep the beat of music. On the other hand, she thinks that music reading needs not be taught in elementary school.

> I think that, comes before everything else is singing. And then, keeping a beat is essential. ... Note reading is great, but I don't think it's important that kids learn to read notes, those kinds of things, because they do that outside of school. ...As long as they can sing in tune, it doesn't matter if they don't read notes too well. They can still join a choir.

Profile of the School

The school was situated in a quiet residential area in the City of Vancouver with mostly middle class detached houses and some low-income housing. The school was a single block building with two storeys. Behind the school building there was a big playground. The school offered programs for students from Kindergarten to Grade 7. There were approximately 450 students that were divided into 18 groups. Diana was one of the 23 teachers. Over 60 percent of the students enrolled in the school were from Asian families, but only a small percentage of these students participated in the English as a Second Language (ESL) program. The school also offered a string program taught by a specialist music teacher. Students from Grade 4 to Grade 7 were free to join or

not to join the String program. There were usually two school concerts a year – the Christmas concert and the Year-end concert, and both were performed by the String groups and other students.

During the period of observation, there were two 40-minute music lessons Diana taught to the group of Grade 7 students that she chose for the study. According to her,

> that's the length of a period at the school. And so in your own class if you have three periods in a row, you can structure it how you want. But if you're trading with someone else, you have to keep to the 40 minutes. So that's just it, I don't know why 40 minutes was chosen.

Instructional Setting

The music lessons took place in a corner of the "homeroom" of Diana that was originally the homeroom of a group of Grade 5 students. A mustard-colour carpet covered the corner area where students sat during music lessons. An upright piano was placed on one side of the carpet. The hi-fi system and bookcases for music books were placed on the opposite side.

The group of students being observed was a group of 20 students of Grade 7. This group of students came to have music lessons with Diana because they did not choose the string class that was taught by the music specialist teacher.

The school bell only rang for the beginning of the first lesson, the recess time, the lunchtime and the time when school finished. When the lesson time came, the group of Grade 7 students moved to Diana's homeroom individually while Diana waited for them in the homeroom. They chatted among themselves

when walking into the classroom and they greeted Diana individually. Then each student randomly found a place to sit on the carpet.

Observed Practices

Since this group of Grade 7 students chose to learn singing instead of string instruments, during the lessons under observation they had rhythm reading and singing. It was obvious that Diana placed her focus on music reading and singing.

Music reading – rhythm training. At the beginning of the first lesson, one of the students helped Diana to distribute a music book, Patterns of Sound. Everyone in the class, including the teacher, had a book in hand. Diana practised reading rhythm exercises with her students as printed in the book, learning notes and rests in 4/4 time.

At the beginning of the second lesson, a student took his own initiative to distribute the Patterns of Sound as in the first lesson. The class started reading rhythm exercises and reviewed the various rhythm patterns in 4/4 time.

Singing skills. Since Diana believes that "[what] comes before everything else is singing" and regards music education as a way to provide skills that "enable children to express themselves musically," she consequently devoted much time for her students to sing and taught them how to express themselves in a musical way.

At the first lesson under observation, when the students started to sing, Diana asked the class to stand up for a good posture in singing. The students

practised singing the short pitch drills in the Patterns of Sound and sang Solfege in unison with the teacher. Diana first led the whole group to sing several times the first voice of a 2-part pitch drill, and then together they sang the second voice. After that, Diana divided the class into two sub-groups with one group singing the first voice and the other singing the second voice. The second voice students sang out of tune when they were singing because Diana led the first voice. After several attempts, Diana led the second voice and asked the first voice students to sing on their own. However, this time it was the first voice students that sang out of tune. Diana then asked the whole class to sing the first voice altogether in unison, then the second voice.

Still in the first lesson, Diana took out Music Canada Book 5 (1972) and reviewed singing "Vive l'amour" with the students. She led the students to sing the second voice of the chorus several times before dividing the group into first and second voices to sing in parts. When the class sang in two parts, Diana played piano accompaniment and helped the second voice. The students seemed to enjoy singing very much despite occasional confusion caused by their singing out of tune. Diana then reviewed other familiar songs in the Music Canada Book 5 with the class for fun. Again, when they started to sing, the teacher asked the class to stand up for a good posture.

During the second lesson, Diana led the students to sight-sing short pitch drills in the Patterns of Sound with Sol-fa names, as in the first lesson. She again reminded the class of good posture when singing. The teacher also practised with them the two-part exercise that they sang in the previous lesson. She firstly

reviewed with the whole class the first voice, then the second voice, before asking them to sing in two parts. After practising several times, the students finally managed to sing the two parts together in tune. After the practice, Diana asked one of students to collect the Patterns of Sound and distribute the song sheet of "Seasons of Love," a theme song from a Broadway musical. She played a demonstration tape of the song to the class and asked the students to sing once, following the tape. When she found that some students could not follow, she reminded them of the skills of following a vocal-piano score and also reminded them of reading the signs of the score. Then she played the tape again and the whole class followed by singing with it twice before the lesson ended.

Teacher's Reflections

Teacher's Reflections about the Content

Instead of planning the lessons according to the curriculum guide, Diana made her own choices about lesson content. She regarded the curriculum guide something useless for her teaching.

> Because so many people are doing music but don't know anything about music. The curriculum guide is so wishy-washy. It means so little that I don't think anybody pays any attention to it. That's my feeling. ... I never enjoyed teaching the elements of music; ... I'd rather do music rather than talk about it. ... I could just throw it out of the window, the curriculum. I just think it's useless for me.

Consequently, she disregarded the curriculum guide and did not consult it when planning for instruction. Diana claimed that she tried to teach according to the interests and ability of the students.

> I don't actually plan really carefully. So I kind of go along, go with the flow and whatever feels right, it's what we do in the class. What I was trying to do with that group is to give them some structured activities so that we do the rhythm activities and the singing activities. ... I find it easier with a group if I can have a book that I'm working through at least part of the time. And that gives them a little bit of structure to hang things on. ... I try to start with something that's a bit more structured and then, and with things that are more fun and that's the way I usually structure my lesson.

Diana was also aware that students in Grades 6 and 7 may need more freedom and choice in the classroom, therefore she allowed her students to have some choices in the content of music lessons.

> I also had them voted on the songs that they really wanted to do. ... Let kids have choice, particularly at the Grade 6 and 7 levels. ... They can't complain to me. Tough?! You chose it, right. I didn't choose it, don't blame me.

Besides, Diana also believed that it was necessary to have assessment in the students' progress of learning music as in other subjects.

> Unfortunately, I have to keep kids accountable. If I don't test them and have something that I can test them on, then they won't take it seriously. And it's just the general attitude. It's not even that I have to be that tough on them. It's they have to know that music is just as much something they're going to be tested on as math.

Teacher's Reflections about the Choice of Pedagogy

Diana explained that she has put a lot of emphasis in teaching the students to sing as she believes that singing is good for the body and spirit as well as promoting peace among people.

> I think a lot of my teaching I try and work on singing because I think it's just so very important. ... It involves your body and because it involves breathing. It involves your own person and I think it's just spiritually so good. I think if people sing together, I don't think they would fight as much as they do. I think it's a peaceful kind of thing to do.

When she taught her students to sing, she trained them to sing in Sol-fa

names before singing the lyrics. She reflected that according to her teaching experience, it is the most effective way to train students to sing in tune.

> Solfege is really a good system for sight singing. I think it's wonderful and I was never taught Solfege. ... I learned it from teaching Yamaha. ... It just makes so much sense. It really helps with the sight singing. It's the best thing that I've ever learned to do sight singing from. That's why I taught that.

Although she expected her students to learn seriously in music lessons as in other subjects, she also emphasised the enjoyment of learning.

> Sometimes .... be chaotic in my room a little bit because the kids have to be physically involved. I think they generally enjoy themselves. It's important that children enjoy what they're doing. So I try and keep things varied enough that they're happy being there. So I think that my teaching would encourage children to participate in music and encourage their enjoyment of music as well as their skill acquisition.

Assessment and Evaluation

During the observation period, assessment was not evident in the lessons observed. Nevertheless, during the interviews, Diana mentioned how she was going to assess her students by the end of the term. In Diana's situation, because the students chose not to take the String Program but to study with her instead, she had to assess them and give them a grade on their report card. Diana herself also believes that it is necessary to "keep kids accountable." Therefore, she would assess their singing and music reading skills, just like other forms of tests are used in other subjects. She based her evaluation on the book, Patterns of Sound, that they used regularly for training pitch and rhythm during music lesson. According to her, "if I don't test them and have something that I can test them on, then they don't take it seriously. ... Otherwise, they're going to

pay attention to math and not pay attention to music."

About the assessment test, she explains that she would ask the students to clap some rhythm patterns and do some singing. She does not expect to test the students individually but will let them do the test as a group. The content of the test will be assigned and practised with them beforehand. Although the test is to be used as an assessment, she said she would not count against the students if they cannot sing in tune. The purpose of the test is only a way for her to give some basis for marks for the students' report and to make her students learn music as seriously as other subjects. Here is how Diana describes the assessment:

> I have to give them marks so if I don't have something written, ... I will do some sort of written assignment. ... When I do their marks I try to do it 1/3 on something written, 1/3 on testing of whatever we're doing and 1/3 on participation. I never can test kids by themselves because they're too nervous. And I want an accurate picture of what they can do. So what I do is I have some sort of written work for the class to just come in, everybody sits at the desks and then I bring them up in small groups of just 3 or 4 kids. And we go through whatever it is that has been assigned for the test. I'm just really carefully watching them and listening to them. When I was with that group I had them do some clapping things, but it was assigned to them beforehand so that they could practice it. So it wasn't something they hadn't seen before. And some singing things and I would not count it against them if they weren't singing in tune because I feel that they can't really help that. The kids that sing in tune know how to sing in tune and the kids that don't know how to sing in tune, they haven't had individual instruction in singing. I wouldn't expect them to sight sing or sight read.

The format of the test is just a description provided by Diana. The researcher was not able to verify this, as it did not take place during the weeks of observation. However, Diana undertook continuous informal evaluation in the lessons by reminding students of good posture, breathing, and accuracy in pitch and rhythm.

Analysis

Diana has put all her emphasis on teaching her students to sing because this was the students' preference. Her practice that allows students to vote on what to learn demonstrates the democratic atmosphere in many other Vancouver classrooms that the researcher was able to observe informally on other occasions. Diana's students are free to choose their place to sit and stand when having their music lessons, and they are allowed to go at their own pace to the classroom where the lessons take place. This position shows the teacher's respect for students' ability to make their own decisions while illustrate the liberal atmosphere in some Vancouver classrooms (Esbensen, 1995, Levin & Young, 1994). Diana's practice also demonstrates her hope to maintain an enjoyment in the students' learning experience, reflecting the child-centred approach that permeates education in Vancouver schools (Johnson, 1964, Lawr & Gidney, 1976).

As seen in Diana's practice, she reviewed reading rhythm patterns with her students and singing short melodic patterns with Solfege. She regarded Solfege as an effective way to help students to sing in tune. These reflected her belief that students should learn to keep the beat of music and sing in tune. In addition, her practice also matched her personal preference of singing though she said that her curriculum decision was greatly influenced by the students' choice to learn singing. In addition, her interests in musical theatre could be seen in her choice of a theme song from Broadway musical as a teaching material. Her formal training in music probably leads to her emphasis on music reading

and singing and matches. This practice reflected her own experience through education, which is in turn affected her own teaching performances, consistent with Pajares' (1992) and Richardson's (1996) predictions.

Case 2: DANNY

Personal Profile

Danny is a Canadian-Japanese teacher in his late-30s. As a generalist teacher who does not have any formal training in music or music education, he has been integrating music in his classes for 10 years. As a classroom teacher who has to bring together various areas of the curriculum in class, he tries to integrate some music elements in the curriculum, as they are not available in the school.

> I'm not really a music teacher, I'm a classroom teacher and I just do some music. ... Well I'm a generalist for the classroom, so I do art, I do gymnasium, I do music. I didn't really specialise in music. ... We don't have a music teacher where the kids go to, so the classroom teacher does all the areas. It's just something that I take on, even though your background may not be there.

Although Danny does not have any formal training in music or music education, he can play several musical instruments.

> I was in school band and I played guitar, so I brought some of that back into the classroom. ... Well with the trumpet, it was my parents wanted my brother and sister and I to have some kind of music. ... My parents didn't discourage us listening to music or playing guitars and stuff. ... Guitar, I wanted to, that was something on my own. I just really liked other people that played and so then I tried it myself.

Among the many kinds of music activities, besides playing guitar, he also loves singing, listening to music and dancing.

> I listen to everything. What's on the current radio right now, I listen to not a lot of classical but a good more than I used to. I like modern country music, ... probably more of the pop and top 40. ... I think it's to hear what the kids are listening to because when the kids come to school, those are the songs that they relate to and I mean you should expose the kids to some of the older music too. ... I've always enjoyed listening to the radio and having music as something for background music or going to dances.

Beliefs about Music and Music Education

Danny regards music as something that existed in all places. In addition, music is always associated with dance.

> It doesn't matter which country, there's always some kind of music from that place. ...I tie in dances as well as music.

He regards music education as something important to his own experience that he grew up with and should be brought back to his students.

> It is important having the kids have some exposure to it. ... It's important for the growth of any child and for people. ... Music has been something I grew up with through the band in school and then just my own wanting to play guitar. I've thought music was important and I grew up with that. So I guess through my teaching I try and bring that out. Whatever I can do to bring that into the classroom program, that's what I try to do.

In addition, he sees music education as a way to balance out other subjects in the curriculum and eventually the creativity learned from music and other arts would tie back into academic subjects.

> It balances out. ... I mean music ties in with a lot of academics too. When I do a writing program sometimes I just put background music on, some classical music. Just to stimulate the writing. ...It also ties in with the language. But they don't know that they're learning reading and writing while they're enjoying the song. ... But if you do something with music or art, there's a lot of creativity that way. ... Those kids really grow positive in that way, builds their self-esteem, ... allows them a chance to have some release in their creativity. And then hopefully tie it back into the academic.

Profile of the School

The school that Danny taught at was an annex school that was smaller in size than the average school. There were only eight classrooms in the one-level building of the school. Next to the school building there was a relatively small playground. This school only offered programs for students from Kindergarten to Grade 3 with 150 students divided among eight homeroom-teachers. The school was situated in a residential area where the population was a mixture of middle-working class, and low-income people. Caucasian students were a minority in this school. 80 percent of the students were Asian-Canadians and over 50 percent of them were enrolled in the ESL program.

During the observation period, Danny taught two 40-minute lessons to 16 Grade 1 students. Those two lessons were not specified as music lessons, but were conducted during a "prep period" (preparation period) for the classroom teacher to get release time to prepare lessons or complete marking. Danny was assigned to take over instruction during that time.

Instructional settings

The two lessons conducted during the "prep period" were not specially and wholly designated to be music lessons. As observed, the first 10 minutes of the "prep period" was library time that took place in the library corner. After the library time, Danny instructed the students to line up before marching to the gymnasium where the music lesson took place.

In the spacious gymnasium, there were some long benches along the side

of the wall. There was a storage case on the wall where a hi-fi system was placed. Besides, Danny also brought his guitar, cassettes and songbooks with him. When Danny taught students to sing with his guitar accompaniment, he sat on one of the benches to play guitar while the students sat on the floor facing him.

Observed Practices

As observed, Danny put his teaching focus on firstly, dancing and musical movement, and secondly, singing.

Musical movement. Danny believes that music ties in with dancing and creativity. He said, "If you do something with music or art, there's a lot of creativity that way." He also believes that music "allows them [the students] a chance to have some release in their creativity. And then hopefully tie it back into the academic." Therefore it was no surprise that he devoted much time to encouraging his students to be creative through music and dance (musical activities).

At the beginning of the two 40-minute "prep period" under observation, just when the students were entering the gymnasium, Danny asked them to form a circle and do warm up exercise. He then turned on the cassette and played a pop song at fast speed. He asked the students to run and move about in their own creative way with the song as background music. After the running and moving about, he taught the kids some steps of "Danish Dance of Greeting" and reviewed the steps with them without music. He waited until the students were

familiar with the dance steps before playing the music tape of "Danish Dance of Greeting." When the kids danced, he said the steps and counted loudly, and danced with them. It was obvious that the kids were very excited with the musical movements. There were frequent roars of laughter when they moved and danced.

Singing skills. During the first lesson of the two "prep periods," Danny reviewed a familiar rhyme, "Open, Shut Them" with his students. He then integrated singing with movement, asking the kids to move the different parts of the body when they sang "Open, Shut Them," and at the same time allowing them to learn the names of the different parts of the body. He asked the kids to volunteer suggesting which part of the body to move, such as knee, elbow, neck, and the like. He then tried some singing with them, but instead of deciding himself he asked the kids which song they liked to sing. One of the students said, "I Eat Sandwich." Danny then played his guitar and all the kids started singing with him.

After that Danny taught students a new song, "The Cat Came Back." He held up a colourful storybook with lyrics of the song and pictures telling the story. He read the lyrics as printed in the book, and showed the pictures to the kids. After reading the lyrics, he started to sing the song accompanied with his guitar. The students followed him. He sang the song twice with the kids. Although the kids were not singing in tune and some of them simply could not catch the words, they kept singing something, anyhow.

At the second lesson of the "prep period," Danny reviewed singing "Open,

Shut Them" with the kids and once again asked them to contribute ideas to what to move while they learned the vocabularies about the different parts of the body with singing and moving. He also asked the kids to sit in a circle and told them that they will learn a "Chicken Dance." The kids turned into laughter again. They followed the teacher in flapping wings with their elbows, just like the chicken. Then they learned to "lay eggs" when he said "wiggle, wiggle." They practised the dance steps without music at first, only with the counting of Danny. They danced with music only when they became familiar with the dance steps. The characteristic of the "Chicken Dance" was the frequent change in tempo of the dance. The kids, while dancing as chicken, had to respond to the frequent change in tempo with their body movement.

Teacher's Reflections

Teacher's Reflections about the Content

Danny explained that the two lessons were planned as the usual format of "prep period" that he used to do.

> I tried to follow the same format because it's a prep period. We always try to tie in some libraries so that's why they have some library and go to the gymnasium and do either some gymnasium activities but I always like to try music.

Furthermore, it was his usual practice to include singing, gymnasium and dancing activities in his music teaching.

> I guess variety, present the music in different ways. We always do some kind of singing. Could be through the folk song games, ... through dance, ...just through exercise, we put some music on the exercise. Kids hearing the music or learning rhythm. ... Just trying a variety of experiences involving music. Again having the balance. ... I try ... sort of get away from

doing some classroom things. So giving them a chance to move around and using the gymnasium and involving music that way.

Teacher's Reflections about the Choice of Pedagogy

Danny reflected that his emphasis of music teaching is on creative movement because he preferred his students to participate enthusiastically in expressing themselves through music and movement.

> I encourage enthusiasm, through the music ability to explore and express themselves. Especially through the creative movement, when just do warm-ups, put music on and everybody have a chance to do something. The child's skill and technical ability with that young of an age I think just an introduction and without going into formal music lessons about rhythm and about musical notes and the scale and those kinds of things. The kids learn part of it but it's not done in a formal way.

He thinks that his way of integrating music in classroom learning can promote appreciation to the arts and enhance the language skills of students in an alternative way.

> An appreciation to the arts, I'm trying to encourage them to involve themselves in the activity whether it's dance or to sing. ... Just simple singing and nursery rhymes, ... I try and tie in some of the literature with the music so it involves a little bit of that but maybe not as much. ... Language and the literature tie in with nursery rhymes and folk tales. It helps them, with their language skills later on. I think it's very important and it gives them an introduction to music, gives them a foundation for language and it gives them a balance so they have sort of the non-writing and the non-reading way of learning.

Assessment and Evaluation

During the observation period, assessment was not evident in Danny's teaching. Danny did not need to provide grades or marks for his students so there was no formal requirement for him to assess the students' ability and learning in music. In addition, continuous informal evaluation of students'

response was not evident in the lessons observed. Danny never attempted to correct or improve the musical skills of students in his lessons or provide them with any feedback.

Analysis

As seen in Danny's practice, he taught vocabulary about the human body through singing and movement, and told stories through singing nursery rhymes. This reflected his idea of teaching language skills through music and letting students learn in an alternative way.

Danny's belief about music education as a way to release the creativity of students could be seen in his practice. For example, he allowed his students to move in their own way when doing the warm-up exercises with music. He also asked the students to contribute their ideas of how to move when singing the song "Open, Shut Them."

When doing the warm-up exercises, the music that Danny used was popular music. This showed his preference for popular music declared earlier. In addition, his love of dancing and his belief that music is always associated with dance was also revealed in his practice. He developed the students' response to music through dancing, by teaching students to move to the beat of music. He also integrated singing with body movement. Danny's beliefs reflected his acquired experience of dance music and popular music as well as his teaching experience of language, all of which affected his practices of teaching music to a certain extent.

Danny's insistence on allowing students to learn in an enjoyable and informal way clearly marked the child-centred approach prevalent in Vancouver schools, which minimises pressure and emphasises enjoyment of learning. Although Danny requested his students to line up and march to the gymnasium, students enjoyed much freedom in the classroom: they were free to find their own seats and they were encouraged to voice their opinions.

Case 3: LOLA

Personal Profile

Lola is a Caucasian teacher in her mid-50s. As a generalist teacher who does not have any formal training in music or music education, she has been integrating music in her classes for 10 years. However, it was not her intention to become a music teacher.

> I was asked if I would take a job as a part-time music teacher. And I had been a primary teacher up until that time. ... When I was asked to be a music teacher, I was excited. But my training was in Primary Education and my music training was piano in the past as a child. ... So that's how I ended up teaching music. When they asked me I felt very comfortable saying yes even though I hadn't had a formal music degree. ... I am recorded officially as a prep time teacher, rather than a music teacher. In prep time they will cover things like music, French, what they call non-academic subjects.

Although Lola does not have a formal degree in music or music education, she can play several musical instruments and has taken some short courses ever since she has taken up the post to teach music in prep time.

> I played piano since I was seven years old. I went through the Royal Conservatory Music exams to Grade 7, then I stopped. ... But I would play for enjoyment. I played for work; I used the piano a lot. ...I played recorder for 10 years, ... teaching it. I'm usually a few steps ahead of the children

on recorder. ... The ukelele, I've been playing for 45 years. Just an instrument, a toy, I picked up as a child and enjoyed as sing-along and used it for sing-along through the years and I've always enjoyed ukelele. ... My skill is minimal but the children think I'm wonderful.

Since she does not have any formal training in music teaching, she took Orff music courses when she decided to teach music in her class.

I found myself in a classroom that had a whole set of Orff instruments ... so that each child in my class could be on the barred instrument. ... I realised that I needed to improve, I needed to know what to do, to how to teach this, use these instruments with the children. ... I took introduction to Orff and then Level I Orff over a period of two years. And I joined the BC Orff chapter and I go to workshops that give us material to use with instruments.

Besides playing several musical instruments, she enjoys music activities too.

I personally am involved in a church and so I'm very involved in music of worship bands. ... I enjoy country and western. I enjoy dancing. ... I enjoy classical as well. I enjoy a variety of music. ...It's my religion and my life experience probably dictates.

Beliefs about Music and Music Education

Lola regards music as a gift to enrich people's lives and can calm the mood.

I think it can lift our spirits, enrich our lives, alter our moods, encourage us. ... It's a gift.

She regards music education as a means to provide children with the skills and opportunity to participate and make music.

Music education is to give children an opportunity of experience how music can enrich our lives, to teach them skills so that they can participate in making music, and to give them an enjoyment of experiencing music.

According to Lola, developing the listening and singing skills of students is

essential in music education.

> To increase skills of listening and their personal enjoyment. ... Teaching them the elements of music so that they can make music themselves. And it becomes an active thing in their lives that they're participating in. ... ability to sing in tune and to keep rhythm and beat and dance. They will be able to sing, they will be able to do basic music participation. ... Then they'll have an educated ear, they'll know what they're hearing and they'll have a discerning ear when they hear different sounds of music and different styles of music.

Profile of the School

The school that Lola taught at was situated in a residential area with a working-middle class and middle class population. The school premises consisted of two one-level buildings. A big playground was situated next to these buildings. The school offered programs for students from Kindergarten to Grade 7. There were approximately 450 students in the school, taught by 18 homeroom-teachers and five resource teachers. About 65 percent of the students spoke English as a second language, but only a relatively small percentage of the students were referred to the ESL resource teacher for additional help. This school also offered a String program taught by a specialist music teacher. Students of Grade 4 to Grade 7 were free to join the String program. This school usually organised a Christmas concert and a Talent Show at the end of the school year.

Two 40-minute lessons were observed during the two-weeks period assigned for this study. Those two lessons were not specified as music lesson, but as has been the case with Danny, they took place during the "prep time." However, Lola spent the whole two 40-minute lessons of "prep time" on teaching

music. The students being observed were a group of 20 Grade 1 students.

Instructional Setting

The music lessons took place in a spacious gymnasium. There was a blackboard at the back of the Gymnasium and an upright piano (with an external lock) near the blackboard. Since there was no hi-fi system in the gymnasium, Lola had to bring a portable cassette player and other musical instruments before the lessons started. Lola did not need to lead students to move to the gymnasium. There was another person (another teacher or a parent volunteer) who helped her to get the students lined up and walked to the gymnasium from their homeroom.

At the first lesson, it was the class teacher who led the students to move to the gymnasium. Besides, the vice-principal, Lola's husband, also came into the gymnasium to participate in the lesson. For the second lesson, he also came into the gymnasium and stayed for a while. In addition to these human resources from the school, there was also a parent volunteer who led the students to move to the gymnasium. The parent volunteer stayed with the group of students to participate in the lesson. It has been a norm for that particular school to have a parent-volunteer stay in the classroom to help the teachers of primary Grade students.

Observed Practices

Lola focused her teaching practices firstly on singing, and secondly, on music and movement.

Singing skills. During the first lesson under observation, Lola began by reviewing the songs that her students learned in the previous lessons, including "Old MacDonald," "The Cat Came Back" and "In the Jungle." Lola played the ukelele while her husband led the students to clap the beat of the songs as they sang. The kids were sitting on the floor, facing the teacher. Lola also asked the students to give names of animals while they sang.

At the second lesson, Lola taught her students to sing a new song, "Trot Old Joe." She sang the song phrase by phrase and asked the students to follow her, phrase by phrase. She also led the students to tap the basic pulse on the lap when singing. After the students managed to get the steady basic pulse of the song, she began to clap a different rhythm against the basic pulse while they sang the song repeatedly. She also reviewed another song, "Good Morning Song," with the kids. She played the piano accompaniment and it was obvious that the kids sang the song with much fun and joy.

Musical movement. Lola and the vice-principal taught the students to learn a new dance, "Limbo Rock," at the first lesson. The kids and teachers stretched out and formed a big circle. The vice-principal counted the steps and both teachers demonstrated the dance steps. Then the whole class counted the steps together, practised the steps repeatedly while they followed the teachers, without music. The kids were obviously very excited with the steps, especially the turns.

After that they danced with music.

At the second lesson, Lola played the music of an English folk dance and led the students to tap their lap, shoulder and heads, and to clap their hands according to the basic pulse of the dance music. She and the vice-principal then reviewed the dance steps of "Limbo Rock" with the kids before the whole class danced with music.

Also at the second lesson, Lola played a "When I Say Go" game with her students. She first sang the song, "When I Say Go," then the kids tiptoed from one end of the gymnasium to the other end, touched the wall and returned to sit on the floor. She then divided the class into several groups with five kids in each group and asked them to walk in a row. When the kids walked, they had to strike the rhythm sticks that the teacher gave them and walked according to the pulse of the song as sung by the teacher.

Teacher's Reflections

Teacher's Reflections about the Content

Lola reflected that she planned to have the vice-principal, Mr. S, (her husband) to participate in the lessons and do some of the activities together.

> Having Mr. S come in and do dancing, ... we had planned that too. My originally planned activities were basically ... to review what I had done with them before. Clap the beat, ... dance, and singing.

However, she thought that her students could learn much more if more time could be scheduled for music.

> I think it is to the detriment of the children that music isn't scheduled in on a regular basis and valued, highly valued. Suggests that music doesn't

> have the value that other subjects have. ... At the moment I see each class once a week for 40 minutes, which is not much music. Very difficult to get any continuity in my program because I see them so seldom.

Teacher's Reflections about the Choice of Pedagogy

Lola reflected that it was her intention to train the attentiveness and listening skills of students through game.

> A listening activity game I call 'When I Say Go', ... it's a game. And it's to make sure that they are listening and attending to what I'm doing. A lot of them I realised weren't listening well. And in order to go on in the lesson I realised that I needed to pull them together and get their attention.

She also explained her emphasis of teaching beat and pitch awareness through games.

> I'm very concerned about beat awareness and keeping pitch. And so most of my teaching is to reinforce beat awareness, to teach beat awareness through activities and games, and experiencing and hearing it, doing it, walking it, speaking it through chant and singing.

Assessment and Evaluation

During the observation period, assessment was not evident in the lessons observed. As Danny, Lola did not need to provide grades or marks for the subject of music on students' report cards. Therefore she did not need to assess the students' ability and learning in music. However, continuous informal evaluation of students' response was evident in her teaching. For example, when she taught her students to sing, she taught them phrase by phrase until her students all got the tune and words correctly. The way she taught the song in some ways showed her continuous informal evaluation of the students' response as she taught according to the students' ability and pace of learning. Similarly, when she

and her husband taught the students to dance, they rehearsed the dance steps many times until they got the steps correct before dancing with music. In addition, as she expresses her concern about the students' "ability to sing in tune and to keep rhythm and beat and dance," it is evident that she tried to teach her students to sing in tune and dance rhythmically as much as she could, and was willing to offer them her feedback and advice.

Analysis

Lola's practice of teaching her students quite a number of songs was congruent with her disclosed belief about the importance of learning to sing in tune at an early age. Since children enjoyed singing familiar songs, her practice of revising familiar songs with the students showed her concern of students' enjoyment in making music. Again, Lola's approach reflected the child-centred philosophy of education that emphasises students' enjoyment of learning.

Since Lola had some music training when she was a child and continued to attend workshops about music teaching ever since she started to teach music in her classes, she was able to help her students effectively in music learning. This was evident in her practice of continuous informal evaluation and her successful efforts to improve her students' ability in music making and music appreciation.

Her practice of teaching children to dance also reflected her own interests in dancing as well as her belief about making music as "an active thing in their (students') lives that they're participating in. ... keep the beat and dance." The

eagerness of her students to dance reflected their familiarity with this form of art as a result of Lola's efforts in making dance a usual element in her music teaching. As seen from her practice, Lola tried to include her husband in the dancing with the children whenever possible. This revealed her husband's support of her teaching while also demonstrating the couple's keen interest in dancing. In addition, Lola's use of the listening activity, "When I say go" game, to "make sure that they (students) are listening and attending what I'm doing" clearly reflected her belief about the importance of listening skills.

Consistently with notions introduced by Pajares (1992) and Richardson (1996), Lola's beliefs about music education acquired through her experience of formal and informal education, such as the piano training in childhood years, her interests in dancing, as well as the music education workshops that she attended, all seemed to have affected her practice.

Case 4: KATHY

Personal Profile

Kathy is a Caucasian teacher in her mid-40s. She has her Bachelor degree in education for secondary teaching, specialising in mathematics and music. Instead of teaching in secondary school, however, she has been an elementary school generalist teacher that had to teach various subject areas for 20 years.

> I wanted to be a teacher ever since I was little. ... I went into Education at UBC right after Grade 12. I went into secondary education actually. Then in there I specialised in mathematics and music. ... I did not want to be only a general music teacher because I enjoy teaching the academic

subjects.

According to Kathy, her family greatly influences much her interests in music.

> I was always involved in music because my family was involved in music so that seemed natural to go into. ...When I was six or seven, I began piano lessons and vocal lessons at about 10 or 11. I was in choirs singing under my parents' leadership. I grew up in an atmosphere with lots of music. ... I enjoy live concerts. I enjoy listening to CDs. I like a broad range and mostly classical.

Beliefs about Music and Music Education

According to Kathy, music is a universal language for people to express their emotions.

> Music is a way of expressing emotions in that universal language which everybody understands. ... Even if they can't understand the words, ... you can still understand the emotions behind it. You can still get the meaning from it.

She regards music education as the means to provide musical experiences for children and to educate music listeners for the future.

> I love music, I hope that, that gets passed on and generally I think I'm effective in passing that on. ... Music education is there to give children a broad range of experiences in music both as a listener and a performer. To make them educated music listeners in the future. ... I think the more they know about it, the better listeners they are going to be, the more enjoyment they are going to have from that. ... We talk about instrumentation. ... We talk about expression in music. ... All those put together then we give them some keys to listening. ... At least hopefully they will enjoy music as adults, too.

In addition, she regards music theory essential for students.

> I think that they have to be introduced to some basic theory. They have to understand how music is put together. ... They should be introduced to the basic notes. They should be able to read rhythms. Everybody has a voice to begin with, they're encouraged to use it.

Profile of the School

The school that Kathy taught at was situated in a quiet residential area that was one of the most affluent residential neighborhoods in Vancouver. The school was a two-level building with a big playground behind the school building. There were approximately 350 students enrolled in the program ranging from Kindergarten to Grade 7. These students were divided into 14 divisions that were taught by 17 teachers. Approximately 60 percent of the students in this school were Canadian born while the others were immigrants from a wide range of countries. About 65 percent of the students spoke English as a second language and about 40 percent of them were referred to ESL classes. Since the students in this school mostly came from affluent families, according to Kathy, most of them had private music lessons after school and parents usually encouraged the students to participate in the band program and choir. It was also the tradition of the school to organise concerts at the end of the school year as well as participate in Band Festivals and Choir Festivals of the Vancouver School Board and the Kiwanis Music Festival.

Instructional Setting

During the period of observation, four 40-minutes music lessons were investigated. The music lessons took place in the "homeroom" of Kathy that was originally the homeroom of a group of Grade 6 and 7 students. There was an upright piano near the window. The piano had a lot of choral music and books on it and it looked more like a bookcase rather than a frequently used musical

instrument. There was a portable CD/cassette player near the teacher's desk at one end of the classroom, with the blackboard at the other end of the classroom. Kathy reflected that "Vancouver is very poor for music facilities. I have never in my teaching career had a proper music room. It's always been a straight classroom."

The group of students being observed was a group of mixed Grades, ranging from Grade 5 to Grade 7 (a "Gifted" multi-age class). There were altogether 18 students in the group. All four lessons were scheduled just after recess time. Since the room was locked whenever Kathy was out, the students had to line up and waited for her to come back after recess. There were several long working tables in the room and the kids just randomly picked their seats. When the teacher talked, some of the kids had to turn their chairs around so that they could see her.

Observed Practices

Kathy believes that "music education is there to give children a broad range of experiences in music both as a listener and a performer. To make them educated music listeners in the future," it was not surprising that she placed her emphasis of teaching practice largely on music appreciation and musical knowledge.

Music appreciation. According to the lessons under observation, Kathy mainly taught music appreciation through listening activities and open discussion.

During the first lesson, Kathy allowed her students to listen to Bizet's

"Prelude" to the opera Carmen. She discussed the mood and the use of various instruments in the "Prelude" with the class. The students were very excited. In addition, she also shared with them background knowledge about the composer and the work.

At the second lesson, the class listened to Benjamin Britten's "Four Sea Interludes No. 2" from the opera Peter Grimes. Instead of telling the students background information about the composer and the work, Kathy asked the students to find out the story themselves and determine how the excerpt that they listened to in class would fit into place in the opera. When she asked what the students had noticed about the characteristics of the piece, they gave answers that were sophisticated for their age. They mentioned the use of atonality and non-traditional harmony, the change of tempo and the use of syncopated rhythm.

Kathy discussed with the students the findings that they reported on the story of Peter Grimes in the third lesson. Then she asked them to research more details about the story and suggested they consult the encyclopaedia, as well as information available on the Internet.

Musical knowledge. Based on the four lessons observed, the main focus of Kathy's training of musical knowledge was on teaching rhythm.

During the first lesson, Kathy reviewed time signature and note values with her students. The children also practised reading rhythm patterns in class. Then the teacher explained how beat was related to rhythm and asked three students to play a 3-rhythm pattern simultaneously on three different percussion

instruments. She reminded the students to applaud after the performance of their classmates, explaining it as "audience etiquette." She then discussed the contrasts in tone colour of the three percussion instruments (shaker, a-go-go bells and wood block) when played together.

Kathy explained to the class syncopated rhythm with reference to the excerpt from Peter Grimes at the second lesson under observation. She asked the kids to compose an 8-bar rhythm pattern for four instruments. She also reminded them of the criteria in choosing instruments for their rhythm composition. Students were free to discuss among themselves and try testing the sounds of the instruments. The teacher went around among the tables to see how the students were doing.

At the third lesson Kathy told the students that they could try out the rhythm pattern that they did in the previous lesson either inside or outside the classroom. She also reminded them that if they went outside, they had to take good care of the instruments, and if they chose to stay inside the classroom, they had to play softly so that they would not disturb the other groups. The kids voted to stay inside. Then the teacher asked them to pair up to practice. The students were very involved in testing their rhythm composition and tried the various effects of the instruments. Kathy allowed them to use up the lesson time for the practice.

Some students brought back their finished rhythm compositions to the fourth lesson, although some still had not finished the work. Kathy reminded them of the appropriate way of writing full score and part score for the players of

their compositions. She then distributed blank paper to the kids and they started to put the draft into neat scores in class.

Teacher's Reflections

Teacher's Reflections about the Content

Kathy reflected that she did not have a very rigid plan of what to teach, and she taught according to the interests of students and tried to incorporate a variety of activities in her planning, instead of following a curriculum guide as this was a Gifted class.

> I tend to go with the flow and see where their interests are going to be that day and that's what I do. ... Each day, I was hoping to do some listening. ... I was hoping to do a listening activity of some kind each day and then go into talking about the percussion scores and working on them. ...Some days I spent too much time on the listening and other days I didn't do any of those things. ... I try to give them a variety so I'm not doing just one thing for the whole period.

Teacher's Reflections about the Choice of Pedagogy

Kathy reflected that she incorporated discussion and various activities so that the lesson would not be monotonous.

> There might be some discussion about something such as the listening or discussion about how they're going to write the score and then giving them time to write the score. By giving them a little bit of time with the instruments, so I try to vary it so we're not doing just one thing, one activity in the period.... I like to do something with rhythm during the year. In this case, it's the percussion scores, or maybe using percussion instruments. Actually they were writing rhythms so they're to read the rhythm and clap. ... They heard a broad range of musical styles and then how these various rhythms fit in.

Assessment and Evaluation

During the observation period, assessment was not evident in the lessons. Since most of the activities done in the lessons during the observation period focused on open discussions about the rhythmic compositions of the students and compositional devices, or the use of rhythm in the music excerpt listened, continuous informal evaluation of students performance was also not obvious. However, as Kathy said that she taught according to the "flow and where their interests are going to be that day," it could be observed that she was doing some kind of continuous informal evaluation to determine the students' pace of learning. In addition, when she asked her students to do the rhythmic composition, she did not even mention that the composition was to be treated as an assignment of some sort or work for that would be subject of assessment.

Analysis

Kathy's practice, as observed during the four lessons reflected her belief regarding the need to educate students to become "listeners in the future." Her way of discussing the instrumentation and expression in music was a way to train students to be analytical and critical listeners. In addition, the fact that she asked her students to find out supplementary information about the piece that they listened to, encouraged them to explore knowledge beyond the classroom and make use of various channels for retrieving information. As Kathy stated, "all those put together then we give them some keys to listening."

Her emphasis on teaching the students rhythm and asking them to make

use of their knowledge about time-signature and note values to compose rhythm pattern reflected her belief about the importance of introducing music theory to students. She mentioned that "(students) have to understand how music is put together. ... They should be introduced to the basic notes. They should be able to read rhythms." These elements were all reflected in her teaching activities such as those teaching time and note values, training students to read rhythm patterns, guiding students to write short rhythm composition, and explaining the use of syncopated rhythm in the music excerpt for listening. Her frequent music encounters since childhood and her formal training in music has affected Kathy's beliefs and practices that emphasise music reading and listening.

Kathy's teaching style encouraged open discussion about the content of the lesson. The practise of voting, and the freedom that her students enjoyed reflected the characteristic of many Vancouver classrooms that aim at developing the democratic spirit of the students (Esbensen, 1995, Levin & Young, 1994). In addition, her claim that she prefers to teach according to the "flow and where their interests are going to be that day" demonstrates her emphasis of a child-centred approach, which proceeds according to the students' pace as well as their enjoyment of learning (Johnson, 1964, Lawr & Gidney, 1976).

Case 5: STEVEN

Personal Profile

Steven is a Caucasian teacher in his mid-30s. He was a music major who took cello performance when studying at university. After taking the teacher education program which allowed him to teach at elementary schools, he has been employed as a music specialist teacher to teach string programs in three different schools for five years. However, he made up his mind to be a music teacher only after he graduated from the university.

> I had been doing a lot of performing as a young person and as a teenager and had sort of put it aside then ... decided at 25. I was in the music program at UBC and after studying I decided that that was what I wanted to do. ... I wanted to become a music educator. ... So, I entered the teacher education program. Actually my specialisation is secondary which is very interesting, ... my practicum was more than half elementary.

He reflected that his music teachers probably have influenced his keen interests in music.

> I started with piano when I was five, but I stopped piano lessons when I was 12 and just did cello and concentrated on cello. ... My parents gave me the opportunity to start cello. ... My music teacher in high school had much, much knowledge himself and was very supportive of me and music itself. He opened up music for me, to show me what is available through music in classroom setting. Through choral and orchestral music, he was able to influence me. ... My cello teacher gave me the skills and the techniques to let the music come alive and to live as it were.

Steven can play several musical instruments, but cello has been his favourite. Due to his training, he prefers Baroque music to any other musical style.

> In my personal life, I derive a lot of pleasure through practising at home. I love Bach. I spend a fair bit of time at home with Bach. Just for keyboard and for cello. I think probably a lot of the Baroque music tends to be quite uplifting and quite ... there's a high energy.

In addition, he enjoys teaching music very much.

> There's much joy and excitement that comes from the classroom. Joy and excitement comes when a group has achieved a certain level. There's much, much enjoyment and satisfaction through that.

Beliefs about Music and Music Education

Steven regards music as a part of his soul and a medium for people to express themselves.

> Music is a part of soul and allows us to express ourselves in a way that you cannot express yourself in words. ... Or if you can't do it, if you can't do an instrument, then be moved yourself by what you're listening to.

He reflects that music has moved and changed his life experience in a constructive way.

> Music can move and change us. It is very powerful in that way. ... I did very poorly in elementary school. But music gave me the opportunity personally to do something different and to develop myself. And I became quite good and I learned discipline through music. And then that discipline generalised into my schoolwork and by the end of high school, I was doing very well. ... Music was a huge and major force in my life. I want to share that. I want to give that to the children and to allow them to have this world open for them.

He believes that music education is to provide children with the tools and keys to understand, appreciate, make and create music.

> I believe that children are like a lock and that if you put the right key in and you do the right thing, they'll respond and the door will open. ... Music education is to give the children some tools and keys to be able to understand music, to be able to be moved by music, to be able to express themselves through music. ... I think above all is to become part of making and creating themselves.

He also regards music reading skills and technical skills of playing music instruments essential in music education.

> The physical stuff of notes in notation, ... those are all good things. ...There's the technical aspect of the co-ordination of the learning to read music, to be able to experience a broad range of instruments.

Profile of the School

The school that Steven taught at was located in a quiet residential community consisting of many single family homes and duplexes. Most of the students came from middle class families. The majority of students were Caucasians while there were some Asian students who spoke English as a second language. However, only a small percentage of students were referred to ESL support teachers. The school premises consisted of three buildings linked by long corridors. Two blocks were 2-storey building while one block was a 3-storey building. The gymnasium was located in one of the 2-storey buildings. The school offered programs for students from Kindergarten to Grade 7. The 440 students were divided into 20 divisions. There were altogether 30 teachers working in the school.

During the period of observation, there were altogether four music lessons. The group of students being observed was a group of 18 students from Grade 4.

Instructional Setting

The first three music lessons took place in a special room for music. It was a very spacious room that could accommodate a string orchestra of 30 students. There were cabinets for storing the string instruments on one side of the music room. There was also an electronic piano in front of the blackboard, beside the

teacher's desk. The hi-fi system was placed next to the teacher's desk. Before lessons started, many parents came in the music room and put down the string instruments in the cabinet. When lesson time came, students moved into the music room, took out their instruments from the cabinet and prepared to play. The last music lesson under observation took place in the gymnasium because students were preparing for a performance for the whole school on that day. The performance was to be done by the students who took the string program at each Grade (Grade 4 to 7). Since they had to perform together as a string orchestra, the last lesson was in fact a joint-rehearsal.

Before Steven started his lessons, he usually asked one of the students to keep playing a D minor chord on the electronic piano so that he could do the tuning of the instruments. Other students would continue to chat among themselves or do warm-up before the teacher checked the tuning for all the string instruments in the class.

In that school, the string program was the only music program available. It meant that if the students did not choose to take the string program, they would not have any general music lesson at school at all. According to Steven, it was the result of budget cuts from the Vancouver School Board; therefore there was no music teacher that taught general music at this school.

Observed Practices

Steven put his teaching emphasis on developing the students' practical skills in string instruments, and to a lesser extent on musical knowledge and

discipline.

Practical skills. Since the lessons observed were the string classes, Steven was very concerned with the students' technical skills in playing the string instruments. An obvious example was his constant reminder of the proper fingering and bowing position, as well as a good posture in holding and playing the string instruments. He also paid much attention on the quality of the kids' performance. Whenever the students made a mistake, he would practise with them that particular segment repeatedly with much patience, and reminded them of the correct notes and bowing until it was properly done.

As there were two parts of violin, one part of viola and one part of cello, he often practised with each part separately and asked the kids to listen carefully to their own playing and when the other parts played as well. Warm up exercises on intonation were the routine practice of every lesson, when all parts practised playing D major scale together as conducted by the teacher. After the warm up exercises, the class practised their concert pieces, which included a wide variety of repertoire such as German folk songs, "My Heart Will Go On" (love theme from "Titanic") and Purcell's "Canon."

Besides developing the students' technical skills in playing string instruments, Steven also adopted the practice of asking his students to sing the bowing with him, which as a result rehearsed the bowing as well as intonation.

Musical knowledge. During every lesson under observation, it was Steven's usual practice to review with the students the letter names, the beat and counting, as well as the musical terms that were written on the score of their

concert pieces. He was very concerned whether the students did everything properly in tune, in beat, and with expression.

Discipline. It was very obvious that Steven was very concerned with the students' discipline and self-control in his class. Whenever he put his hands up, his students would stop chatting or playing instrument. Students were trained to respond to him by raising their right hands with bows so that no more sounds could be made on their instruments. He often reminded the students not to talk while playing their instruments, or while the teacher was demonstrating or talking.

Generally speaking, though, it was evident that Steven also cared for the students' enjoyment and appreciation because he always ended the rehearsal with the students' favourite song, "My Heart Will Go On." Whenever they played this song, the kids were very excited and eager. Steven also taught the students to appreciate the moment of silence when music ended.

Teacher's Reflections

Teacher's Reflections about the Content

Since one of the objectives of the string program is to perform in concerts, according to Steven, the content of the string program lessons are usually the pieces to be performed.

> As you know, we have been preparing for our concert which we had on Tuesday night and so the overall plan was to bring the children to a point where they were ready to play. ... I think they were probably planned for this concert, I try to have a balance of activities, a balance of hard slugging, a balance of fun songs. ... When there's a deadline then sometimes, we've got to get prepared, start cramming, so probably some of the flow that's normally there went to try to push for the concert.

Teacher's Reflections about the Choice of Pedagogy

Steven reflected that he tried to achieve the "feeling of wholeness" of the lesson through various activities such as instrumental playing and listening.

> Music is an experience and they're going to learn best in a variety of ways. ... One way to learn is through the book by looking at something. Another way to learn is through demonstration and through listening to someone else play or listening to me play. Another way to learn perhaps is by playing for your partner or all the different methods and strategies that we can use and so when you use all of those different methods, the time goes quickly but there's this feeling of wholeness, that the lesson has a feeling of wholeness.

He also mentioned his emphasis on students' enjoyment through instrumental playing and appreciating the music made by themselves.

> I've tried always to make the way that I teach, give them an experience, not only how to read notes, not only learn the co-ordination of playing, but have come to appreciate music and to experience the joy. When they play Purcell round and they're all together, you can tell that they're really excited about it. And that's what I'm aiming for.

In addition to his emphasis on enjoyment, he tried to develop the self-discipline of students in the process of learning music.

> Self-discipline, now that's something that we're always working on in class, learning to take verbal instructions, learning to sit through someone else's problem. Waiting as a section to fix something else. ... I think they do work on self-discipline and they do get better.

Besides teaching students to play string instruments, Steven also indicated his intention to help students' develop singing skills and reading skills by encouraging them to sing while playing string instruments.

> I believe that our voice is the very first instrument that we ever had. And if children can use their voice not only do they understand pitch because most children can sing in tune if you sing with them. It helps them with their reading as well so they can start to read what they see on the page.

Assessment and Evaluation

During the observation period, assessment was not evident in Steven's lessons. However, continuous informal evaluation was obvious when Steven reminded his students of the correct position of holding the instruments, bowing, intonation, rhythm and fingering. It indirectly showed that he was evaluating their performance and giving feedback immediately.

Since he had to give assessment grades on the students' report card, he mentioned that he would

> assess the performance of the students according to various areas: intonation, practice, behaviour in class, punctuality, learning attitude and position of holding the string instrument.

Due to limited lesson time, he would record the performance of the students with a video camera.

> I use a video camera to tape them all. I walk around the classroom and tape them when playing in a group. Then I play the recording to myself and also let them see how they play. They are not to be assessed as solo performer, but as group playing. For elementary kids, they feel better this way.

Analysis

In the practice of Steven, his eagerness and patience in training the technical skills reflected his beliefs that music education is "to give the children some tools ... to be able to understand music, ... moved by music, ... express themselves through music ... to become [a] part" in music making. His continuous effort in developing their music reading skills was demonstrated by his patience of reminding and revising the notes, beats and expression marks with his students. Instead of just learning it theoretically, his students put the

musical knowledge into practice by playing it out with their instruments. This reflected Steven's belief that music education should include the teaching of music reading, technical aspect of co-ordination and mastering the instruments, as well as developing the students' voice so that they will be able to sing in tune.

Following his personal experience, Steven believed that students can learn discipline through music and generalise it into other aspects of schoolwork and life. He was very much concerned with the training of discipline in the string program. He has established rules with his students to help them be more attentive to others and be able to listen to and "sit through someone else's problem" through making music together. His beliefs about music and music education were acquired through his experience of learning music since an early age and through his formal education and training in music. It is observed that his experience in learning musical instruments that emphasized discipline, patience and expectation of perfect performance is the major influence to his practice. This confirmed Pajares' (1992) notion that teachers' beliefs are formed through experience of formal and informal education. In the case of Steven, these beliefs were also evident to have effect on his teaching practice as suggested by Richardson (1996).

Although there was a pressure to "meet the deadline" and Steven and his students had "to push for the concert," enjoyment and appreciation were always present in his teaching. This was evident in his choice of the repertoire that ranges from classic to pop music and provided different musical experience for the students to perform, enjoy and appreciate. As he tried to give students "an

experience, not only how to read notes, not only learn the co-ordination of playing, but also have come to appreciate music and to experience the joy", his emphasis on the enjoyment in music learning reflected the child-centred approach.

PART TWO – HONG KONG

Case 6: KA-LING

Personal Profile

Ka-ling is a Chinese teacher in her mid-30s. Due to her religious belief, she chose to teach in a religious-oriented government-aided primary school. She has been teaching in that school for eight years after graduated from one of the Colleges of Education in Hong Kong. Because the College of Education program was not a degree-based, she later took a 3-year part-time degree program of education from a British university, graduated last year.

She had wanted to be a music teacher ever since she was little. She acknowledged that it was her music teacher at primary school who influenced her interests in music. However, she had not really decided to become a music teacher until her admission to the College of Education.

> My music teacher at primary school was very nice to me and I was influenced by her. I thought to myself that it would be nice to be like her when I grow up. ... She taught well. She taught me how to breathe when singing. She encouraged me to join the choir and paid much attention to me. She said I sang well. That made me think I had the talent in this aspect, then gradually I fell in love with music. I love music and I like other people to share with me, therefore I chose to teach kids. I applied to the College of Education, but I was never sure if I would be accepted. When I was accepted, I decided to become a music teacher.

Among the many kind of musical activities, she likes playing piano and singing religious hymns. She also conducts and actively sings in the church choir. She started to learn piano when she was 14 years old.

> I have loved piano when I was a child. It was me who wanted to learn, not under the pressure of my parents, but I learned intermittently. ... because my schoolwork was busy, I didn't have much time to practise. I learned and stopped, learned and stopped. ... I learned flute before, only at

beginner stage, though. I started to learn flute when I started my study at the College of Education because it was compulsory to learn one more instrument. I played flute for two years, then stopped. ... I like singing hymns too because hymns are related to my religious belief. I sing in the church choir. We perform every few months and I would conduct for them.

Beliefs about Music and Music Education

Ka-ling regards music as a channel to express a person's feelings.

Music is for expressing my mood, ... Joy, anger, sorrow, happiness. Music is a very good means to give vent to oneself, but not necessarily related to nurturing a person's personality because I've seen some people who are very good in music but have very bad tempers.

According to her, the purpose of music education is to provide the tools and knowledge with which students can appreciate music and express themselves in the future.

Music education provides the kids a channel, a means to appreciate and express their feelings. ... It's a must to teach kids to appreciate music. With basic musical knowledge, they can compose, ... create, express, and so on.

She reflects that according to her teaching experience, the music reading and practical skills that she taught had helped her students to extend their musical interests beyond classroom music. She believes that these skills can help her students to appreciate music throughout their adult lives.

The kids would go to the bookstores to find books on their own and came back to tell me which song was good for playing recorder and which song was not. Because they learned to read scores and rhythm and they could apply these skills to appreciate music. ... I taught them to read scores, so whenever there are scores available to them, they will know how to play the song. ... I am pleased, of course! That means they don't need me telling them to play a certain song or teaching them every note, they know how to get things out there on their own. ... I hope they would be able to appreciate music, know the notes and sing in tune. Say, in future, they would know enough to go to the bookstores to find something to entertain. Even when they grow up and hold a microphone to sing Karaoke, they

would sing in tune.

Profile of the School

The school where Ka-ling taught was located near some public housing estates. It was a government-aided primary school managed by a religious-oriented organisation. The school building was a single 5-storey building with an open-air playground and a covered playground, which accommodated both morning and afternoon schools. Each school had about 900 students that were divided into 24 classes (four classes in each of the six grade levels). There were 32 teachers (excluding the headmaster) in each school. Ka-ling was a teacher in the morning school. As it was a religious-oriented school, there was a 10-minute assembly before lessons for daily prayer and announcements. During the assembly, students would do their prayer and sing hymns led by the teachers. The school also organised extra-curricular activities for students on every other Saturday. There were a variety of extra-curricular activities that students could choose, such as drawing and dancing classes and the school choir. Besides, there were usually a Christmas concert and a year-end talent show performed by the dance groups, school choir and talented students. As Cantonese was the language for instruction of the school, all subjects except English language were taught in Cantonese.

Three 35-minute music lessons were observed with Ka-ling. Four lessons were originally scheduled (two lessons per week) but one of the lessons was cancelled because Ka-ling was sick and was absent on that day.

Instructional Setting

During the period of observation, the music lessons took place in a special room for music on the third floor of the school building. In the music room, an upright piano was placed near the blackboard. A hi-fi set was placed next to the piano. The chairs for students were arranged in rows, facing the blackboard. The group of students being observed was a class of Primary 4 that consisted of 38 students.

Before every music lesson, Ka-ling had to go to the classroom where the students were, helped them line up and walk quietly to the music room. According to Ka-ling, discipline was a major concern when students had to attend lessons in special rooms because their noise could disturb the other classes when they passed by. After every lesson, Ka-ling had the students line up again and move back quietly to their original classroom. Since the students had to commute from their classroom to the special room, the actual duration of the 35-minute music lesson was effectively shortened to only about 25 to 30 minutes.

Observed Practices

Ka-ling placed heavy emphasis of her teaching firstly, on basic music reading, and secondly, on practical skills in singing and recorder playing.

Music reading. As mentioned earlier, Ka-ling believes that it is a must to teach her students to appreciate music and that basic musical knowledge is essential to achieve this goal. She also thinks that "basic musical knowledge" means "music theory and music reading." Here are some examples of her

emphasis on the training of music theories:

One of her emphasis was on teaching time and beat. At every lesson that was observed, Ka-ling asked her students to read out the time signature and key signature that were printed on the score of the song that they were going to sing. She also reviewed and reminded her students the concept of metrical accents and beat in relation to time signature.

In the first lesson under observation, for example, Ka-ling asked the students, "How many beats are there in 6/8 time?" "Two." They promptly and correctly answered. This clearly demonstrated that her students were continuously trained and drilled in music theories. She then took the opportunity to remind the students of the metrical accent when they were reading the rhythm of the song "Bell Tower." In the second lesson, before she taught "London's Burning" that was a new song to the students, Ka-ling asked, "How many beats are there in 3/4 time?" and of course the students knew the answer right away. She then asked them to beat with the basic pulse while she demonstrated the song on the piano. In the third lesson, Ka-ling asked the students to tap to the basic pulse while listening to music, to reinforce the concept of beat and response to the music.

Another emphasis that Ka-ling put on music theory was teaching students to differentiate consonance and dissonance. In the first lesson under observation, Ka-ling explained the harmonic texture as created in rounds, using "Bell Tower" as an example. She further allowed the students to experience the harmonic effect of a major 3rd by asking half of the class to sing "dol" while the other half

sang "me." At the second lesson, Ka-ling explained to her students the harmonic effect by demonstrating on the piano the dissonance of major 2nd interval and consonance of major/minor 3rd intervals. She also reminded the students of the harmonic effect as created in rounds. In fact, the teaching of consonance and dissonance was also a training of the singing and listening skills of the students. During the third lesson, Ka-ling divided the class into two groups and had each group sing a different note (as instructed by the textbook). She then asked the students to listen to those intervals and distinguish whether the intervals are consonance or dissonance. She also analysed the interval relationship as resulted in the round of "London's Burning."

In addition, Ka-ling also put a lot of emphasis on training students' pitch and rhythm sense. Ka-ling expects her students to be able to read rhythm pattern and sing or play to music scores. At the first lesson under observation, she asked her students to read out the rhythm pattern. She further asked them to read the notes and sing the notes with Sol-fa names. That practice obviously was training in sight-reading. At the second lesson, Ka-ling reminded her students of the key signature of the song "Bell Tower" and asked them to play the notes on the recorder. At the third lesson, she divided the class into two groups and tried sight-singing with them in two parts.

Practical skills. Since Ka-ling believes that music education is to "provide the kids a channel, a means to appreciate and express their feelings," she thinks that polished skills are important in providing the kids with the appropriate tool to distinguish good music from bad music.

One of Ka-ling's focuses on practical skills was singing. During the first observed lesson, Ka-ling constantly reminded her students of the mouth shape when singing in order to get better sound. She also paid much attention to their pitch accuracy, posture of singing and breathing. She practised phrase by phrase and sang with the students repeatedly until the sound quality improved. Before singing in round, Ka-ling asked the class to sing as first voice with herself as the second voice. After practising for several times until the class could manage to sing independently, she then sang with a small group as the second voice while the majority sang as the first voice. She repeated this for several times until the class could sing in two parts round on their own. During the practice, she constantly reminded the students to listen well while they sang so that they could sing in tune and in good balance.

At the second lesson, Ka-ling played a demonstration tape of "Bell Tower" to the students and asked them to provide a critique of the singing. Some students raised their hands and offered the answer that the singers in the tape sang the round in a faster speed. She then commented to the class that the singing in the tape was very accurate in pitch and therefore the music effect was very pleasant and harmonious. Ka-ling also practised singing Sol-fa names of "London's Burning" with the class until they were accurate in pitch. Since "London's Burning" was sung in English, Ka-ling read the English words with the students to make sure that their diction was correct. She also explained in Chinese the meaning of the words to her students.

During the third lesson, Ka-ling reviewed the pronunciation of words in

"London's Burning" and played a demonstration tape that was read by a native English speaker. She also practised singing "London's Burning" with the students and reminded them of good posture and mouth shape when singing.

Ka-ling also put a lot of emphasis on teaching students to play recorder. At the first lesson under observation, Ka-ling demonstrated and reminded the students of the fingering of B^b and F on the recorder. She further asked the students to practise fingering at home. Ka-ling played "Bell Tower" with the students on the recorder at the second lesson. She once again reminded the students of the proper fingering, practised several times with them until they could manage to play properly on their own. Then she divided the class into two groups and had them play two-part round. During the third lesson, Ka-ling played "London's Burning" on the recorder with the students. She repeated the teaching method she had used in the second lesson, that was, have them practised many times until they could manage to play the song properly, then divided the class into two groups and let them play in two-part round.

Teacher's Reflections

Teacher's Reflections about the Content

As Ka-ling was only one of the four music teachers who taught in that school, she explained that the content of her lessons followed a subject work scheme that was set and agreed among all the music teachers at the beginning of the school year. However, the implementation depended very much on individual teachers. She reflected that she had considerable freedom regarding

the choice of teaching activities although she had to follow the work scheme as well as the textbook.

> The Scheme of Work for the whole school year was decided at the beginning of the school term, that is, the Scheme of Work for a particular level, say, all the classes in Primary Four. I don't teach all the classes. There is some other music teachers in the school. In the beginning of the term, we (music teachers) discussed and finalised the materials that we have to teach. We use the same music textbook, teach the same songs. ... There is great flexibility, though. There may be some teachers that only teach songs. No one knows what you have been doing. Some teachers would add lots of other activities. It very much depends on how the teacher implements. I myself decided the teaching plan, ... according to what the students had learned before.

Teacher's Reflections about the Choice of Pedagogy

Ka-ling indicated that she taught recorder playing and singing because she wanted to train the pitch accuracy of her students.

> When playing the recorder, you press the holes, the notes will definitely be there. It won't be out of tune. However, when they sing, it is very easy to go out of tune. ... The issue is when using voice, some children simply cannot sing the notes accurately. This (to play recorder and sing) is for them to listen and have a contrast when the two things are compared, they would realise that they can sing better, they can make the same harmonious effect like when they are playing the recorder. That is why I chose to teach both singing and recorder.

She reflected that demonstrating good examples of performance through listening to recordings could widen the view of her students.

> For listening activities ... this is for them to listen and realise that other people can sing so well. It is for them to listen to some good things, so that they know their own standard. Give them a good example.

Ka-ling explained that she prepared the students with rhythm and pitch drills because she thought students could learn better with those preparatory drills. In addition, she thought that singing and playing "round" could help to reinforce

learning so that students in future could apply their knowledge in music appreciation.

> I think they could grasp the song better if they had some rhythm drills (reading rhythm) and pitch drills (singing Sol-fa) before singing with words. ... I taught them 'round'. I asked them to sing it, and play it with recorder, then their impression would be reinforced. When they come across this kind of music in future, they will then know how to appreciate.

She rationalised that her pedagogical approach best suited the students because she taught from simple basics to difficult complexes. She reflected that she got this kind of pedagogical idea from her training at the College of Education.

> I think music education ... everything has to be learned from the easiest to the most difficult... I first teach them the basic stuff, then gradually move on to the more difficult stuff, so the students would comprehend more easily the things you want them to learn.... Those are the things I learned at College of Education... I thought it's applicable so I followed those methods. I have tried some other means before, but the students couldn't comprehend as quickly and as good.

Assessment and Evaluation

During the observation period, assessment was not evident in Ka-ling's lessons. However, continuous informal evaluation of the students' performance was very obvious. Ka-ling was very concerned with the accuracy of pitch, rhythm and pronunciation of words when she taught the students sing. She paid much attention to with the accuracy of fingerings and rhythm when teaching recorder playing.

Ka-ling also mentioned that she would assess the students according to their performance of practical skills that they learned in class.

> I would assess their singing and recorder playing. Due to the limited time and the number of students, it is impossible to assess them individually. Usually, I would ask them to sing and play recorder in small groups of four

students. Besides, I would take their behaviour in classroom into account. Although she taught the students basic musical knowledge, she did not include that in the music examination. According to her,

> Primary 4 students are too young to have written music examination. We don't want to add too much examination pressure on them. So I just base the assessment on their practical skills.

Analysis

As seen in the practice of Ka-ling, the content of her lessons was entirely Western-oriented. For example, the songs used (such as "Bell Tower" and "London's Burning"), the concept of music theory, the notation for music reading, playing recorder and singing all originated in the Western music. It also matched her beliefs that "it is a must to teach basic musical knowledge" (music reading and music theory) and that music education was to "provide the tools" so that the students can "express, compose and appreciate."

Nevertheless, Ka-ling's style of teaching that emphasised passing on knowledge to students clearly came from a Chinese heritage. In her practice, she continuously evaluated her students and gave prompt advice on what to do in order to improve. Her way of repeated practises, her demonstrating "good examples" in the listening activities and explicitly expect her students to improve in singing skills reflect the achievement-oriented approach as influenced by the Chinese culture. In Chinese education, teachers usually expect students to repeat doing the same thing until perfection. This kind of expectation congruent with the Confucian sayings that students are expect to review learnt materials

and regards the process of review as a kind of pleasure. As according to the achievement-oriented approach, enjoyment comes from achievement, and Ka-ling believed that the children will enjoy music more if they can master the skills of singing and recorder playing.

All of the above reflects, on the one hand, Ka-ling's training in Western music, the Western influences in the curriculum of the educational system in Hong Kong, as well as the influences of both Western and Chinese culture enacted in the context of contemporary life in Hong Kong. In short, Ka-ling's practise serves as an illustration of Bruner's (1996) notion that education reflects culture. Her case also suggests that culture influences the belief systems that exist in society, which in turn have an effect on teacher's beliefs through the process of professional socialisation (Pang & Tam, 1986, Cheng, 1992, Eisner, 1996).

As Ka-ling is professionally trained and proficient in singing and playing piano, she is very concerned with her students' proficiency in practical musical skills and always reminds them to produce a better sound quality when they sing or play the recorder. She also pays much attention to their music reading ability. From the performance of her students during the lesson observed, it was obvious that her students have been continuously trained to read music. This was also demonstrated by the fact that their pitch accuracy and music reading skills were good enough to allow them to sing and play in two-part rounds very quickly and harmoniously. According to Ka-ling, music education is to provide the kids with essential tools, to "create, express and appreciate" music in future and her

practice seems to be congruent with this belief.

Case 7: FONG-FONG

Personal Profile

Fong-fong is a Chinese teacher in her late-20s. She graduated from one of the Colleges of Education in Hong Kong where she had her music education training. Due to her religious belief, she has been teaching in a religious-oriented government-aided primary school for three years. She revealed that she had loved music since she was very young.

> When I was very small, I listened to the sound of piano and thought it was beautiful, so I was interested. I also loved listening to music; I had always wanted to learn to play piano. ... I started learning piano at around 13 years old. ... I don't know if that's persuasion or not, but I had made the request (of learning piano) when I was younger, but they [my parents] did not let me. Only when I grew older that they allowed me to learn.

According to Fong-fong, it has always been her dream to study music at college level.

> When I was in high school, I was envious to see people studying music at universities or colleges. ... I thought it was really wonderful, to be able to get in touch of music, to play music, everyday.

However, she did not decide to become a music teacher until she was in her early 20s. She made the decision because she thought "teaching music would have more varieties than teaching other subjects" and also because it was her interest. Before she entered the College of Education, she had been playing piano for several years. She tried learning violin when she was studying at the College of Education. After she graduated, she started to learn playing flute.

> Because I love music, I wanted to learn one more instrument ... to be

> exposed to a wider scope of music ... to learn more. Flute is nice to listen to, and one looks cool playing flute. ... The tone colour is beautiful and its shape looks very nice, very elegant.

Besides playing piano and flute, Fong-fong loves singing in choir, listening to CDs and going to concerts.

> I love to buy and listen to CDs, and look into the area of classical music. ... It's my own initiatives to go to concerts. I normally choose to listen to classical music. I love Chopin and Mozart, I love large-scale orchestral pieces.

Beliefs about Music and Music Education

Fong-fong regards music as a "practical hobby" which enhances communication with other people:

> Even if I have no improvement in other aspects, but at least I would improve in music. ...The more I am exposed to it, the more I learn. ... I know many friends through music. I think music is very important to me. Because of music, I gain a lot.

In addition, she believes that music is a medium to express feelings.

> When you make music, you have to involve yourself, ... submerge yourself in music and give vent to the feeling.

About music education in school, she suggests that it is very important for students to learn musical knowledge, learn to appreciate music, sing in tune and be creative.

> The purpose of music education in school is for the students to learn to appreciate music. ... May be they don't sing that well, ... at least, they can learn to sing, and learn some musical knowledge. ... At least they know how to read the notes, ...the simple musical theories. In future, when they learn musical instruments, learn to sing, join choir or whatever, ... it will help them.... Music appreciation should be taught at the very beginning.... They can learn to listen when still very young. ... If school doesn't teach ... music appreciation ... perhaps they don't' have that many opportunities to be exposed. So that is why we have to teach music. If we don't teach, they won't know what to listen to, they don't know how to appreciate beauty in

music. ... Many classical music pieces are worth appreciating.... Kids like singing best in music lessons. ... Kids in HK, ... perhaps it is because they sing karaoke, they love singing.... People usually follow the social trends. Like when karaoke is popular, lots of people learn to sing.... I think some creative activities can be added too. Creative activities such as: after listening to music we can ask the kids to draw. Or, we can ask them to design some sound effects, for Primary 5 or 6 classes. I think these are meaningful and much better than just singing all the time.

Profile of the School

The school where Fong-fong taught was a government-aid primary school managed by a church group. It was located on a street where there were many luxurious high-rise apartments together with shabby corners such as a hawker's market and run-down old apartments. The 5-storey school building had an open-air concrete playground and a covered playground. This building accommodated two schools: an A.M. school and a P.M. school. Fong-fong taught in the P.M. school. Like in the case of Ka-ling, the school was a standard-size primary school. Each school had approximately 900 students that were divided into 24 classes ranging from Primary 1 to Primary 6. There were 32 teachers that worked for each school (excluding the principals). According to Fong-fong, her students came from diverse backgrounds ranging from very affluent families to working class families, but the majority came from middle class families. The music room was located on the top-floor of the school building while the hall was on the 1st floor where the offices were located. As this school was a religious-oriented school, there were assemblies every day when students had to say prayer and sing hymns together. Besides, the school also organised extra-curricular activities before or after school (A.M. school usually had the extra-

curricular activities after school hours while the P.M. school had them before school hours). These extra-curricular activities included violin classes, recorder band, melodica band, percussion band and the school choir. These bands and school choir participated in the annual Hong Kong Schools Music Festival and performed at the school concerts during Christmas time and the graduation ceremony at the end of the school year.

Instrumental Setting

During the period of observation, there were altogether four 30-minute music lessons. According to Fong-fong,

> Music lessons are shorter than normal. Among the eight lessons in a school day, the first lesson is 40-minute long, five lessons are 35-minute long and two lessons are only 30-minute long. ... Perhaps, the 40-minute lessons are reserved for more important subjects. Perhaps, it's because of administrative convenience.

The group of students being observed was a class of Primary 2 with 36 students. Only two of the four music lessons (the first and the third lessons) took place in a special room for music because during the second and fourth lessons, the room had been scheduled for the other classes to have their music lessons. In the music room, an upright piano was placed near the blackboard. A hi-fi set was placed next to the piano. Students were arranged to sit in rows facing the blackboard.

The second music lesson being observed took place in the hall. According to Fong-fong, this would happen when two classes of students were having music lessons at the same time slot. One class would then be scheduled to have

lessons in the music room while the other class would be arranged to have music lessons in the hall. The hall was the place where school ceremonies usually took place. There was a stage in the hall with a grand piano. However, the music lesson took place in a corner and only a portion of the hall was used. Since the grand piano of the hall was placed on the stage, it was inconvenient for the teacher to use the grand piano while the students sat in rows downstage. The only teaching equipment that Fong-fong could use in the hall was a movable white board that she placed in front of the students. The students sat in rows facing the teacher. For convenience, Fong-fong brought a portable CD/cassette player to the lesson instead of making use of the central sound system in the hall.

The fourth lesson took place in the classroom where the class of Primary 2 being observed usually stayed for their other lessons. It was because some construction had to be done in the hall that day. Fong-fong was worried that the construction would produce noise that might disturb the lesson, so she preferred to have the lesson in the classroom. In the classroom, there was neither a piano nor the hi-fi system to play music. Fong-fong had to bring along the portable CD/cassette player to the classroom. The students sat in rows with desks facing the blackboard.

To make sure that the students would not disturb the other classes while they moved from their classroom to the special rooms, Fong-fong had to get the students line up before accompanying them to the music room or the hall. As a result, the actual duration of a 30-minute music lesson was shortened to only

about 20 minutes.

Observed Practices

According to the four lessons under observation, Fong-fong placed the focus of her teaching on basic musical knowledge; practical skills in singing; and music appreciation.

Music reading. Since Fong-fong believes that "it is very important for students to learn music knowledge, learn to appreciate music, sing in tune and be creative," she thinks at least they should "know how to read the notes, ...the simple musical theories." Here are some examples of how she trained her students on music theories:

At the very first lesson that was observed, Fong-fong read, clapped and reviewed the rhythm pattern with her students. She also asked, for example, "How many beats are there in a bar when the time signature is 2/4?" She then reminded the students of the strong and weak beats (metrical accents) of 2/4 time.

In the third lesson, Fong-fong once again read, clapped and reviewed the rhythm pattern with the students. When she introduced the 6/8 time to the class, she demonstrated the beats by counting the basic pulse of 6/8 while clapping rhythm with the students.

Practical skills. Fong-fong observed that "kids like singing best in music lessons." This belief was confirmed at her lessons because she not only taught her students how to sing, but also made them sing well. According to the four

lessons under observation, this particular class really enjoyed singing and sang well for their age. Here are some examples of how she taught her students to sing.

During the first lesson under observation, Fong-fong demonstrated by singing "I have a Wish" on her own (a translated version in Cantonese). She then taught the students to sing the song phrase by phrase, repeatedly, until they were familiar with the song. She also accompanied the singing of the students with piano.

At the second lesson, Fong-fong reviewed singing "I have a Wish" with her students. When singing, she constantly reminded the kids not to shout, but to sing gently and softly. She also demonstrated by singing softly herself. It was evident that she was very concerned with their singing tone quality. When the students were familiar with the song, she had them singing in round. She asked the students to sing the first voice and she sang the second voice. It was obvious that the students were very enthusiastic, excited and happy when they sang in round.

Fong-fong demonstrated the song "Hickory Dickory Dock" with piano accompaniment at the third lesson. Since the song was in English, she first taught the students to read the lyrics phrase by phrase according to rhythm, then taught them to sing the song phrase by phrase and repeated the procedure. When they were singing, she also reminded the students to sit with proper posture.

Music appreciation. Since Fong-fong regards music as a "practical hobby"

and enjoys listening to music, especially classical music, it is no surprise that she encourages and motivates her students to similar interests. Following are some examples of her emphasis on reaching her students to appreciate and enjoy music.

During the first lesson under observation, Fong-fong had the students listen to J.S. Bach's "Bradinerie" from the Orchestral Suite No. 2. She drew the students' attention to the tone colour of flute with a real flute and CD. She also explained how sound was produced on a flute.

During the third lesson, Fong-fong played Tchaikovsky's "Theme" from Swan Lake, demonstrating the tone colour of the oboe with CD and showing pictures of the oboe to the students. She also explained how sound was produced on an oboe.

Fong-fong and her students listened to Mozart's "3rd movement" from the Horn Concerto No. 3 in the fourth lesson. She placed the emphasis on French horn and demonstrated its tone colour with CD and pictures of the instrument. She also explained how sound was produced on a French horn.

Teacher's Reflections

Teacher's Reflections about the Content

Fong-fong explained that the content and the scheme of work were jointly planned with her colleagues. When they did the planning, they basically followed the music textbook rather than the Syllabuses for Primary Schools (Music).

> The scheme of work was done according to different levels. For example, if you teach Primary 2, then you are the one to write the scheme of work

> for Primary 2. In fact, we (Fong-fong and her colleagues) just copy the scheme of work as written in the music textbook. That means I won't particularly design a scheme. ... We just follow the textbook, just kind of follow the Syllabus from the Education Department. Or, we would omit some, but rarely would we add anything. One thing at issue is because the scheme of work we use is the same for both the A.M. and P.M. schools. If any change is to be made, it would affect the teachers in the A.M. schools.

However, she reflected that she did not always follow the scheme of work. She usually taught the songs in the textbook as stated in the scheme of work, but would change the choice of other activities, such as music appreciation.

> I don't usually follow the scheme of work. I would teach the songs, use the rhythm drills and pitch drills of the book. ... For other things, I just ignore them. Because the lesson plans (on the book) are useless and the scheme of work (on the book) are badly done. ... The way of arrangement is not good enough. I really want to change, if it can be changed. I want the whole school to change together and not just myself. ... The songs of the lessons were the ones in the scheme of work. They are in the music book. ... They (students) like to sing songs from the textbook. They love revising the songs in the textbook, from beginning to the end. ... They enjoy singing familiar songs.

She usually chose the music for appreciation practice according to her personal preference rather than following the textbook's recommendations.

> For music appreciation, I would try to choose music that is pleasant to hear, that is, the students will love to listen. When I choose the music I would see if the melody is light-paced, and if the instrument is easy to identify, that is, if it is obvious enough.

Teacher's Reflection about the Choice of Pedagogy

Fong-fong prefers to give demonstration before teaching her students a new song, because she thinks that is easier for the students to learn. Besides, she believes that it is more effective to sing along with the students, especially when they find the song difficult.

> When I teach them a new song, ... I will play it once first, ... normally, I

> sing first, ... then I would read the words according to the rhythm. I always teach this way because this will allow the kids to quickly sing the song smoothly. ... "Hickory Dickory Dock" is difficult to sing, because it's an English song. Even if they cannot follow, I will sing with them. The students will feel easier that way.

About teaching music appreciation, Fong-fong elaborated that she did not expect her students to remember the detailed points for listening exercises. She only hopes to expose them to some music experience that would develop their interests in listening in the future.

> For music appreciation, the most important thing would be to allow them to listen and have a feeling of... and to know the musical instruments ... I won't dare to hope that after the lesson they would remember that piece of music or the instrument. Perhaps at best they would remember the look of the instrument. For the name and sound, I won't expect them to remember ... It is only for them to listen to some music, hoping to develop in them an interest in listening to music.

Assessment and Evaluation

No assessment was seen during the period of observation. However, Fong-fong mentioned that she "would assess them on their singing only. It's impossible to assess them individually. They are afraid to sing alone, so I assess them in a group of four or five. I would review the songs with them before assessing them." Although Fong-fong also taught her students instruments and rudiments, she would not include those in the assessment. "Perhaps at best they would remember, ... I won't expect them to remember. ... Hoping to develop in them an interest in listening to music." In addition, continuous informal evaluation of students' performance could also be seen when Fong-fong regularly reminded her students of the accuracy in pitch, rhythm, good singing tone, and pronunciation of words.

Analysis

As seen in the practices of Fong-fong, she acted consistently with her declared beliefs. For example, she was especially concerned with teaching music appreciation, which reflected her own interest as well as her beliefs about music. She stated that "(Western) classical music is worth appreciating" and she insisted that "appreciating music should be taught ... when (kids are) still very young." The musical excerpts that she chose for the lessons during the observation period were all Western classical music. This matched her own interest – "love listening to music, ... normally choose to listen to classical music." This showed the effect of personal interests on her professional socialisation (Pang & Tam, 1986), which in turn became her belief that affect her practice (Richardson, 1996).

In addition, her style of teaching emphasised passing on knowledge to the students. She was mindful of her students' proficiency in singing skills and always reminded them of good singing quality and posture for singing. Her practice of demonstrating good example in singing, pointing out the good and bad aspects of students' performance, giving prompt advice for improvement, and drilling her students when teaching practical skills demonstrated the teacher-centered achievement-oriented approach as influenced by Chinese culture and commonly adopted in Hong Kong. Her practice reflected her belief that "the purpose of music education in school is for the students to learn to appreciate music, ... learn to sing, ... learn some musical knowledge" hoping that the knowledge "in future, ... will help them" to enjoy music.

Besides the influence of Chinese culture, influence of Western culture was also evident in Fong-fong's practice of teaching music reading. The content of her lessons was entirely Western. For example, the songs used and the notation system were all of Western origin. The music for appreciation and the orchestral instruments demonstrated were also Western music. This clearly reflected Fong-fong's training in Western music as well as the Western influence in the curriculum of the educational system of Hong Kong. These beliefs provided further evidence of the conjectures advanced by Cheng (1992) and Eisner (1992) that cultural influences have an effect on the cognitive features of teachers during the process of professional socialisation. In the case of Fong-fong, her formal and informal education experiences shaped her beliefs and were clearly demonstrated in her practices.

Case 8: LILY

Personal Profile

Lily is a Chinese teacher in her mid-30s. She graduated from one of the Colleges of Education in Hong Kong where she had her music education training. She has been teaching music in a non-religious government-aided primary school for 10 years. Since the program that she studied at the College of Education was not towards a degree, she also completed a 6-year part-time degree program in Literature at a local university. After she received her first degree in Literature, she continued to study in a 3-year Master's degree in sociolinguistics at another university on a part-time basis and has just recently

graduated with distinction.

She has always wanted to be a teacher. According to her, it was the biography of great musicians that influenced her interests in music. However, she did not specifically wanted to be a music teacher until she was about to enter the College of Education.

> I had wanted to be a teacher since I was little, but had never thought about what subjects to teach. I only considered that when I was about to enter College of Education. ... At that time, I thought music was fun, ... playful while having lessons rather than staying traditional and boring. Therefore I chose this subject.

She recalled that her interests in music were developed through learning piano and through reading the biography of musicians.

> I started to learn piano when I was studying Form 1. ... I thought playing piano was fun. And the community centre offered piano lessons that were not too expensive, that I could afford. ... At that time, ... when I had nothing else to do, I would read. I would read the biography of musicians. I found their biography different from those of other famous people. ... I was thinking if I could achieve the same, and wanted to try it for myself.

Among the various kinds of musical activities, she likes going to concerts and listening to music CDs.

> I like opera and musicals. ... I think it would be a bit boring if only singing is involved. If there is a story line, ... the program will be richer in content. ... For music CDs, I would either pick the songs in the 60s, light music or classical music that is short. ... I don't quite like pop songs. I like light music ... with simple melody, smooth and fluent, no complicated accompaniment, comfortable to listen, and simply meant to relax. ...I think it (interests in music) had not much to do with religious or family background. ... I think it was more due to the experience in life.

Beliefs about Music and Music Education

Lily regards music as a means to communicate and express feelings.

> When we sing a song of happiness, people will know that we are happy. When we hum a song of sorrow, people will know that our mood is low. So it's a means of communication. ... Just like using the same words when you speak. You have a different way of expression when you are happy or not. People can feel there are two different ways of expression. The musical notes or words you use may be the same, but the feeling that you convey to people would be different.

She thinks that music education is a means to nurture one's temperament (character) besides pure enjoyment.

> I think really, it (music education) is to nurture one's temperament. To allow the students to feel more comfortable, to reduce stress. I hope the purpose of music, as a subject, will not add to their pressure but instead to alleviate their unhappiness and the pressure that they experience from other subjects. ...When they sing, they are very happy. When they listen to music ... they naturally use their body movements to follow. That showed that they are really happy. You can see that they are smiling. ... It is an enjoyable thing for them. ... Through music education, ...make their life happier, less stressful, and hence to nurture their temperament.

She thinks that it is important for music teachers in primary schools to teach singing, music appreciation, instruments and music reading.

> I think the primary thing is to teach them to sing, ...then they should learn to appreciate music. That means to know what is good and what is not good in music. To be able to tell what things are pleasant to listen. Like in singing, I sometimes would teach the kids that when singing in this way, it is not pleasant to listen, but if you follow my way it will be more pleasant, more gentle, and more appropriate to the feeling of the song. ... Learning musical instruments would be good too, ... say, now, many are learning recorder. It helps to enrich their life. They would feel less boring, that they have something to do at leisure. ... Music theory is important too. ... In the future, ...if they don't know any music theory, they can't read score and learn songs on their own.

Due to the crowded classroom, she expresses regret that she can not do much musical movement with her students.

> I concentrate less on rhythmic movements, because in the school setting, particularly with the crowded situation we cannot do much. We can only do a little bit such as clapping hands or some body movements, but not on a large scale.

Furthermore, she also thinks that creative music activities are good for the musical development of students, but the fact is that the noise made during the process may disturb the neighbouring classrooms.

> Creative music activities would be good for the kids, ... to foster quick minds and to train creativity and imagination through music. ... Many of them are very creative. They could use any musical instrument available in the music room. Basically, they don't have problems in creative work, except that there were more noises in class because when they were practising they would try to play the musical instruments. At that point one would need to control really well. Otherwise while they were practising other people will think that they were noisy.

Profile of the School

The school where Lily taught was a government-aided primary school managed by a non-religious charity organisation. The school was located in an urban area where the neighbourhood was a mixture of run-down residential apartments and retail stores. According to Lily, as the area where the school located was an impoverished area, most of the students came from low-income middle class families. The school building was a 6-storey building with an open-air concrete playground and a covered playground. The school hall was located on the 1st floor of the school building, the offices and special rooms (including music room) were located on the 2nd floor while the 3rd to 6th floors were all classrooms. The school building accommodated two schools: an A.M. school and a P.M. school. As in the cases of Ka-ling and Fong-fong, the school where Lily taught was also a standard-size primary school. Lily taught in the A.M. school. In

each school, there were approximately 900 students that were divided into 24 classes and taught by 32 teachers (excluding the principals of the two schools). According to Lily, the school that she worked at preferred the traditional teaching style. There were some extra-curricular music activities organised by the school, which included dancing, percussion band and school choir. A talent show was held every year after the final examination at which students would sing, dance or play musical instruments.

Instructional Setting

During the period of observation, there were altogether four 35-minute music lessons. All the music lessons took place in the music room. In the music room, an upright piano was placed near the blackboard, while the hi-fi set was placed next to the piano. The chairs where students sat were arranged in rows, facing the blackboard. The group of students being observed was a class of Primary 5 that consisted of 38 students.

Before every music lesson, Lily had to accompany the students to walk from their classroom to the music room. For the first and third lessons under observation, Lily lined up the students outside their classroom before moving to the music room. Again, due to the time was spent on the move, the lessons were shortened to about 30 minutes each.

Observed Practises

It was observed that Lily steadily and consistently placed her emphasis of teaching on firstly, basic musical knowledge; secondly, practical skills in singing, recorder playing and percussion instruments; thirdly, music appreciation; and fourthly, creative works.

Music reading. Lily believes that "music theory is important" in the way that "... if they don't know any music theory, they can't read scores and learn songs on their own." Here are some examples of her emphasis in focusing her students' learning on music reading and musical terms:

Training the pitch and rhythm of students was one of her emphasis. At the first lesson, Lily reviewed key signature and letter names with her students before playing the recorder and singing at sight. It was observed that the students' response was very good and enthusiastic, showing that they have been already well learned in this regard. During the second lesson Lily reviewed, among other things, key signature, time signature and rhythm drills with the class. She also asked the students to practise writing key signature on the workbook. In the third lesson, time signature and rhythm drills were once again practiced. In addition to revising key signature, she also practised singing Sol-fa names with the class.

Teaching musical terms was another emphasis of Lily. In the first lesson under observation, Lily reviewed "repeat sign," "D.C." and "Fine" as seen on the score and taught the students to apply the terms to recorder playing. At the second lesson, she mentioned once again "repeat sign" as seen on the score.

She explained to her students the meaning of "prelude," "interlude" and "postlude," demonstrating these terms using the song "Wild Rose" as an example. She also reviewed "rit" and "crescendo" as found in "Wild Rose" and applied the terms to singing. During the third lesson, Lily explained "fermata" and reviewed "rit" with the class and applied them to singing.

These examples showed Lily's continuous effort in teaching music reading and musical terms.

Practical skills. Lily believes that singing can help to express one's feelings. She said, "I sometimes would teach the kids that when singing in this way, it is not pleasant to listen, but if you follow my way it will be more pleasant, more gentle, and more appropriate to the feeling of the song." It is no surprise, therefore, that during the four lessons under observation she concentrated her efforts on teaching students to sing well. Likewise, she also believes that "learning musical instruments would be good too, ... it helps to enrich their life. They would feel less boring, that they have something to do at leisure."

One of the musical skills that Lily taught was recorder playing. During the first observed lesson, Lily taught the students to play "Twinkle Twinkle Little Star" on recorder. Further to mentioning and practising proper fingering, she reminded the class of proper tonguing and demonstrated how good sound quality can be produced with correct breathing and tonguing. She firstly demonstrated the song phrase by phrase, then practised with the student phrase by phrase until they were comfortable in doing it themselves. She asked them to continue practising at home and located the fingering of the second part of "Twinkle Twinkle Little

Star" for them from the fingering chart in their textbook.

Lily reviewed "Twinkle Twinkle Little Star" on the recorder at the third lesson. She asked if the students had practised the second part at home. Some kids raised their hands with enthusiasm and volunteered to play the second part. The result was impressive. The whole class then practised playing the second part under the teacher's guidance. Lily then divided the class into two groups. One group played the first part while the other group played the second part. She even encouraged the kids to play recorder solo in front of the class by offering small gifts to those who were brave enough to do it.

Lily also put a lot of emphasis on teaching students to sing. During the first lesson observed, Lily practised singing Sol-fa names of "O, Susanna" with the students and accompanied their singing on piano. She was very attentive to the students' pitch accuracy. She corrected their mistakes as soon as they finished singing the phrase in question by demonstrating a correct way of singing by herself. Then she led the students to sing and practised with them repeatedly until they sang in tune. When the students sang with words, she also paid attention to their diction and intonation. When they were more familiar with the words, Lily played piano accompaniment and sang along with them. The students were obviously very excited and happy when they discovered that they could master the song.

Lily reviewed "O, Susanna" at the second lesson with the students, singing both in words (in Cantonese) and Sol-fa names. She reminded the students of good posture when singing, and how to express the feeling in the song. During

the third lesson, she practised singing the Sol-fa names of "Wild Rose" with the students with piano accompaniment. She also reminded the students to observe the dynamic markings and sing with more expression and feeling. Lily reviewed singing "Wild Rose" (in Cantonese) during the fourth lesson. She reminded the class of good posture and encouraged students to sing with more expression.

In addition to recording playing and singing, she also let her students playing some percussion instruments. During the first lesson, Lily demonstrated how to play classroom percussion instruments, such as triangle and castanets. Some students volunteered to play the instruments according to an ostinato pattern while the rest of the class sung "O, Susanna." Lily played piano accompaniment for the class. Since there were not enough percussion instruments for each student to have one, they sang the song three times and took turns to play. It was observed that the students were very eager and well behaved when they followed the teacher's instruction. Similarly, at the end of the lesson, they were very disciplined and put the instruments back into the box.

During the third lesson, Lily demonstrated the ostinato pattern for accompanying "Twinkle Twinkle Little Star." As in the first lesson, the students took turns to play with percussion instrument while some of them played recorder and the teacher played piano accompaniment.

Music appreciation. Lily believes that listening and playing music can help to relieve stress and nurture one's character. Consequently, other than making and playing music, she also places emphasis on music appreciation in her teaching. She said,

> When they listen to music ... they naturally use their body movements to follow. That shows that they are really happy. You can see that they are smiling. ... It is an enjoyable thing for them. ... Through music education, ...make their life happier, less stressful, and hence to nurture their temperament.

During the fourth lesson, Lily demonstrated a CD excerpt with harp solo playing the melody from J. S. Bach's Minuet in G major. She explained the tone production of harp with reference to the textbook. Since it was impossible to show a real harp, she brought a guitar to the class and let the students have an experience with it to realise how sound was produced on a pluck-string instrument.

Creative activities. During the fourth lesson under observation, Lily asked her students to compose a two-bar phrase and be prepared to demonstrate their composition by clapping it out. She first showed her own work on the blackboard and demonstrated clapping. She then asked the students to write their composition in their music books. The students were free to discuss among themselves when the teacher walked around the classroom to see how they were doing. After 10 minutes, she asked if any of them would like to show their work. The kids were shy and hesitant at first, so she called them to come out by their class numbers. Because of inadequate time, only three students had the opportunity to show their work. For the rest of the class, the teacher said she would check their work when they handed in their music book.

Teacher's Reflections

Teacher's Reflections about the Content

Lily reflected that her teaching basically followed the lesson plans that were planned and developed by the joint effort with her colleagues. As the students had their own music textbooks, she and her colleagues usually taught the materials in the textbooks. Although the content was the same for all classes of the same level, teachers were free to design their own pedagogical activities to teach the set materials of the textbook.

> The four lessons were the same as the lesson plans, but they (the plans) were not done by me. At the beginning of the term, we planned ... there are several teachers that taught the same subject ... one of us would be assigned to do the lesson plans for a particular level. ... Basically, the lesson plans are the same for the same level. ... Normally we would do it according to the lesson plans unless there is not enough time. We have many old lesson plans done by the previous teachers. We use the old ones unless there is a change in Syllabus. You know, ...change in Syllabus can be a change in textbooks, and then we really have to change. ... Nowadays, the textbooks come with corresponding CDs, so I use those CDs for listening too. ... Since our lesson plans are not detailed at all. You can say that there is much room to carry out one's ideas about pedagogy.

Lily was also aware of the language of the songs in the music textbooks that might have effect on the music learning of students.

> If they can sing in the song's original language, that would be much better. Perhaps after adaptation the meaning of the words would be changed. ... so it would not be able to match the culture in those countries. ... I think if it can match the original meaning that would be good, but sometimes we don't even know the original words of the songs. So we won't be able to explain the cultural background in this regard.

Teacher's Reflections about the Choice of Pedagogy

Lily believes that her way of teaching music can provide her students with the basics such as singing, music reading, instrumental playing and music appreciation. She hopes that through the activities, her students will be able to appreciate music and become critical listeners of good performances.

> I expect them to be able to appreciate music, sing some songs, and play some musical instruments. ... To the very least, they can read music and sing it out. This is the very basic thing that they could do. ... I think, I taught them to sing, read music, etc... and by reading music, they can learn to sing independently, and don't have to rely on the teacher. ... By teaching them to play recorder, or music appreciation, they can distinguish what are good and pleasant. I think it can be said that these goals are achieved in my teaching.

According to her, the pedagogical approaches that she adopted to teach practical skills like singing and recorder playing can effectively improve the skills of her students. They also guide and help children become critical listeners able to distinguish well-performed music. She believes that it is very effective to train students with Solfege phrase by phrase when teaching a new song.

> For singing, ... some (students) catch up with things more quickly, ...but for some others, they would be slower. I have to ... sometimes train them phrase by phrase, and then they can sing the whole song fluently. ... Just for teaching a new song, I would teach them to sing Sol-fa names. ... I think, to the very least, let them know that they don't sing just like that, that is, not just shout. And to know that to express a song is slightly different from singing a song. Singing is easy, but it requires skills to express the song. So, ... to train them to be able to do this. Likewise, it is the same for playing the recorder. Sometimes I would say 'this is not good enough, or that is good'. ... I would teach them how to distinguish.

Lily indicated that her students enjoyed creative activities. However, she noticed that they were hesitant to show their work in front of their classmates because they were afraid to make mistakes.

> For creative activities, ...they are willing to try on their own, but not many are willing to come out. ... But if I call, they will come out to show their work. They are a bit timid. ... May be they are afraid of making mistakes.

She reflected that her teaching of music instruments attracted students very much and they were very excited. In this context, they were eager to go in front of the class and play instruments.

> For playing musical instruments, many students rushed to put up their hands, or even their feet, wanting to come out to play. ...They think these are toys. They want to touch them because they have no chance to touch those instruments beyond the music room. So if you give them a chance to play, there would be many students that are willing to touch the toys ... everyone would be willing to come out.

Assessment and Evaluation

No assessment was noted during the period of observation. However, Lily mentioned that she would include written examination on music theory and practical examination of singing and recorder playing. She reminded students frequently of the musical terms and rudiments of music in her teaching, clearly preparing them for such tests. According to her, she designed the assessment into two sections,

> 40 marks on written examination. Then the remaining 60 marks would be on recorder and singing together. Originally it should be either singing or recorder. But I decided on my own that recorder should have at least 10 marks. Singing is 50 marks. ... so that if they don't sing well, they can still use recorder playing to get better marks. Or when their recorder playing is no good, they can use singing to take cover. When testing their recorder playing, they would have to come out and play alone, one by one. For singing, I would allow two of them to sing together, they will sing in turn, one line after the other.

In addition, continuous informal evaluation was evident when Lily taught her students to sing and play recorder. She kept reminding students of the

correct position for singing, proper fingering and tonguing for playing recorder, accuracy in pitch, rhythm and pronunciation. She pointed their mistakes promptly and asked students to correct them following her instructions and demonstrations.

Analysis

Lily believes that music education should provide students with the basics such as singing, music reading, instrumental playing and music appreciation. Her practice reflects these beliefs in that these activities can be frequently found in her lessons. Although she also mentioned that creative activities are important, they were less frequently included in her practice.

During creative activities, Lily encourages students to discuss their work among themselves. Since the students are trained to behave with good discipline, the class did not become chaotic when granted "freedom." However, her students tend to be timid when asked to show their creative work in public. This reflects traditional Chinese approach to education, where students learn to behave in a disciplined way in the classroom and which does not emphasize individual forms of creative expressions.

Influences of both Western and Chinese culture are evident in Lily's practice. The content of her lessons is entirely Western. The songs, such as "O, Susanna" and Schubert's "Wild Rose" are of Western origin although students sing them in translated version in Cantonese. The tune for recorder, "Twinkle, Twinkle, Little Star" as well as notation for musical reading skills also come from

the Western culture. This clearly reflects Lily's training in Western music as well as overall Western influence in the school curriculum in Hong Kong.

Lily's style of teaching that emphasises passing knowledge to students and values practice and drill also shows influences of Chinese educational thoughts such as Confucius' sayings about the pleasure to "practice in due time what one has learnt" (Zhai et al., 1994, p.1). For example, she expected her students to practise playing recording at home, and kept reviewing and reminding them of the musical terms and the music reading skills, such as reading time-signature, key-signature and notes on 5-line staff. This also matched her beliefs that "the primary thing is to teach them to sing, ... they should learn to appreciate music, ... learning musical instruments, ... read score and learn songs on their own."

Though continuous informal evaluation Lily pointed out the good and bad practices of her students and gave them prompt advice on what to do in order to improve. Lily's patience and her way of repeated practices with the students, aiming at more expressive and better quality in tone production when singing and playing recorder, clearly demonstrated the achievement-oriented approach that permeates in Hong Kong education. In addition, her ideas and practice of demonstrating "good examples" in practical skills and music appreciation, "teach them how to distinguish, ... this is not good enough, or that is good" clearly echoes Confucian educational thought of "setting good examples" and expect students to follow. However, this may also be the reason why her students are sometimes "afraid of making mistakes" in creative activities.

On the whole, Lily is very concerned with her students' proficiency in practical musical skills and music reading ability. From the performance of her students during the lesson observed, it is obvious that her students have been continuously trained to read music. This is demonstrated by the fact that their pitch accuracy and music reading skills are so good that they can sing melody at sight without much help from the teacher. This in fact matches expectations and beliefs of Lily about music education and testifies her ability to reach her goals with students.

Case 9: STEPHANIE

Personal Profile

Stephanie is a Chinese teacher in her late-20s. She graduated from one of the Colleges of Education in Hong Kong where she had her music education training. Since the program that she studied at the College of Education was not a degree course, she further completed a 3-year full-time degree program in primary education in a local university right after she graduated from the College of Education. Since then, she has been teaching music in a non-religious government-aided primary school for two years.

According to her, it was the insistence of her mother and the influence of her piano teacher that shaped her decision to become a music teacher. Stephanie truly loves music.

> I always wanted to be a teacher, since I love music, ...so when I entered College of Education, it was natural that I chose to study music. ...Decided by my mom, I started to learn playing piano when I was in Primary 3 or 4. When I passed the Grade 8 Piano Examination of the

> Royal Schools of Music (equivalent to Grade 10, Royal Conservatory of Music in Canada) at Form 4 (Grade 10), my piano teacher told me that I only knew very, very little about music. So passing Grade 8 should not be the end of my learning path. Grade 8 was just achieving a little bit in music. And I should continue to learn. ...I really wanted to study music, in a structured way.

Among the various kinds of musical activities, she loves playing recorder and attending concerts.

> Now I play recorder a lot. You can say it's for teaching, but I actually play it for interest. Because I teach recorder, I discover this is an instrument that I can take with me anywhere. I can pack it when travelling and play it from time to time. ...I like going to concerts. It's different from listening to CDs in the way that I would have enjoyment to both hearing and seeing. ... May be the music played is the same, ... but the presentation is different. It's different from listening to a machine.

Stephanie indicated that she loves Western music in the classical style most because of its uniformity.

> I like classical style most, ... the work of Mozart and Haydn. ... They have their own uniformity. ... May be my personality makes me like things at that period: straightforward and narrative, with only little variation at times.

Besides, she has just started to explore making music with computer.

> I kind of fool around with the computer at home. ... I think it is getting more and more popular, so ... I just love it.

Beliefs about Music and Music Education

Stephanie regards music as "something that everyone would come across in daily life."

> Very simple, like, ... whenever you are awake, you will come into contact with lots of things related to sound. And when you think deeper, there may be sounds that are organised. ... It is also a means of expression, ... it is a pleasure.

She believes that music "can comfort and calm a person's mind. ...It helps

people to develop patience, ...when you listen to it, ...you eventually appreciate it."

As she believes that music is "a part of life," she regards music education a form of general knowledge in school, as important as other academic subjects. She suggests that music lessons in schools should include the teaching of rudiments, singing and appreciation.

> At least, let the kids have a chance to be exposed to something related to their life. And if possible, allow the kids to gradually develop their interest. ... At least through music education, hopefully the kids will not reject music.

She insists that it is very important to teach music rudiments, singing, and listening skills in music lessons.

> Very important elements in music education are ... music rudiments, like grammar in English, then you begin knowing how to appreciate it, then gradually create on you own. ... They should have the opportunities to sing. At least everyone can use their own voice to express themselves.... listening skills should come next; ... it can be trained in music. Not detailed analysis of music, but ...when listening to it, they won't reject and feel it is relevant to life, ... eventually, appreciate it.

Profile of the School

The school where Stephanie taught was a government-aided primary school managed by a non-religious charity organisation. The school was located in an urban area with a mixture of business centres, luxurious high-rise apartments and inexpensive residential buildings. The school was housed in a 3-storey building with one open-air small concrete playground and one covered playground. However, it did not have a school hall. All the assemblies and gatherings were held in the covered playground. This school building

accommodated two schools: an A.M. school and a P.M. school. The A.M. school where Stephanie taught had approximately 240 students, with one class of students in each level of Primary 1 to 6 taught by eight teachers. Since it has been the tradition of this school to use English as the language of instruction, all subjects except Chinese were taught in English. The students came from diverse family backgrounds ranging from working class to upper-middle class families. Stephanie was the only music teacher in the A.M. school. As the size of this school was relatively small and only a percussion band was offered as an extra-curricular activity for students. The percussion band usually had their gatherings on Saturday mornings. The percussion band performed at the joint graduation ceremony for the school network under the management of the same charity organisation.

Instructional Setting

During the period of observation, there were altogether four 35-minute music lessons. These music lessons took place in a special room for music where an upright piano was placed near the blackboard. A hi-fi set was placed next to the piano. The chairs for the students were arranged in two rows that formed a semicircle, facing the blackboard, leaving the centre of the music room spacious enough for all the students to form two co-centric circles. The group of students being observed was a class of Primary 2 that consisted of 40 students.

Before and after every music lesson, Stephanie had to accompany the students from their classroom to the music room and vice versa. The actual

duration of the 35-minute music lesson was thus shortened to about 25-30 minutes.

Observed Practices

Since the government-aided primary school where Stephanie taught focused on English proficiency of the students, Stephanie also taught music in English. She would only explain in Cantonese the part that the students did not seem to understand. Nevertheless, it was noted that the Primary 2 students chatted among themselves mostly in Cantonese.

Stephanie put her emphasis of teaching on firstly, music reading abilities of the students, secondly, on singing, and thirdly, on listening.

Music reading. Stephanie believes that "very important elements in music education are ... music rudiments, like grammar in English, then you begin knowing how to appreciate it, then gradually create on you own." From the four lessons under observation, it was obvious that she paid much effort and attention to teach her very young primary 2 students music reading.

During the first lesson, Stephanie showed flash cards and practised reading rhythm with the students. She reminded the class of the strong and weak beats (metrical accents) of 4/4 times. She reviewed the rhythm drills in the second lesson, and sang with the students the Sol-fa names of "If You Are Happy" with hand signs. After that, she showed a 5-line staff notation of the song on the blackboard and sang Sol-fa names with them, pointing to every individual note on the staff as they sang.

During the third lesson, Stephanie first sang with her students Sol-fa names of "American Cowboy Song" with hand signs. She then showed a 5-line staff notation of the song on the blackboard again and sang Sol-fa names with them, pointing to every individual note on the staff as they sang along. She also asked the students to clap the basic pulse of the song when they sang.

Stephanie repeated the same method when she taught "Canadian Canoe Song" during the fourth lesson. It was observed that although the Primary 2 students had limited ability in sight-reading, Stephanie was very patient in repeatedly using the pointer to show the notes when singing with them. It was apparent that she had hoped that the students would be aware of the relationship between the Sol-fa names they sang and the 5-line staff notation.

Singing skills. Since it is Stephanie's belief that students "should have the opportunities to sing. At least everyone can use their own voice to express themselves," her students had many opportunities to sing during the lessons. She also taught singing skills and most importantly, encouraged students to express themselves through singing.

During the first lesson, Stephanie began with the "Good Morning Song." She also taught a new song, "If You Are Happy." She demonstrated the new song with piano accompaniment. When teaching "If You Are Happy," Stephanie taught the students to sing Sol-fa names phrase by phrase, and when they sang, she reminded them not to shout but sing softly. When the lesson ended, the students sang "Good-bye Song."

Stephanie started the second lesson again with "Good Morning Song."

She then reviewed "If You Are Happy" with the students using pitch accuracy drill, that is, singing Sol-fa names according to her hand signs. She also asked the students to sing the song with body movement, such as clapping hands and stepping on their feet according to the basic pulse. She again reminded the students not to shout when singing.

Then she played the song game "If You Are Happy" with the class. Making use of the front area of the classroom, the students formed a circle with Stephanie in the centre. She led the song and asked her students to suggest some other movements to replace "clap your hands." One of the students raised his hand and suggested "touch your head." The whole class then sang the song replacing "clap your hands" with "touch your head." They also matched the song with movement, that was, touching their heads when they sang the appropriate phrase. Another student raised her hand and suggested "step your feet." The whole class followed in the same way. Stephanie led the song and did the movement with the students all the way through. It was obvious that the students were very happy and excited when they were playing the song game. Stephanie ended her second lesson with "Good-bye Song."

During the third lesson Stephanie once again started the lesson with "Good Morning Song." She first reviewed singing "If You Are Happy" with the students, then demonstrated a new song, "American Cowboy Song," with piano accompaniment. She guided the students to sing phrase by phrase in Sol-fa names with hand signs. Then she led them to sing phrase by phrase in words, reading the scores. Stephanie paid much attention to their pitch accuracy and

constantly asked them to listen carefully when singing. She ended the lesson with "Good-bye Song" again.

Stephanie used "Good Morning Song" to start the fourth lesson in the same way as the previous three. She reviewed singing "American Cowboy Song" with the class before she started to teach a new song, "Canadian Canoe Song," with piano accompaniment. She guided the students to sing "Canadian Canoe Song" phrase by phrase in Sol-fa names with the assistance of hand signs. Then she taught students to sing in words, again phrase by phrase, reading the scores. Since there were lyrics written both in English and Chinese on the song sheet, Stephanie asked the class to sing both the English and Chinese versions. She ended her lesson with "Good-bye Song," like before.

Listening skills. In terms of listening skills, Stephanie believes that training of young students should be more of an exposure kind to enhance their ability to appreciate music. "Not detailed analysis of music, but ...when listening to it, they won't reject and feel it is relevant to life, and ... eventually, appreciate it."

During the third lesson under observation, Stephanie put some melody score cards on the blackboard. She sang one of the melodies and asked the students to guess which card she sang from and match the tune with the melody card. She then played short melodic phrases on the piano and asked the class to listen and use their movement to indicate if there were repeated notes. If there were no repeated notes, students should remain seated; but if there were repeated notes, they should stand up. When playing, the kids were very excited because they were happy to have the opportunity to move about.

During the fourth lesson, Stephanie played on the piano melodies with either upward melodic movement or downward melodic movement. She asked the students to identify the melodic movements from the short phrases and indicate the answer again by movement. If the melody went up, they should stand up; but when the melody went down, they should sit down.

Teacher's Reflections

Teachers' Reflections about the Content

Stephanie was the only music teacher in her primary school. Therefore she had more freedom to manoeuvre and design the content of the lessons.

> The school gave me much freedom to choose the content. ...The whole framework of the curriculum was done according to the music Syllabus of the Education Department. I would organise the elements in a way ...that I would teach more comfortably and they would learn more smoothly. ...I select the materials from a very wide source ...from the textbooks available in Hong Kong and England and other places, ...some are from collection of songs, some from choral materials. ...I hope ...the students will feel that music has many varieties.

She indicated that since she hoped her students could focus better, she purposefully implemented greeting songs in every music lesson.

> The Good Morning and Good-bye songs, ... are to focus their attention again after walking all the way from their classroom ... a very musical way to greet each other.

Teacher's Reflections about the Choice of Pedagogy

Stephanie reflected that she designed the teaching activities so that the students could experience a musical element in different ways.

> I don't just want to use one or two activities for all music lessons. There can be many different methods to teach the same elements. Those four

> lessons are some of the methods that I use. ... I divide the lesson in the way that there are some quiet time when sitting down, and some play time too.

Instead of allowing the students to move in their own way, she reflected that they could learn to be more rhythmic through singing with movements. Stephanie stated that it requires special strategies to teach junior classes. She believed that it was possible to teach students to respect the other classmates by singing gently and listening carefully.

> Singing skills for junior classes, I think ...it's difficult to teach. ...Why I told them not to shout during the lessons ... was to try to avoid them shouting, making unwanted noises ...I hope that they would respect the classmate sitting next to them, that is, will be able to listen to the person sitting next to them sing. ... so that in future, they could sing in rounds or two-part songs. ... From singing, they can learn the strong rhythmic sense of music, and express themselves appropriately with rhythmic movements. ...They are still really little, and they would sit restlessly. Since they would move on their own anyway, I might as well indirectly ... control how they move. ...The activities are related to their lives, such as forming circles and jumping to the rhythm of the song. ... When listening to music, students would move unconsciously according to the rhythm too. ... Smaller kids would usually sing the songs with movement in a happier mood and enjoy more.

Stephanie indicated that it was also important to train the attentiveness of the students. Therefore, besides the greeting songs, she used matching games and singing with hand signs to make students learn attentively, as if they were learning in other subjects.

> The matching games or looking at hand signs, ... is to train them to look at the teacher attentively, just like the lessons of other subjects. So it is not much different from other subjects, but what I tell them is something about music instead.

Assessment and Evaluation

No assessment was evident during the period of observation. However, Stephanie said she would include in the assessment testing of singing skills, musical movements and music theory.

> First of all we would test singing. They would have to come out to sing individually at the far end of the classroom. I would play like normal on the piano. When they sing, they can follow the movements that I taught before, or can come up with new movements on their own. As for those more theoretical stuff, I would ask them to come out and show them a segment of music scores and clap or read to the rhythm.

Continuous informal evaluation of the students' performance was evident in Stephanie's lessons as she constantly pointed to and corrected her students of their mistakes in pitch, rhythm and singing position.

Analysis

According to Stephanie, music education is to pass the knowledge of music rudiments, teach singing skills and train listening skills. Her choice of teaching materials all originated in Western culture. For example, the songs "If you are happy," "American Cowboy Song," "Canadian Canoe Song," "Good Morning Song" and "Good-bye Song" are all Western. Her use of hand signs and Sol-fa names come from the Kodaly method of European heritage and the music rudiments such as time signature and 5-line staff reading are also originated from Western music culture. As Stephanie believes that music reading is important in music education, it was obvious that she tried to teach her students to read music in every lesson. This was likely influenced by Stephanie's training in Western music has that shaped her beliefs in emphasising the knowledge of

Western music. In addition, the Western influences in the curriculum of the educational system in Hong Kong also had effect on the curriculum that she implemented.

Her choice of pedagogical activities such as singing with movement that aimed at allowing the students to "express themselves with rhythmic movements" and enjoy a "happier mood," matched with her belief that music "is a means of expression" and "is a pleasure." Her emphasis of music education in developing the expressive power and enhancing enjoyment reflected the influence of the Western educational thoughts that she experienced in the process of professional socialisation.

As to Stephanie's teaching of singing skills, it was obvious that both Western and Chinese influences could be traced. The use of Western songs, Kodaly hand signs, Sol-fa names and 5-line staff notation clearly reflected the Western influence. On the other hand, her way of teaching demonstrated the achievement-oriented approach. For example, she taught her students to sing phrase by phrase, continuously evaluated and pointed out the good and bad aspects of students' performance, gave prompt advice for improvement and led students to practice repeated until improvements were made.

Furthermore, Stephanie's idea of using "Good Morning Song" and "Good-bye Song" to develop the politeness of students in a musical way indicated the influence of Confucian philosophy that music could be seen as a tool to promote good human relationships. Likewise her idea that music is a form of general knowledge just like other subjects in the curriculum also reflected the Confucian

idea that music was one of the core subjects in education. It originates from the Chinese educational thoughts that focused on the balance between the five aspects of education (as discussed earlier in the chapter concerned with Hong Kong education).

Case 10: SIU-WA

Personal Profile

Siu-wah is a teacher in her late-20s. She graduated from one of the Colleges of Education in Hong Kong where she received her music education training. She has been teaching music in a government primary school for three years. Since the program that she studied at the College of Education was not a degree course, she had just started a part-time degree program in primary education at a local university.

She decided to be a teacher after graduating from secondary school. To apply to the College of Education was one of her many efforts to enter post-secondary academic institutions.

> When I decided to be a teacher, I thought teaching music would be nice, ... because I started to learn musical instruments when I was little. I was interested in this area.

Among the many kinds of music activities, she loves playing Pipa (a Chinese pluck-string musical instrument with 4 strings) most. In addition, she started to learn playing piano when she began her studies at the College of Education.

> When I watched Chinese TV series about the ancient times and saw people playing Pipa, ... I thought that was nice. When I was at Primary 5,

> ... I happened to know that courses on musical instruments were available at the Music Office. ... So I tried to learn. ...I played Pipa for 7 or 8 years and have finished the whole course. Actually when I started learning it, I found it was quite hard ... and I was not devoted enough, but as I continued I felt quite good. Firstly it was very pleasant to listen; secondly I took part in competitions and the sense of success. ...My Pipa teacher sent us to competition, let me join playing Pipa ensemble, ...it developed my sense of co-operation. I would feel that my scope was larger, I no longer only played my own Pipa. There was a Chinese orchestra at the Music Office, and I learned more about different musical instruments, learned to co-operate, and my scope was enlarged. ... Therefore I fell in love with it. ...I fell in love with music. ... May be I was cultivated in Chinese music since I was little, that I enjoyed listening to Chinese music more. ... At the College of Education, I realised only then that music is more than Chinese music.

Siu-wa started to learn piano when she began her studies at the College of Education. She continued to learn piano as she felt that it was a useful instrument in classroom teaching.

> I'm still learning piano now. It is a very basic musical instrument. ... Especially during music lessons, ...I use piano. But for technical things, it requires continuous practices, especially because I was already grown-up when I started. ... It was tough playing and there was limited time to practise. ... I want to continue learning to improve myself and won't want to stop at this stage.

Beliefs about Music and Music Education

Siu-wah regards music as a part of life, a way of expressing feelings and meanings as well as a means to nurture one's personality and temperament.

> I think it's is a part of life, especially in Hong Kong I think, the pressure is tremendous. Music, other than expressing feelings ... it can also express one's meaning. We would come into contact with it everyday. ... For example, when watching TV, there was Pipa, and I could come into contact with it in daily life too. ... Music can nurture one's temperament. ... I would have that experience in music. When I'm not happy and I play music, then I would feel happier; or when the pressure at work is great, I would listen to songs to vent out myself. ... I think music is very interesting in the way that it can change a person. I don't know how to express the wonder of it. ... As I grow, I don't see any bad influences. But if I say good

> influences ... I feel, that is, it can train myself to be patient, and also in music, ... while playing or listening, my perspectives would be expanded because of the exposure.

According to her, music education is a way to pass knowledge to the next generation.

> All education is meant to pass the knowledge from one generation to the next generation. It's the same for music. But music is special in that it is more than knowledge; it ...occupies our lives. Music education allows them (students) to have a better foundation in music.

She further clarified that "foundation" means music appreciation, singing, music reading and computer music. As she has training in both Chinese and Western music, she also emphasises the teaching of Chinese music.

> To train their ears in listening. Not just train their ears, but to train the aesthetic perception of music and music appreciation. ... Singing needs to be taught too. ... Have to tune them in the way that the sounds they hear and the sounds they sing are in tune. ... Because we have to train them to be independent, they should know how to read notes. Even for singing Sol-fa names, it's the same. I think starting from Primary 4; they should be able to read music. ...I would teach them the difference between Chinese and Western music. ...Right now, we are in a computer world. ... I think if applicable, we can use different media to introduce music to students, ... it would be more impressing.

Profile of the School

The school where Siu-wa taught was a government primary school located in an old urban area. Most of the buildings in that area were established almost 30 years ago. People living in that area were usually working class, low-income families. The school building was a 5-storey building with a covered playground and an open-air concrete playground, but with no school hall. School assemblies and gatherings usually took place in the covered playground. Unlike other Hong Kong cases, where the primary school was either A.M. school or

P.M. school, this government school was a whole day school. There were approximately 450 students who were divided into 11 classes (from Primary 1 to 6). Since some of the students had learning difficulties and needed remedial teaching in split-classes, there were altogether 20 teachers serving in this school. As Siu-wa was very enthusiastic in playing Pipa, she offered to teach Pipa playing every Saturday morning as extra-curricular music activity.

Instructional Setting

During the period of observation, there were altogether four 35-minute music lessons. The music lessons took place in a special room for music. In the music room, an upright piano was placed near the blackboard with a hi-fi set nearby. At the back of the music room, there were storage cabinets where the musical instruments were placed. Besides, there was a small storeroom next to the music room where teacher could put teaching aids and larger instruments for classroom use. The group of students being observed was a class of Primary 5 that consisted of 40 students.

Since the music lessons were all scheduled just after recess time, students had to line up in the playground and move back to their own classroom under the supervision of the teacher responsible for that lesson. They had to bring the music book and recorder from the classroom, then line up again and walk to the music room accompanied by Siu-wah. After the music lesson, they had to return to their own classroom. The actual duration of every music lesson was therefore shortened to about only 25 minutes.

Observed Practices

Siu-wah placed an emphasis on teaching firstly, musical knowledge; and secondly, practical skills in singing and recorder playing.

- Musical reading. Siu-wah believes that it is important for the students to learn to read music. "They should know how to read notes. Even for singing Sol-fa names, it's the same. I think starting from Primary 4; they should be able to read music." Therefore it is no surprise that she devoted much attention to teaching her students music reading.

During the first lesson under observation, Siu-wah reviewed key signature, tonic and dominant chords with her students. She asked them to spell out the notes (letter and Sol-fa names of tonic and dominant chords) in the key of the song. She first explained, then asked her students to try matching each bar of the melody with either tonic or dominant chord by fitting the Sol-fa names of the melody with chords. The students raised their hands in enthusiasm, and she asked one of them to find the chord for a bar. Siu-wah demonstrated the first two bars as examples. The students found the rest. Since there were 16 bars altogether, 14 students got to do the exercise. Each of them did one at a time.

Siu-wah then played the tonic and dominant notes on a xylophone and asked if anyone from the class would like to volunteer playing it. Many students wanted to try so she just randomly called a student to do it. The whole class sang the song and Siu-wah played piano accompaniment while the student played tonic and dominant notes to harmonise the melody.

During the second lesson, Siu-wah reviewed the key signature, tonic and

dominant chords with the class. She explained once again the foundation of tonic and dominant chords as in relation to the key, and asked the students to spell out the notes (letter names and Sol-fa names of the tonic and dominant chords). She again asked them to try matching each bar of the melody with either tonic or dominant chord by fitting the Sol-fa names of the melody with the chords.

At this same lesson Siu-wah brought two chime bars to class and played on them. One of the chime bars was the tonic note and the other was the dominant note. She demonstrated singing the melody while playing the tonic note and dominant note at the corresponding bars. She then asked if any of the students would like to play. The children were all excited and most of them wanted to try. When Siu-wah chose two students, the whole class sang the melody with Siu-wah playing the piano accompaniment while the two students played the chime bars to harmonise the song.

During the third lesson when teaching a Chinese folk song "Search the Plum Blossom in the Snow" that was new to the students, Siu-wah reminded the class of the key signature of the song. She also reviewed the musical term "D.C. al fine" with them, and discussed the use of musical terms used in the song. She again reviewed time signature 3/4 with the class and read the rhythm pattern with them.

In the fourth lesson, Siu-wah again reviewed key signature and the musical terms previously learned by her students. She discussed the different sections as found in the song "Search the Plum Blossom in the Snow." She also introduced the concept of "Ternary Form" with reference to the structure of the

song.

Practical skills. It is Siu-wah's belief that students should be trained to the "aesthetic perception of music and music appreciation." In addition, she also thinks that "singing needs to be taught too. ... Have to tune them in the way that the sounds they hear and the sounds they sing are in tune."

In the first lesson, She reviewed with her students "Let's Sing the Song Together," the song learned in the previous lesson. She played the piano accompaniment while the students sang. She reminded the students of good posture when singing.

During the second lesson, Siu-wah again practiced "Let's sing the song together" with the students by playing piano accompaniment to their singing. She repeatedly reminded them of good posture when singing and told them to listen well for pitch accuracy.

Siu-wah reviewed the song "Search the Plum Blossom in the Snow" with her students by playing recorder during the third lesson. She reminded the class of the proper fingering and had them practise playing the song. The students also sang melodic patterns as found in the song, guided by the teacher. She also taught the song by singing Sol-fa names with the class, phrase by phrase.

At the fourth lesson, Siu-wah repeated singing Sol-fa names of "Search the Plum Blossom in the Snow." She asked the class to sing the whole song in Sol-fa names with piano accompaniment. She firstly demonstrated singing the Sol-fa names, then reminded the students to listen well and sing in tune. She once again asked the students to sit with good posture.

Teacher's Reflections

Teacher's Reflections about the Content

Siu-wa reflected that she had much freedom to plan for her lessons. However, she usually taught according to the materials contained in the textbook because students were required to have textbooks.

> We have two music teachers in this school. She teaches all classes of Primary 1 to 3 and I teach all the classes of Primary 4, 5 and 6. Since we are teaching different levels, so I planned my part on my own. The school did not specify what I have to teach, but I followed the Syllabus of the Education Department and the music textbook because I use the materials in there. Students are compulsory to buy their own textbooks.

She reflected that she usually put more emphasis on teaching music rudiments in Primary 5 than in Primary 4, the level where she put more emphasis on practical skills.

> I normally would teach recorder once or twice in a month. ... Because they are in Primary 5 now and we have to teach them music rudiments, so I teach recorder less frequently than when they were in Primary 4.

As Siu-wah noticed during the first observed lesson that the concept of tonic and dominant chords were quite difficult for the students to grasp, she decided to change the original plan and taught these concepts again in the second lesson.

> I repeated that at the second lesson, I spent more time on it because some of the students didn't understand. The theories that I taught had to be examined and when they didn't understand, I just repeated it all over again. ... Exam is the primary motivating force to make them learn, ... it further reinforced those not so motivated to learn.

Teacher's Reflections about the Choice of Pedagogy

Siu-wa expressed her hope that her teaching could help to nurture character and temperament of her students. Therefore, she always tried her best to improve herself and teach with different methods so as to be a more effective teacher.

> Hoping to bring music to the students, to nurture their temperament, to enjoy and be fulfilled, and to develop their imaginative ability. ...I try to make use of everything I know at the moment to teach them. ... And I would upgrade myself... that is ... I would read more, try more ... trying to make use of different methods to teach them.

She realised that it was important to get students involved in music learning. As a result, the pedagogical activities she used to teach always involved the students, such as having the students matching chords with melodies when teaching the knowledge about chords.

> At the primary level, it is to let them know and participate, then they would remember better. ... I really want them to realise that music is just like any other subject, and it is not particularly difficult. Therefore I try to let them participate as much as possible. For example, in teaching tonic and dominant chords, or those musical elements, ... I tried to match them with the singing and other activities. I tried to have them participated in various aspects and hopefully through those things, like musical instruments, and participation, I could reinforce their impression. ... After participation their impression would be enhanced.

Although she put her emphasis on students' participation, she regretted that she could not involve all the students in playing the percussion instruments. She was concerned with the enjoyment of students in music learning at the same time.

> In real classroom situation, there were not enough percussion instruments that I could prepare, ... not all of them could participate playing the chime bars and xylophone. ...Some were quite smart, and they could find the notes and match the chords by themselves when they came out in front of

the class. ... I would feel that they look happy and were very involved.

Besides, she reflected that she normally included singing activities in every lesson because she regarded singing as the basics.

> I think activities should be diversified. The basic thing is to sing. In singing you must be careful with intonation, because we don't just sing with our mouths, we sing with our ears and hearts. ...To train them with the many facets of music, ... it just enriches their experience in music.

Assessment and Evaluation

No formal assessment practice was observed during the study period. However, Siu-wa mentioned that she would design the assessment to include written examination on music theory and practical skills. She regarded examination as "the primary motivating force to make them learn, it further reinforced those not so motivated to learn." She also said,

> The written examination would be 20 marks. Singing would be 50 marks and recorder playing would be 30 marks. Since there won't be enough time to assess them one by one, and they are not brave enough to sing alone, they would sing and play recorder in groups of three or four.

Siu-wa's on-going informal assessment of her students was however, strongly evident. For example, when she found that the students could not catch up with the learning of chords, she repeated the teaching of chords in the following lesson to make sure that her students really understood the concept. Continuous informal evaluation of students' performance could also be seen in her teaching of singing and recorder playing skills. For example, she kept reminding her students of the accuracy of pitch, rhythm and fingerings, showing that she was evaluating promptly and always trying to help her students to improve.

Analysis

Although Siu-wah was originally trained in Chinese music, strong Western influence was evident in her lesson content. The music notations for music reading originated in the Western musical culture. The song, "Let's Sing Together" that Siu-wah used to demonstrate the harmonisation of chords also originated in Western musical culture. However, Siu-wah's classroom practice was also influenced by her training in and preference of Chinese music. This was evident in her teaching of the Chinese tune the song "Search the Plum Blossom in the Snow," and her volunteer teaching of Pipa as an extra-curricular music activity. One interesting point to observe, however, was related to the use of the song "Search the Plum Blossom in the Snow". This song was composed by Huang-tsu, a Chinese composer at the beginning of the 20th century but was written in the Western 5-line staff notation, with which Siu-wah taught her students to play the recorder and sing. In fact, this song is a perfect example to demonstrate the influence and interplay of both Chinese and Western cultures in 20th century Chinese music. All of the above reflect the Western influence in the curriculum of the educational system in Hong Kong and the Western and Chinese influences in the practice of Siu-wah, which echoes the ideas of Bruner (1996) that education reflects culture, and Eisner's (1992) notion that practical educational matters depend on beliefs systems of the teacher and the curriculum.

Siu-wah's practice to repeatedly explain the concept of music theory and continuously revisit learned materials with the students reflected her idea that

"music is just like any other subject, and it is not particularly difficult." When she teaches practical skills, like singing and recorder playing, she is very concerned with the quality of the students' playing and singing, and keeps reminding them of good posture, correct fingering and pitch accuracy. Her demonstration of "good examples" in the listening activities clearly shows the Confucian educational thought of "setting good examples" for the students to follow.

Although no formal assessment was evident during the observation period, continuous informal evaluation could be seen as Siu-wah pointed out how well the students did and gave immediate instructions that facilitated improvement. In addition, her idea that "examination is the primary motivating force to make them learn, [and] further reinforced those not so motivated to learn" clearly demonstrated the achievement-oriented approach as influenced by the Chinese culture of Hong Kong.

Siu-wah believes that it is important for the students to learn to read music and sing in tune. Therefore, activities that help students learn music reading and singing skills were included in every lesson of her practices during the observation period. As she also believes that music education is a way to pass knowledge to the next generation, her efforts to do so in the areas of music reading, music theory and practical skills were evident in the lessons observed.

PART THREE: SUMMARY OF FINDINGS

Table 1 included below summarizes the teachers' personal profiles. Among the ten participating teachers, two were men and eight were women. All of them were experienced teachers and one of them had over 20 years of teaching experience. The participating Vancouver teachers held at least a Bachelor degree. All of the five Hong Kong teachers had their Certificate of Education and only three of them had Bachelor's degree. However, only two of the five Vancouver teachers had formal training in music education, while all the participating Hong Kong teachers had formal training in this field. Consistently, all of the participating teachers had some form of training and experience playing musical instruments since their childhood. In the Vancouver cases, four of the teachers had some training in piano playing and many of them could play more than one musical instrument. In the Hong Kong cases, four of the study participants received training in piano playing and one of them had training in Pipa in their childhood. However, all participating Hong Kong teachers were proficient in playing piano.

All the ten teachers enjoyed participating in various kinds of music activities. Family influence and the experience of learning music were the most influential factors that had contributed their music interests and their development in music and music teaching.

Table 1

The Teachers: Personal Profile

	Teacher	Gender/ Age	Years of teaching school music	Education	Trained in music ed.	Training in music	Favorite music activities	Influential factor to music interests and development
VANCOUVER	**Case 1 Diana**	F/40s	7	B. Mus Dip.Ed. (Elem.)	No	Piano Harp	Singing	Family Piano teacher
	Case 2 Danny	M/30s	10	B. Ed.	No	Guitar Trumpet	Dancing Singing Listening to pop	Family School Band
	Case 3 Lola	F/50s	10	B. Ed.	No	Piano Recorder Ukelele Orff	Dancing Listening to Country & Western Music Church band	Family Religion Life-experience
	Case 4 Kathy	F/40s	20	B. Ed. (Sec.: math & music)	Yes	Piano Singing	Singing Listening to CDs (classical music)	Family
	Case 5 Steven	M/30s	5	B. Mus. Dip.Ed. (Sec.: music)	Yes	Piano Cello	Playing Cello Listening to classical music Teaching music	Family School music teacher Cello teacher
HONG KONG	**Case 6 Ka-ling**	F/30s	8	B. Ed. Cert.Ed	Yes	Piano	Singing Playing Piano	School music teacher Religion
	Case 7 Fong-fong	F/20s	3	Cert.Ed	Yes	Piano Flute	Playing flute & Piano Singing Listening to CDs (classical music) Concert going	Religion Life-experience
	Case 8 Lily	F/30s	10	M. A. B. A. Cert.Ed	Yes	Piano	Listening to CDs (light & classical music) Concert going	Life-experience
	Case 9 Stephanie	F/20s	2	B. Ed. Cert.Ed	Yes	Piano Recorder	Concert going (classical music) Playing recorder Computer music	Piano teacher
	Case 10 Siu-wa	F/20s	3	Cert.Ed	Yes	Pipa Piano	Playing Pipa & Piano Listening to Chinese music	TV Pipa teacher

The following table (Table 2) summarizes the teachers' beliefs and practices. Generally speaking, most of the teachers regarded music as a part of people's life that expresses feelings. One of the Vancouver teachers and three of the Hong Kong teachers believed that music could change people's life experience or comfort people's mind. Two of the Hong Kong teachers also explicitly stated that according to them, music could nurture people's character and temperament.

All the ten teachers believed that the purpose of music education was to provide music experience for the children. However, the Vancouver teachers placed more emphasis on providing musical experience while the Hong Kong teachers emphasised more on learning of musical knowledge and skills. It was observed that the teachers' practices reflected their personal interests in music and their beliefs about music education.

Table 2

The Teachers: Beliefs and Practices

	Teacher	Beliefs about music	Beliefs about music education	Observed emphasis on practices
VANCOUVER	**Case 1 Diana**	Express feelings	Provide musical skills for self-expression	Music Reading Singing
	Case 2 Danny	Associate with dance	Provide music experience and balance between other academic subjects	Dancing/musical movements Singing
	Case 3 Lola	Enrich people's lives	Provide musical skills and music experience	Dancing Singing
	Case 4 Kathy	Universal language Express feelings	Provide music experience Educate music listeners for future	Music appreciation Creative works Music reading
	Case 5 Steven	A part of soul Express feelings Change people's life experience	Provide music skills for appreciation, performance and create music	Strings playing Music reading Discipline training
HONG KONG	**Case 6 Ka-ling**	Express feelings	Provide music skills and experience for self-expression and create	Music reading Singing Recorder playing
	Case 7 Fong-fong	Practical hobby Enhance communication	Provide music skills and knowledge for music appreciation and performance	Singing Music reading
	Case 8 Lily	Means for communication Nurture one's temperament	Provide music skills experience for appreciating and making music; and to nurture students' temperament	Music reading Singing Recorder playing Percussion instruments playing Music appreciation Creative activities
	Case 9 Stephanie	A part of daily life Comfort people's mind	General knowledge in school Provide music skills and experience for making music and appreciation	Music reading Singing Music appreciation
	Case 10 Siu-wa	A part of life Express feelings Nurture one's temperament Change people's life experience	Pass knowledge to the next generation Provide music skills and experience for making music and appreciation	Music reading Singing Recorder playing Percussion instruments playing

Table 3 provides a summary overview of the study settings. The observed music classes ranged from Grade 1 to Grade 7, and one of the Vancouver music classes was a mixed group of Grade 5 to 7. The number of students in the Vancouver classes ranged from 16 to 21. The number of students in the Hong Kong, however was around 40, almost double what was observed in Vancouver. The scheduled duration of music lessons in Vancouver was typically 40 minutes while it was only either 30 or 35 minutes in the Hong Kong cases. The actual duration of lesson time in the Hong Kong cases was even shorter due to the time spent on moving from regular classroom to the music room/Hall.

Most of the music lessons in the Vancouver took place in either regular classrooms or the gymnasium. It was only in Steven's case that the music lessons were taught in a specialised music room. However, in all the Hong Kong cases, music lessons took place in specialised music room (except in Fong-fong's case, two music lessons took place in the school hall).

The musical instruments used in the observed lessons in Vancouver included piano, guitar and strings. Audio equipment was used by all of the Vancouver teachers. The most frequently used musical instrument in the Hong Kong classrooms was the piano. The other equipment used in Hong Kong included audio equipment, recorder and percussion instruments.

Table 3

The Settings

	Teacher	Level	No. of observations	Duration (in min.)	No. of students	Venue for music lessons	Facilities used
VANCOUVER	**Case 1 Diana**	G. 7	2	40	21	Regular Classroom	Piano Audio equipment
	Case 2 Danny	G. 1	2	40	16	Gymnasium	Guitar Audio equipment
	Case 3 Lola	G. 1	2	40	20	Gymnasium	Piano Audio equipment Percussion instruments
	Case 4 Kathy	Mixed group of G.5-7	4	40	18	Regular Classroom	Audio equipment Percussion instruments
	Case 5 Steven	G. 4	4	40	18	Specialised Music Room	Electronic piano Audio equipment Strings instruments
HONG KONG	**Case 6 Ka-ling**	P. 4	3	35	38	Specialised Music Room	Piano Audio equipment Percussion instruments Recorder
	Case 7 Fong-fong	P. 2	4	30	36	2 lessons in Specialised Music Room 2 lessons in Hall	Piano Audio equipment
	Case 8 Lily	P. 5	4	35	38	Specialised Music Room	Piano Recorder Audio equipment Percussion instruments
	Case 9 Stephanie	P. 2	4	35	40	Specialised Music Room	Piano
	Case 10 Siu-wa	P. 5	4	35	40	Specialised Music Room	Piano Recorder Audio equipment Percussion instruments

Table 4 provides a summary overview of the general characteristics of music education in the observed cases and brings together some of the information presented earlier in this section, placing it in the context of the educational climate and emphasis in the schools in Vancouver and Hong Kong.

The nature of student/teacher interactions in the Vancouver cases was enjoyment-oriented and child-centered while the achievement-oriented teacher-centered approach was obvious in the Hong Kong cases. The curricular emphasis stated in the Vancouver's curriculum guide were "appreciation" and "creation" while the curricular emphasis stated in the Hong Kong music syllabus were skill based, such as singing, music reading, listening, instrumental playing, movement and creative activities. The curricular emphasis observed in the Vancouver teachers' practices included practical skills, music reading, music appreciation, musical movements and creative activities. The curricular emphasis observed in the Hong Kong cases more or less corresponded to the Hong Kong music syllabus.

Although assessment was not evident during the observation period of this study, the teachers of some of the Vancouver teachers mentioned the requirements of assessment in music and all of the participating teachers in Hong Kong mentioned that requirement.

Table 4

Characteristics of Music Education

	Vancouver	Hong Kong
1. Venue	➢ Regular classrooms ➢ Specialised music rooms available for music specialist only ➢ Gymnasium	➢ Specialised music rooms ➢ Hall
2. Facilities	➢ Piano ➢ Audio-equipment ➢ Percussion instruments	➢ Piano ➢ Audio equipment ➢ Percussion instruments
3.Class size	➢ 18-30 students	➢ 35-40 students
4. Time allocation	➢ once or twice a week ➢ 40 minutes per lesson	➢ twice a week ➢ 30-35 minutes per lesson
5. Nature of student/teacher interactions	➢ Enjoyment-oriented child-centered approach	➢ Achievement-oriented teacher-centered approach
6. Curricular emphasis stated in the Curriculum guide/Syllabus	➢ Appreciation (learning about music) - music and people - music and style - music and other disciplines ➢ Creation (learning music) - rhythm - melody - form - harmony - dynamics - tempo - timbre	➢ Singing ➢ Music Reading - Rhythm training - Pitch training - Sight reading ➢ Listening ➢ Instrumental playing ➢ Movement ➢ Creative activities
7. Curricular emphasis as observed in teachers' practices	➢ Practical skills - Singing - Instrumental playing (percussion instruments, string instruments) ➢ Music reading ➢ Music appreciation ➢ Dancing/musical movements ➢ Creative Activities	➢ Practical skills - Singing - Instrumental playing (percussion instruments, recorder) ➢ Musical reading - Musical terms - Pitch and rhythm - Time and beat - Key-signature - Chords ➢ Music appreciation ➢ Musical movements ➢ Creative Activities
8. Assessment and evaluation stated in the Curriculum guide/Syllabus	➢ Skill development ➢ Personal development	➢ Not mentioned
9. Assessment described by teachers	➢ Personal development	➢ Practical skills (singing and recorder playing) ➢ Musical knowledge

CHAPTER SEVEN

Discussions and Conclusions

The findings of this study throw a new light upon the educational beliefs and practices of a group of teachers who teach music in elementary schools in Vancouver and Hong Kong. The study demonstrates that these teachers, regardless of their cultural background, develop or originate beliefs in music and music education from personal experiences in music learning. Furthermore, beliefs thus developed closely approximate the personal experiences that these teachers have had with music throughout their lives. There are various factors, such as society, culture, family and education, which contribute to the beliefs of teachers. On the one hand, this study finds the expressed beliefs of the participating teachers, though from different cultural settings, share many similarities. On the other hand, however, their observed practices were strikingly different in some respects. This chapter is dedicated to a discussion of the findings in order to study these intriguing similarities and differences.

Teachers' Beliefs

Beliefs about Music

Most of the 10 teachers who participated in this research, be they in Vancouver or Hong Kong, regarded music as a part of life or of the human soul and considered it as a medium to communicate or express one's feelings. In other words, they believed that music enables the human spirit to reach out

beyond oneself.

Generally speaking, the beliefs of Vancouver teachers about music could be said to reflect their Western heritage. Plato's ethos theory that emphasises the representation of human mood and spirits has been carried forward even to the present day. Given the obtained insights into the teachers' educational backgrounds it can be however, stipulated that this Platonic influence results more from informal societal mediation of beliefs and ideas rather than from direct knowledge of his philosophical arguments. For example, one of the Vancouver teachers, Diana, considered music experience "a spiritual experience that's good for people," while Lola, another teacher, regarded music as a gift to enrich people's lives as well as the means to calm the mood. According to Steven, music is "a part of soul," and both Steven and Kathy considered music a universal language for people to express emotions, a notion often shared by music lovers. Danny regarded music as something that existed in all places in life, and claimed that music is associated with dance and movement. In addition, all of these teachers commented that their family and music teachers, who exposed them to music in a positive way, influenced their interests in music.

The Hong Kong teachers that participated in this research also shared the belief that music is a medium for expressing human mood and spirits. They held remarkably similar views about music with their counterparts in Vancouver, although they often communicated their views in different terms or expressions. For example, Stephanie indicated that music "can comfort and calm a person's mind. ... It helps people develop patience" while Siu-wa regarded music as a

means to "nurture one's personality and temperament." Teachers in both Vancouver and Hong Kong alike embraced the notion that music can educate, influence, and bring out the good side of the human soul.

In the context of Chinese philosophy, these views echo the ideas of Confucian scholar Xun Zi, who believed that "music penetrates deeply into people's mind, influences people and changes their mind in very short time" (Ji, p. 24). Confucian scholars believed that music could correct people's behaviour, set examples for people to follow, and influence customs to become virtuous and good. Interestingly, similar notions can be found in Plato's educational philosophy. As Plato said in The Republic, music training "will sink deep into the recesses of the soul and take the strongest hold there, bringing that grace of body and mind that it is only to be found in one who is brought up in the right way" (Cornford, p. 90). It was Plato's idea that music education can instil the "spirit" of people and "foster the younger generations' growth" (Cornford, p. 115). These views in essence were similar to those expressed by Diana and Lola in Vancouver that music is "a spiritual experience that's good for people" or that it has power "to enrich people's lives."

In Hong Kong, Ka-ling, Lily and Siu-wa regarded music as "a channel to communicate" and "express a person's feelings," a view they shared with Kathy and Steven in Vancouver. Both Stephanie and Siu-wa believed that music is "a part of life," a view their Vancouver counterparts Danny and Steven also held. Fong-fong regarded music as a "practical hobby" that enhances communication with other people, which was similar to Kathy and Steven in Vancouver with

regards to music as a universal language to communicate and express. Their perspective of music as a universal language for communication was rooted in the 19th century philosophical thoughts of Schopenhauer that "music, ... is in the highest degree a universal language" (quoted in Walker, 1990, p. 142).

The expressed beliefs held by these teachers are clearly linked to the thinking about music that has descended for generations through the subconscious acculturation of learning. They echo the idea of Geertz (1974) that culture shapes the system of meaning and constitutes the rationality of practices in that culture. Teachers' beliefs about music examined in this study allowed to highlight convergence of some fundamental ideas related to music in the Western and Asian cultures that are part of socially mediated concepts and values.

Beliefs about Music Education

The 10 teachers that participated in the present study shared common goals and purposes regarding music education but held diverse views as to how to achieve and implement them. Most of the teachers believed that music education is to provide a musical experience to the students and equip them with the necessary skills to enjoy and make music. For example, Diana regarded music education as a way to give skills that "enable children to express themselves musically." She thought that it was important to teach students to sing and keep the beat of music. Lola regarded music education as a means to provide children with the skills and opportunity to participate and make music

while Kathy regarded music education as the means to provide musical experiences for children and to educate music listeners for the future. Steven also believed that an important goal of music education is to provide children with the tools and keys to understand, appreciate, make and create music. As a proficient cellist, Steven regarded music reading skills and technical skills in playing music instruments essential elements of music education. According to Ka-ling in Hong Kong, the purpose of music education is to provide the tools and knowledge so that students can make use of the knowledge to appreciate music and express themselves in the future. Fong-fong suggested that it is very important for students to learn musical knowledge, learn to appreciate music, sing in tune and be creative. Lily thought that music education is a means to nurture one's temperament besides pure enjoyment, "It (music education) is to nurture one's temperament. To allow the students to feel more comfortable, to reduce stress." Stephanie regarded music education as a type of general knowledge in school, same as other academic subjects. She suggested that music lessons should include the teaching of rudiments, singing and appreciation. According to Siu-wa, "all education is meant to pass knowledge from one generation to the next generation. It's the same for music." This reflected one of the most important traditional Chinese educational ideas – an emphasis on the cognitive growth of the students. Teachers of the Hong Kong cases still believe, in much the same way as their predecessors some hundred years ago, that one of their roles is to pass knowledge to the next generation. This knowledge transmission model dominating thought and practice of Hong

Kong teachers participating in this study was a sharp contrast to the constructivist approach exemplified in responses and actions of their Vancouver counterparts. The consistency of these respective beliefs and their strong impact on practice supported Bruner's (1996) general position that education reflects culture. In turn, culture influences educational practices through the collective experience of teachers and learners (Cheng, 1992).

Beliefs Connected to Personal Experiences

This study demonstrated that teachers' beliefs about music mostly developed or originated from their personal experiences in music learning, which in turn was projected into their practice in music education. This relationship between experience and practice echoes the idea of Pajares (1992) that teachers' experiences of formal and informal education shape their beliefs.

In the Vancouver cases, most of the teachers revealed that they developed their music interests and beliefs under the influence of family and music teachers. In the Hong Kong cases, on the contrary, most of them indicated that their interests grew from a variety of sources ranging from television (as in the case of Siu-wa) to religion (as in the case of Ka-ling). Although they were obviously supported or encouraged by their families, like the teachers in the Vancouver cases, to pursue music instrumental training at an early age, they did not regard that an important influence on their beliefs. This may be due to the fact that "family" is taken so much for granted as part of the individual's life in traditional Chinese values and people may not think of particularly mentioning the

influence of family members. It may also reflect the Confucian idea entrenched in the Hong Kong society that children are naturally expected to be properly brought up and well taken care of by their families, and that parents would naturally assume authority over their children.

In short, the beliefs that the participating teachers held about music and music education were often attributed by them to their experience in learning and teaching as well as their personal experience in life.

Educational Practices

Although the expressed beliefs of the participating teachers were found to be remarkably similar, the content and pedagogy as practised by the teachers in both Vancouver and Hong Kong showed striking differences. The observed educational practices of the teachers in this research will be discussed under two main headings: content and pedagogy.

Content

Core subject versus one of the three subject areas in Fine Arts. It was observed that music as a subject in the Hong Kong primary schools received relatively more emphasis and attention than in the Vancouver elementary schools. As seen in the formulation of music in the curriculum, it was found that schools in Hong Kong place more emphasis on music, as it is one of the core subjects in the primary curriculum. As a norm, students have two 35-minute lessons in a week, as recommended in the music syllabus in Hong Kong. Despite

the limited space, most music lessons observed in the cases of Hong Kong took place in a properly set up music room with standard equipment such as piano and hi-fi systems.

In Vancouver, on the contrary, most of the music lessons observed took place in regular classrooms or gymnasiums. Kathy complained that "Vancouver is very poor for music facilities. I have never in my teaching career had a proper music room. It's always been a straight classroom." Her comments reflected that Vancouver schools were typically not equipped with a properly set up music room. It was only in the case of Steven that he could afford to have a special room for his lessons, because his school was privileged to have him, a music specialist teacher, to teach the string program. The supporting facilities or resources that are put into a subject often reflect the extent to which that subject is valued in the curriculum and in the whole education system (Eisner, 1992). In some Vancouver schools, like those where Danny and Lola taught, music was regarded only as something done by a substitute teacher during the regular classroom teachers' preparation time. On the timetable, it was in fact written as "preparation time" instead of "music." This further reflected the comparatively low status of music in the elementary education of Vancouver. As music is only one of the three subject areas identified in the Fine Arts Curriculum Guide for elementary schools, the emphasis and time allocation for each of these areas are left to the discretion of teachers and in turn reflects the actual human resources available at the schools.

In Steven's school, if the students did not choose to take the string program, then they would not have any music lessons at all. In Diana's school, students that did not take the string program would go to her for music lessons for only half of the academic year, and for the rest of the year be assigned to another teacher that would teach some other subjects. Obviously, there was a lack of continuity in the implementation of the curriculum in this case.

Students in most Vancouver cases did not use any music textbook outside the class. For example, Diana used singing books in class, but with those books belonging to the school she collected them after each session and kept them in the bookcase. It was only in the string program that the students had their own instruments and books that they could take home and use for independent practise.

In contrast, students in Hong Kong were typically required to have their own music textbooks as in other subjects. This allowed the children to have more chances to flip through the book and develop the sense that music had a similar status to other subjects in the curriculum. They could use the textbooks to sing by themselves at home if they wanted to; or they could make use of the books to review and prepare for music examinations. The textbooks available in Hong Kong are all written according to the expected standard of musical skills and knowledge for each primary level of the syllabus, vetted and approved by the Education Department. It is important to note the powerful systemic influence on teachers' practice related to the placement of music instruction within the school curriculum. What the participating teachers chose and could do in music

education in their classrooms was directly related to these contextual considerations.

Diversity in lesson content. It was obvious that teachers in both Vancouver and Hong Kong paid much time and effort during their lessons to teach the areas that they believed to be most important in music and music education. Despite their Chinese heritage, Hong Kong teachers that participated in this study mainly taught Western music knowledge and practical skills through Western notation. It was also noted that creativity and music movements were not emphasized in their lessons. Their lessons tended to integrate more repetition and guided practice leading to mastery of selected skills. Their Vancouver counterparts, on the other hand, tended to expose their students to a wider and more diversified scope of musical experiences, such as singing, musical movements, dancing and creative work. In comparison, they highly regarded creativity and enjoyment, while their Hong Kong peers valued teaching of expert knowledge and skill training. All of the Hong Kong teachers in this research, with the exception of Siu-wa, had a personal preference for Western classical music. Consequently, in their practices they tended to emphasise the teaching of Western music knowledge and practical skills through Western notation. In the observed Vancouver classrooms there was a similar emphasis on the Western musical heritage.

However, the Vancouver teachers had more diversified interests in their preference of music (ranging from classical to popular), and the sources which influenced these preferences were more diverse than those of their counterparts

in Hong Kong. Take Diana as an example in the Vancouver context. She placed more emphasis on singing because she enjoyed singing, although she claimed that it was the choice of the students. She also believed that "...[what] comes before everything else is singing", and regarded music education as a way to give skills that "enable children to express themselves musically." As a result she allocated much time for her students to sing and taught them how to express themselves in a musical way. Other teachers such as Danny and Lola in Vancouver who loved dancing tended to implement dancing in their music lessons. Kathy loved listening to music and tended to put more emphasis on music appreciation. While the teachers' preferences in music seemed to determine their choice of materials and pedagogy, and the Vancouver music lessons were found to be more flexible and diversified, this was largely due not only to teachers' personal pre-dispositions but rather to fewer institutional constraints in implementing and carrying out their curriculum.

Influences of the curriculum. As discussed in a previous chapter on traditional music and music education beliefs in Western and Chinese culture, since the end of 19th Century Western music and music education have evolved in the direction of creativity and expression of emotions. In contrast, Chinese music and music education have emphasised the functional aspects of music, and centred on cognitive growth and skill training to prepare children for a better life. Therefore, it was not surprising to find that the participating teachers in Vancouver put more emphasis on enjoyment while their counterparts in Hong Kong put more emphasis on passing knowledge and skills to the children.

As observed, the teachers in the Vancouver cases planned their instruction independently of the Curriculum Guide and some have explicitly stated that they did not believe in the merit of this particular document. They felt free to pursue their own preferences and enjoyed greater freedom in planning their curriculum which enabled them to more easily accommodate the progress and interests of their students. In addition, consistently with the modern Western societies emphasis on "liberalism" and "individualism", the expression and enjoyment of the self were obvious in the observed Vancouver classrooms.

On the contrary, teachers in the Hong Kong cases seemed to rely much more on official curriculum, textbooks, and on group consensus in their instructional planning. In some of the Hong Kong cases, teachers had to co-operate with their colleagues and follow the curriculum as well as the standardised schemes of work. One point to note is the fact that harmonisation in human relationship is valued highly in the Chinese society. This explains why the teachers would try to minimise the differences with their colleagues and conform to the standardised schemes of work. Nevertheless, the standardised schemes of work allow very limited room for specific interests of either the teacher or the students to be integrated or considered seriously in curricular planning. For example, in the cases of Ka-ling, Fong-fong and Lily, their choice of materials was prescribed by the scheme of work that was jointly written by their colleagues. Except for Stephanie who enjoyed a total freedom in designing the curriculum for her students, the other teachers in the Hong Kong cases felt obliged to follow the textbooks that were written according to the Syllabus. Therefore it was not

surprising that teachers in Hong Kong could only exercise their creativity and individual preference through the choice of pedagogy, rather than the choice of content.

Comparatively, Hong Kong teachers could not follow as much the interests of their students as their counterparts in Vancouver could. In addition, because of the relatively less spacious setting and with a much larger class size (number of students) as compared with that of Vancouver, the opportunities for Hong Kong students to move and dance were very limited. During this study, it was observed that the movement of Hong Kong students was confined to movement in their seats, such as raising or clapping their hands. If that creativity and musical movement were almost absent in the practices of Hong Kong teachers, this absence can possibly be related to more than teachers' beliefs and value systems. It can also be attributed to the systemic circumstances within which they practice as well as the perceived societal expectations regarding the outcomes of their work.

Influences of formal assessment. During the observation period, formal summative assessment practices in the lessons were not observed in Vancouver nor in Hong Kong. Nevertheless, all the teachers who participated in this research described how they were going to assess their students by the end of the term. In the Hong Kong cases, teachers are mandated to offer summative evaluation because music is a core subject in the curriculum. The emphasis on assessment is seen as consistent with the achievement-oriented approach of the Hong Kong curriculum and school system. Besides assessing practical skills

such as singing or playing instruments, some teachers mentioned that they would also include written examinations to test students' knowledge in music theory.

In the Vancouver system, anecdotal assessment is applied for all subjects from Grades K to 3 and letter grades are only introduced in Grade 4. Furthermore, assessment is not mandated for the integrated music lessons offered in a preparation time period. In the cases of Danny and Lola, since both of them implemented music during their preparation time period, they did not need to provide either grades or even written comments related to music for the students' report cards. Therefore they did not need to assess the students' ability and learning in music. In the case of Steven, written assessment was not necessary for the String Program either, as the String was an optional but not a required program. However, he was keen on assessing and evaluating students' learning for the pedagogical value of this undertaking. In the case of Diana, since she believed that it was necessary to "keep the kids accountable" and her intermediate students were enrolled in a required class with her, she had to grade their performance. Overall, it was observed that assessment in music was usually left to the discretion of individual schools or teachers to decide, and that it was not commonly regarded as an inseparable element of music education practice.

Different forms of continuous informal evaluation of the students' performance were, however, observed in classroom practices of most of the teachers in both Vancouver and Hong Kong, but the focus, frequency, and

methods of evaluation varied from case to case. Informal, ongoing feedback was much more systematic in Hong Kong and all of the Hong Kong teachers consistently used informal evaluation. In Vancouver, however, some teachers did not seem to have any assessment practice built into their teaching. For example, in the case of Danny, evaluation of students' response was not evident at all in the observed lessons and has not emerged as a significant issue in the interviews.

Pedagogy

Enjoyment-oriented child-centred approach in Vancouver. In the education system of Vancouver, the enjoyment-oriented child-centred approach aims at motivating children to learn through play and activities. The emphasis on children's interests, enjoyment of learning, individual development of creativity as well as experience and growth through discovery and play has long been the norm. This approach was very obvious in the practices of the five Vancouver teachers being observed in this research. Most of them reflected that they did not have rigid planning for their lessons because they preferred the lessons to flow according to the interests and enjoyment of students. Even when Steven admitted that there was a pressure "to push for concert," enjoyment was never missed in his lessons. Consequently, students enjoyed much freedom in the Vancouver classrooms. For example, students were free to choose their seats in the classroom and were consulted regarding their preferences of activities, etc.

They were encouraged to contribute their ideas in developing activities and their choice was respected and acknowledged.

Be they generalist or specialist music teachers, and regardless of their proficiency in music, teachers in Vancouver highly valued the enjoyment of children when teaching music at school. They also regarded children's enjoyment to be very important in the process of learning and encouraged creativity in their practices. However, mastery of musical skills or acquisition of musical knowledge was generally not emphasised, particularly among those with limited musical knowledge and experience.

Achievement-oriented teacher-centred approach in Hong Kong. In contrast to the enjoyment-oriented child-centred approach in Vancouver, the achievement-oriented teacher-centred approach was very obvious in the cases of Hong Kong. Music teachers there valued highly the transmission of expert knowledge and skill training, discipline, as well as concentration of the students musical learning. It was always the teacher that took the initiative to pass on the knowledge that they expected the students to learn. In Hong Kong, it was uncommon for teachers to ask the students to choose or vote on what they wanted to learn, as was the case in Diana's classroom in Vancouver. They did not emphasise creativity as much in their lessons as their counterparts did in Vancouver. Despite the fact that creativity and enjoyment were mentioned in the Hong Kong syllabus, limitations including standardised schemes of work, pressure of examination, large number of students in a class and lack of space all prevented teachers from practising more creative approaches to music with

their students. In addition, unlike their Vancouver counterparts, teachers of the Hong Kong cases encouraged children to acquire enjoyment through achievement of skills and knowledge. This was evident in the teachers' practice and expectation in training the students to achieve a certain level of practical skills and appreciate musical performances. This represents an interesting difference in ways in which certain beliefs can be translated into practice. If both Vancouver and Hong Kong teachers wanted their students to enjoy music and develop positive attitudes towards music that would last their whole life, they saw very differently the ways in which these objectives could be achieved. Vancouver teachers' practice suggested the belief that pleasurable activities and experiences is the key to life-long enjoyment of music. They did not seem to regard competency and knowledge in music as necessary to foster such enjoyment. In contrast, the Hong Kong teachers believed in the model that insists on knowledge and skill mastery as avenues leading to music appreciation and that implies that the amount of pleasure derived from encounters with music is in fact related to one's musical proficiency. These positions clearly reflect the distinct philosophical perspectives that can be traced back to cultural heritage of each of the settings, as well as to the level of education in music and musical expertise of the teachers. This second claim can be supported by the case of Steven, the only Vancouver teacher participating in this study who possessed musical training and experience comparable to his Hong Kong counterparts. His practice clearly focused much more on skills mastery and musical knowledge

than that of other Vancouver teachers and he was able to introduce this emphasis within the child-centred, enjoyment-oriented framework.

The teacher-centred approach adopted in Hong Kong is probably a result of the combined facts that Hong Kong teachers have to follow the scheme of work as planned by other colleagues, fixed and rigid content of the lessons, as well as the long standing teacher-led tradition in Chinese education. This approach appears to be effective in the Hong Kong classroom with 35 - 40 students (nearly double that of Vancouver) where the teachers have to operate under an inflexibly planned schedule of the school and the syllabus of the Education Department. In other words, this approach fits the system and any departure from it would be difficult without a significant systemic change.

It was obvious that the Hong Kong teachers have to juggle between following the schedule set down for the classes of the same level and taking care of the individual needs of every student. From their point of view, they would probably consider it impractical having to be torn between these two directions. As seen in the case of Lily, her students remained passive and reluctant even when she tried to organise creative activities for them. It is worth noting, however, that despite the many constraints that they had to overcome, some of the Hong Kong teachers (such as Lily and Siu-wa) did try their very best to cater to the different needs and interests of their students and encourage creativity. As it is the norm to have achievement-oriented teacher-centred approach in Hong Kong classrooms, the students may also be caught in the dilemma between "being well behaved" and "being creative." Not being used to creativity demands

in the context of other school subjects, it may be different for them to suspend their "school habits" even if a teacher would encourage them to do so in a music lesson.

Issue of discipline. As illustrated by the Hong Kong cases, to maintain classroom discipline was an important issue for the teachers. It was a norm that students had to behave well and not to disturb others when moving from their classroom to the music room. In addition, students were also expected and trained to behave well when they were having their lessons. This was consistent with the traditional Chinese Confucian educational thoughts that the purpose of education was not confined to learning only to read and write but also to behave well. Hong Kong teachers expected good discipline in the classroom and required learning concentration from their students.

In comparison, only Steven (the string specialist teacher) in Vancouver mentioned the importance of discipline and concentration. One reason could be that like the Hong Kong teachers, Steven is proficient in music, has higher expectations of his students in achieving better quality practical skills, and understands value and importance of discipline and concentration in musical learning. Since the teachers themselves (the five cases in Hong Kong and Steven alike) attained proficiency in music through repeated practice, concentration and training, their personal experiences in terms of hard work in music learning have shaped their beliefs, and their beliefs were in turn reflected in their teaching practices. This study demonstrated that teachers who are more proficient in music, regardless of their cultural background, put more emphasis

on classroom discipline. In addition, teachers' personal experiences are more influential to their practices than some socio-cultural influences, as demonstrated by Steven in his efforts to insist as a more disciplined learning environment.

Issue of demonstration and reviewing learnt material. Across the 10 cases, it was a common observation to find that teachers made demonstrations when teaching. However, it was obvious that Vancouver and Hong Kong teachers treated demonstration very differently.

In the Vancouver cases, it was common that for teachers more proficient in music, as in the case of Diana and Steven, singing or playing instruments were always demonstrated in ways that students were expected to follow their examples and repeated demonstrations were used to facilitate improvement of students' skills. However, the other generalist teachers who did not have much training in music, such as Danny and Lola refrained from such practice. It was observed that their demonstration of singing and instrumental playing were merely to give students a chance to experience music, but not to expect them to be able to follow their example to develop skills in music. It was also evident that these teachers did not specifically do anything with a view to help their students to achieve the skill.

It was also common to find in the Vancouver cases that teachers reviewed with their students songs and dance that had been learnt. With the exception of Steven's case, who expected his students to improve in their instrumental skills, it was observed that Vancouver teachers used the reviewing opportunity to warm up the lesson through something that the students enjoyed instead of reminding

the students of ways to improve singing or playing. This was congruent with the child-centered approach that Vancouver teachers put as foremost emphasis on experience through enjoyment, even if it came at the expense of students' learning and improvement in music.

In the Hong Kong cases, it was common for teachers to make demonstration by themselves or by using a CD. It was observed that teachers were very much concerned with students' achievement in musical knowledge and musical skills. Since Hong Kong teachers were under the pressure of assessment to grade students according to their ability and achievement, they kept reviewing learnt materials and constantly reminded students how to sing or play better. For example, Ka-ling mentioned that it was important to demonstrate good examples in order to elevate the students' expectation in terms of standard or achievement. This idea of setting good examples is congruent with the traditional Confucian idea for Chinese teachers to set good examples for their students to attain a higher standard of achievement. It also reflected the teachers' high expectation of their students.

Like their Vancouver counterparts, Hong Kong teachers reviewed the learnt materials with their students. However, it was commonly found that Hong Kong teachers, in reviewing learnt materials frequently with their students, took the opportunity to repeatedly drill their students on musical knowledge and skills repeatedly. For example, Lily, Ka-ling and Siu-wa mentioned that they expected their students to be able to pass the written and practical examinations and it was necessary to drill them and expect them to practise at home. Instead of reviewing

learnt materials for warm-up and enjoyment as in the Vancouver cases, the practice of reviewing learnt materials was in fact a pedagogy for the Hong Kong teachers to reinforce the learnt materials, with the aim of achieving a higher level of skill and knowledge. Such reviews offered extensive feedback on students' performance and offered specific advise leading to improvement. This practice coincided with the Confucian educational thinking about the importance of reviewing learnt material to help gaining new insights.

Factors Shaping Teachers' Beliefs and Practices

What I was able to observe from the classroom practices and learn from the interviews with the participating teachers allows me to conclude that there are three main factors that shape teachers' beliefs and practices.

Personal Experiences and Musical Proficiency

Similar to Pajares' (1992) indication that beliefs are formed according to the early experiences of individuals, the cases in this study showed that teachers' personal experiences of learning and teaching music were closely related to their beliefs and practices. All the 10 participating teachers of this study revealed their positive experience with music under the influences of their families and music teachers, which has contributed to their enthusiasm in learning and teaching music. Furthermore, there was a tendency observed indicating that the more proficient the teacher was in certain areas, the more important he or she thought the area to be. Likewise, he or she would also devote more time and effort in

teaching the students those areas they thought most important. Also, it was found that among all participating teachers who were proficient in music and teaching skills, their teaching emphasised areas in which they were proficient and had personal preferences.

For example, although Diana started to learn to play piano when she was little and had formal education in music, she enjoyed music theatre so she taught her students to sing music from Broadway musicals. Since Danny in his high school years had enjoyed family support for his band playing and he preferred popular music, he used popular music for the students' creative movement. Lola started to play piano and ukelele when she was little. Both she and her husband loved dancing and singing so she taught students to dance and sing. Kathy was brought up with classical music and therefore classical music was her choice for listening materials. Steven, as a specialist teacher for the string program, had professional training in cello playing and emphasised practical playing skills. Similarly in the Hong Kong cases, those trained with Western classical music (Ka-ling, Fong-fong, Lily and Stephanie) preferred Western music and incorporated it more in their instruction than Siu-wa, who showed keen interest in Chinese music because of her training in this area. Since all five of them were encouraged by their families to learn piano and had formal training in music education, they emphasised music reading and practical playing skills in their educational practices.

Most of the teachers that teach in Hong Kong primary schools are graduates from the local Colleges of Education (now known as the Hong Kong

Institute of Education). As an entrance and graduation criterion, music teachers trained from the Colleges of Education have to be proficient in playing at least one musical instrument in addition to the study of music and music education. Since one has to master music reading before learning to play any musical instrument, it could be concluded that the teachers themselves were also well trained in music reading. It was found that the Hong Kong music teachers not only believe that musical knowledge that included music reading was essential in music education, but also felt that they should pass on this knowledge to the students. It is not surprising, therefore, that as a matter of teaching practice, all of them concentrated on the training of music reading skills. The emphasis of teaching musical knowledge and music reading was strongly evident in the practices of the Hong Kong music teachers.

Similar to the finding of Saunders and Bakers (1991), generalist teachers spent less time on teaching musical knowledge. As observed in the Vancouver cases, except for the music specialist teacher of the string program, teachers who teach music in the Vancouver elementary schools are generalists that do not need to be proficient players of musical instruments, nor are they required to have specialised training in music education. As a result, the musical proficiency of teachers in Vancouver varied greatly from case to case. This seriously affected the quality of music teaching (Hanley, 1994) and was reflected in a much greater diversity of practices than what was observed in Hong Kong. The difference in professional training, combined with the liberal approach and atmosphere in classrooms, made Vancouver teachers' practices very different

from those of their Hong Kong counterparts. It was found that the more proficient the teacher was in the area, the more confident and in-depth teaching was made possible. For example, Steven the Vancouver specialist string teacher aimed at higher quality of performance and work from his students. Another example was Diana, who started to learn piano at a very young age and had her Bachelor degree in music. Even though she claimed that she did not have specific training in music education and was a generalist teacher who implemented music as part of her overall teaching, her practises were geared more towards teaching students' music reading skills, than simply singing through enjoyable times. Although she said, "it doesn't matter if they don't read notes too well," she kept training her students to read music. It was obvious that her expertise and knowledge of instrumental music influenced her practice. Danny the generalist teacher, however, could only expose the children to music but did not try or was unable to help those who could not manage to sing in tune or follow him in singing. Although this is understandable given his limited background and experiences in music, it could be seen that in the long term, his students would find it more difficult to develop their music potential than those students who had more appropriate and attentive guidance from a proficient music teacher.

The significance of musical knowledge in determining classroom practice regardless of the cultural background was highlighted in the case of Steven, the Vancouver specialist teacher, whose practice was very similar to that of the teachers in the Hong Kong cases. His expertise in music seemed to direct his

teaching practice more than the cultural influence of the context he was teaching in.

Observation of the practices of the participating teachers demonstrated that the experience that they acquired through their own music learning contributed to their enthusiasm toward music as a subject, which shaped their beliefs about music education in a positive way. In turn, these beliefs contributed to the teachers' enthusiasm to share their knowledge and love of music with their students.

Social and Cultural Influences

Social and cultural factors, including the values and structures embedded in the educational systems such as educational thoughts of the society and the place of music in the overall curriculum, indicated that contextual factors are influential to the teachers' beliefs and practices.

In this study, it was obvious that Chinese and Western influences were exhibited not only in the beliefs but also practices of the Hong Kong teachers. As the five cases demonstrated, traditional Chinese as well as Western educational thinking constantly interacts with each other in music classrooms, amid the context of a metropolitan city where Chinese and Western cultures mingle and integrate. On the one hand, most of the teachers in the study adopted Western beliefs that regarded music as a medium in expressing human mood and spirits. On the other hand, Confucian ideas of using music to educate the younger generations' temperament could also be found in their beliefs. It was evident that

Chinese and Western cultural influences co-existed in the social, cultural and educational contexts of Hong Kong, that teachers experienced these influences through the process of socialisation, and that those influences shaped their beliefs about music and music education.

As observed in the practices of the Hong Kong teachers, traditional Chinese educational values that emphasise achievement, discipline, and high regard for the teacher as an idealised role model to pass knowledge onto the younger generation can be found in juxtaposition with Western ideas that emphasise the interests of students and enjoyment of learning. These may not be explicit in their expressed beliefs about music or music education, but were reflected in their classroom practices. For example, all five of the Hong Kong teachers taught new songs by way of having the students sing phrase by phrase until they were familiar with the songs. They also demonstrated singing in front of the class. This aspect of cultural influence may be a subtle one, but nonetheless consistent.

In comparison, most of the teachers of the Vancouver teachers acted more like facilitators in the classroom helping students to explore music for themselves. It was interesting to note, however, that Steven, a specialist teacher and a proficient cello performer, was also very eager to pass his knowledge and love of music to his students. It was obvious that his training and experience in music influenced his beliefs about music and music education, which was reflected in his practice. He also had the patience and discipline to encourage his students to make improvements in music reading skills and practical

performance skills. Steven's example clearly illustrates how discipline and expectation of performing perfection that he acquired through personal music learning experience shaped his beliefs and constructed his understanding of his role as a teacher. Therefore it can be stipulated that a teacher's personal experience of learning and teaching is more influential to his/her practice than some other socio-cultural factors.

The place of music education in the curriculum reflecting the social and cultural values of the educational systems (Eisner, 1992), is another aspect that influences teachers' beliefs and practices. As observed in the Hong Kong cases, music is a core subject in the primary curriculum. Students had two regular music lessons in well-equipped music rooms, as recommended by the official syllabus. Although music still may be regarded as a "marginal subject" when compared with other academic subjects in the Hong Kong secondary curriculum (Ng, 1997), it is a core subject in the primary schools that teachers have to assess and report on students' achievement when dealing with the placement in secondary schools. All the observed teachers in Hong Kong were found to be very concerned about the students' achievement in performance and musical knowledge. In contrast, as seen in the Vancouver cases, music is only one of the three subject areas in the Fine Arts Curriculum, the emphasis and time allocation for music depends very much on the discretion of the teachers or the available human resources of the school (Shand & Bartel, 1993). Often there is a lack of continuity in the implementation of the curriculum because students only need to take the subject either for half of the school year or during teachers' "preparation

time" and music is not regarded as a "serious subject" of the school curriculum. In some cases, if the students do not take the option of a string program taught by a specialist music teacher (and frequently such option is not even available), they do not have any music lessons at all. Furthermore, in most of the observed cases in Vancouver, music lessons took place in normal classrooms or gymnasium lacking equipment for music lessons. It was observed that these constraints in resources and arrangements hindered teachers' practices.

Another interesting issue emerged in Hong Kong classrooms related to the language of instruction. In the Hong Kong cases, with the exception of Stephanie, all teachers taught in Cantonese. Although the songs that the teachers used were mostly examples of Western music, the lyrics were translated into Chinese so the students could sing in Cantonese. The quality of Chinese translation might have affected students' appreciation of the music in the song, which when sung in the original language would perhaps better render the original beauty of the piece. Therefore in the Hong Kong classroom setting, language can become either a barrier to learning or the medium to help the students understand and appreciate music. In addition, the kind of music culture as taught in Hong Kong classrooms, which is predominately Western, may not be entirely relevant to the daily life of teachers and students. It was observed in the Hong Kong cases that teachers spent considerable time teaching students how to pronounce the English lyrics (that were not translated) before they could actually teach the tune. This obviously influenced and affected the effectiveness of teachers' practices. The lack of relevancy of instructional material to students'

lives and experiences has not emerged as a major issue in the Vancouver cases, where teachers generally tried to tailor content choices to perceived preferences of their students.

Influences of the Curriculum

Despite the traditional Chinese understanding of the teaching role, it is worth noting that the influence of Western culture in the Hong Kong curriculum clearly affected teachers' practice and lead them to place more emphasis on Western than Chinese music (Lau, 1998). From the interviews and the observed lessons, it was clear that the teaching materials and content of music lessons used in Hong Kong classrooms were very much dominated by Western influence. Ideology of the Hong Kong curriculum giving more emphasis to Western music was likely a product of British colonialism before Hong Kong was returned to the sovereignty of China in 1997 (Clignet, 1991). In addition, the idea of developing personal qualities such as "self-discipline" and "concentration" through music education, as written in the music syllabus, was obvious in the practices of the Hong Kong cases. However, the development of creativity that this document made reference to could only be seen in the practice of Lily, while not with the other teachers.

It was found that prescribed curriculum played a much more important role in Hong Kong than in Vancouver. Although most teachers in both cities reflected that singing in tune was one of the basic elements of music education, Hong Kong and Vancouver teachers acted upon this belief in their actual practices with

remarkably different ways. In the field of music, singing out of tune is a matter of fact that needs training and guidance. Therefore, it was natural for the achievement-oriented Hong Kong teachers to place emphasis on training their students to sing in tune. In addition, the education system of Hong Kong requires teachers to assess and recount students' achievements of the subject on the report cards. The students are also expected to achieve a certain standard of knowledge and skills according to the official syllabus. Therefore it was observed in the Hong Kong cases that the teachers' practices were geared in a way to prepare the students with the knowledge and skills for examinations.

Although there are official curriculum guides in Vancouver, teachers in the Vancouver cases felt free to disregard the official curriculum document and at least one of the participating teachers openly declared it to be rather irrelevant. It was observed that teachers in the Vancouver cases had much freedom in choosing lesson content and pedagogy. Besides, teachers in the Vancouver cases did not always point out or comment on their students' performance, allowing them to sing out of tune without correction or feedback. Participation and enjoyment of the students were of greater emphasis in their classrooms. This liberal approach encourages and allows the students to explore, observe and take initiative and perhaps be more open to experimentation. However, it fails to assist students in improving their skills and sometimes even in realising their mistakes and makes students learning solely dependent on good judgement of a teacher who frequently lacks sufficient musical knowledge and experience to make pedagogically sound choices in music education.

Conclusion

It was found that the participated teachers in the research shared similar expressed beliefs about music and music education. Regardless of their cultural background, most of the 10 participating teachers hold similar beliefs about music. According to them, music is a part of life or of the human soul, and music is a medium to express feelings. Typically, these teachers' beliefs about music developed or originated from their personal experiences in music learning and through family influences. This supports Pajares' (1992) notion that beliefs develop through early experiences of formal and informal education.

All of the participating teachers, in Vancouver and Hong Kong alike, believed that music education is to give musical experience to their students and provide them with necessary skills to enjoy and make music. However, they hold diverse views in regard to how to achieve these goals. In Vancouver, teachers stressed listening, self-expression and participation through music movements and music making. In Hong Kong, teachers stressed music reading and training of practical skills. While in Vancouver the enjoyment of music activities was paramount, musical achievement was stressed in Hong Kong. In addition, some of the participating Hong Kong teachers regarded music education as a tool to nurture one's character and temperament.

Three major factors – personal experiences, social and cultural factors, and curriculum, have emerged as responsible for shaping teachers' beliefs and practices.

Firstly, it is found among the 10 cases that personal backgrounds of the

teachers and their experiences in learning and teaching music played an important role in shaping their beliefs about music and music education, which in turn influenced their practices. Teachers' practices reflected on the one hand their beliefs and on the other hand their proficiency in the subject. The more proficient the teacher was in certain areas, the more important he or she believed those areas to be and placed more emphasis on teaching their students in those areas.

Secondly, social and cultural factors of the societies in which the teachers lived also influenced their practices. In Vancouver, teachers were influenced by the liberal and individualistic social and cultural emphasis of the West, which resulted in their interest in personal enjoyment and creativity in learning. In Hong Kong, teachers were influenced by the social and cultural norm of a highly competitive Chinese society that values achievement and cognitive growth in learning. Consequently, Hong Kong teachers emphasised teaching musical knowledge and skills, and as a result aimed at higher achievement in whatever areas they taught. The achievement-oriented, teacher-centred approach descended from traditional Chinese education heritage clearly marked the practices of Hong Kong teachers. The enjoyment-oriented child-centred approach that dominates Western education culture was clearly detected in the practices of Vancouver teachers.

Thirdly, curriculum and development implementation are also factors that influence teachers' practice. Since music in Vancouver is only one of the three subject areas in the Elementary Fine Arts curriculum, emphasis of music

education varied from school to school. Some schools offered specialist string programs when some schools offered general music classes taught by a generalist teacher. Some arranged music instruction during the preparation time while some schools did not offer music lessons at all. Music in Vancouver as one of the three art subjects was not given substantial resources. Typically, music lessons observed in Vancouver took place in regular classrooms. However, teachers in the Vancouver cases had much greater freedom to plan and implement the curriculum so as to accommodate interests of students as well as their own ideas about music education and proficiency in the subject. Their teaching was quite independent of the official curriculum mandates.

Comparatively in Hong Kong, music as one of the core subjects in the Primary curriculum was taught in specially equipped spaces. Therefore, teachers relied on and quite readily used curriculum guidelines and worked with one another to construct music programs in their schools. However, teachers did not have much room to be creative, nor were they able to take into account the interests of their students. Regularly scheduled and compulsory music lessons as well as mandated assessment made teachers more accountable in regard to official curriculum. This finding reflects Eisner's (1992) observation that whether a particular subject is valued in the curriculum or not can often be determined by how much support the subject receives in the curriculum.

The practices of the participating teachers demonstrated that the content and pedagogy adopted reflected their beliefs and proficiency in music and music education, as well as the structure and demands of educational systems within

which they functioned. As seen from the relationship between the beliefs and practices, it is possible that the teachers' practices are less explicitly related to the traditional beliefs but more to the contextual foundation and constraint of the educational systems that affect their practices. Steven's case is an evidence of such. Despite his serious concern with the students' enjoyment of learning and the liberal atmosphere in his classroom, Steven also has high expectations for the discipline and quality performance of his students. This shows that his experience and expertise in music play a more important role in affecting his practice.

Results of this study, and in particular, the close similarity of beliefs expressed by the teachers in Hong Kong and Vancouver and great differences in their classroom practice provide an interesting context for re-examination of Richardson's (1991) framework. Richardson and her associates suggested that there is a close, reciprocal relationship between beliefs and practices of teachers and that teachers' beliefs have a predictive value in regards to their professional practice. Clearly, in the present research, similar disclosed beliefs were not paired with similar practices.

At least two explanations could be proposed to address this phenomenon. The first one remains situated within the Richardson's notion. It could be argued that beliefs uncovered in this study constitute only a sub-set of a more complex system of beliefs, attitudes and values that remained unexplored in the present investigation, but which in their interaction lead to practices that cannot be effectively predicted if individual beliefs are examined in isolation from each

other. In order to confirm or reject this hypothesis, a more comprehensive study focused on a wider range of music education-related beliefs as well as other beliefs relevant to education would be required.

The alternative explanation puts Richardson's framework into question. It could be argued that teachers' beliefs contribute only one of the variables impacting on their classroom performance, a variable that cannot be used for any predictive purposes. In this study, implementation of music education was clearly affected by at least three other factors: (1) systemic, (2) context and (3) teacher's musical expertise. As Steven's case suggested, knowledge and experience in music can be a very powerful, decisive factor in shaping a teacher's practice in music education. Naturally, this notion would require further investigation before it could be proposed with any degree of certainty.

In summary, since beliefs related to music and music education that were explored in this research were found to play only a limited role in affecting teachers' practices, other factors have to be taken simultaneously under consideration in order to make Richardson's framework applicable and relevant for any purpose of predictions. Therefore, only domain specific beliefs (in the context of the present study, beliefs related to music and music education) are not sufficient to use Richardson's framework to predict teachers' practices. Factors such as influences of education systems and influences of curriculum should also be taken into account.

After considering the various factors that affect teachers' practices that emerged in this study, it is possible to claim that the educational systems and

curriculum have major effect on teachers' practice when they are implementing their educational beliefs and so does teachers' expertise in the subject of instruction. In other words, this study has exposed the fact that the formulation of music as a subject in the school and the systemic context of education in which the teachers practise, as well as their personal experiences, musical knowledge and proficiency, and other cultural beliefs, are instrumental in enacting their beliefs in classroom practices.

CHAPTER EIGHT

Issues Raised by the Study and Some Directions for Future Research

Issues Raised by the Study

This study raised several issues in the context of observation and interview. These are discussed below in relation to teachers' abilities to translate beliefs into practice.

In the Vancouver cases, with the exception of very few teachers who had formal music education at university level, people in charge of music education in the elementary classrooms generally lacked knowledge and skills in music. They were often conscious of their own limitation, stating they knew little about music, and openly suggested their limited knowledge and skills in music hindered their practices.

Another serious problem was detected related to the lack of continuity in the Vancouver elementary curriculum. Music education was often treated as a "preparation time" matter that could be addressed by any generalist teachers during "spare time." This casual and "recreational" approach to music education resulted in the lack of continuity in curriculum, and the quality of lesson content and teaching were frequently questionable. There were also problems even for those schools that offer string programs taught by specialist music teachers. Some students in those schools may only have music lessons for half of the school year or even do not have any music lessons at all if they do not participate in the string program.

As observed in the Vancouver cases, teachers of the primary grade students in the Vancouver schools do not need to show on their report card any letter grades for the subject of music, and even those teaching in intermediate grades are often not mandated to conduct assessment and evaluation of their students and report on their students' learning in any systematic manner. The lack of assessment practice prevented teachers from actively evaluating students' learning and providing them with needed feedback for improvement and has not allowed teachers to evaluate the effectiveness of instruction.

On the contrary, the studied teachers in Hong Kong were often constrained by textbooks, the assessment measures and the syllabus to the point that some of the participating teachers said that they cannot meet the students' needs in the best way or experiment with innovative approach. Teachers mentioned that they cannot make their classrooms more "child-centered" given the Hong Kong school system and the parents' traditional expectation of high achievement.

Directions for Future Research

These issues point to some directions for future research. Due to the limitation of resources and time, the scope and period of observation in this research were limited to only one class of students in two consecutive weeks for each participating teacher with teachers themselves deciding which class should be observed. It is possible that teachers may have different practices in different class settings, and consequently, that some important aspects of their practice

have not been documented in this research. In addition, assessment and evaluation were not seen during the observation period and conclusions related to this area had to be based only on information verbally disclosed by the teachers. Because of these two factors, more extensive period and broader scope of observation are recommended to obtain a more thorough understanding of teachers' practices, and consequently, to be able to further explore the relationship of those practices to teachers' beliefs. It would be especially useful to observe a greater diversity of classes being taught by the same teacher. The observation period should also be extended to at least one whole term or longer so that it would be possible to determine how the teachers design, implement and assess music. In addition, since the present study dealt only with elementary schools, it would be useful to conduct a similar investigation concerned with secondary school music teachers' beliefs and practices. Similarly, a more comprehensive study of music teachers' beliefs relevant to their practice would further allow for examination of the usefulness of Richardson's framework.

Since teachers' proficiency in the subject matter was found to play an important role in their ability to translate their beliefs into practice, more studies concerning the professional background of teachers of music in relation with the effectiveness of music instruction should be conducted in Canada. These studies could offer foundation for policy changes about the education system in the future, the place of music education in the elementary curriculum, and the nature of teacher education programs capable of graduating effective practitioners in music education.

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APPENDIX I

Sample of Observation Worksheet

Steven: lesson #1
Class: Grade 4
Time: 9.00 a.m. – 9.40 a.m.
Venue: Music Room

I arrived at the music room 30 minutes before lesson started. I found a seat at the rear end of the room where I could see the activities in the whole room. During the 30 minutes, many parents came in the music room and put down the violins and cellos in the wooden shelf. Steven picked out the violins and cellos from the shelf and start tuning them. He put the violins back after tuning.

9.00
Steven continued to tune the violins.

9.05
Some students came in while chatting with friends. They picked their instruments from the shelf and start playing on their own, rechecking the tuning of the instruments. One student went to play a D minor broken chord on the electronic piano repeatedly so that everyone in the room can check their instruments' tuning. Students chatted among themselves, walked around the room to chat with their friends. Some students continued to adjust the tuning pegs on their own, setting up the music scores on the music stands. Steven kept helping those who still have tuning problems. The room was full of noise. They sat according to the parts they play (1st violin, 2nd violin and cello). There were 20 students.

9.10
Steven put hands up, students stopped talking. He introduced the researcher to the students, telling them that the researcher was a graduate student of university who was there to observe their lesson because of an assignment. Students' placed attention on the researcher for a while and shifted their attention back to Steven when he put his hands up to signal them that he had something to say. Steven reminded students not to talk while he was talking. Steven told students to take out the music score of "German Folk Song" and prepare to play. He reminded them of the dynamic contrasts and finger position that they had on the book. He counted the starting beats and played the CD accompaniment, then the students start playing. They played the piece with repeats.

9.20
Steven reviewed the term "tenuto" with students and reminded students to pay attention to the markings on the music scores. He asked students to practice playing D major scale. He demonstrated D major scale on a violin and counted the beat rhythmically. Students then followed. He reminded the students of the correct bowing. He walked around the classroom to check if students were playing correctly. He corrected incorrect hand position or bowing of students.

9.24
Steven told students to take out the "My heart will go on" score. Students were very happy and took out the score enthusiastically. He reviewed the bowing with the students. He counted 8 bars aloud, played the piano part, and students joined in. Students seemed to be very happy when playing this piece. Some of the students seemed to play with more confidence. Some could not follow and were playing with different bowing and making wrong notes. He sang the fingering and letter name out loud while students were playing.

9.37
Steven noticed that some students were not familiar with "My heart will go on," he reminded them to practice it more at home. He told students to take out the music of "O, Canada." Steven counted 2 bars before playing the piano accompaniment for the students. Students seemed to be very familiar with the bowing and notes of the piece. They played with more confidence and the sound came out better. They seemed to be happy with the sound and Steven told them that they did a good job.

9.40
Steven reminded students to practice more at home before students left the classroom.

Color Codes:

Teacher's activities:
(1) teaching activities related to musical knowledge
(2) teaching activities related to musical skills
(3) significant issues:
(a) discipline
(b) teacher's expectation

Students' activites.

APPENDIX II

Sample of Probing Questions

Standardized Question: What do you think is the purpose of music?

Lily: I think really is to nurture one's temperament. To allow the students to feel more comfortable, to reduce stress. I hope the purpose of music as a subject will not add to their pressure but instead to alleviate their unhappiness and the pressure that they experience from the other subjects.

Probing Question: How does it work to help them to nurture one's temperament and alleviate pressure? According to your observation, what evidence can you tell that music helps?

Lily: While they are singing they are very happy. Say, when listening to songs and if the music is relaxing, they will naturally use their body movements to follow. That shows that they are really happy. You can see that they are smiling. Even though sometimes the song may be difficult to follow, but they still feel happy. It is an enjoyable thing for them. To make their life happier, less stressful, and hence to nurture their temperament.

Probing Question: Can you expand your ideas a bit?

Lily: Oh. If there is no music, I think life would be very boring. In our lives lots of music happen to exist, some pleasant to listen, some not. I think music is similar to language in that it is a means to communicate.

Probing Question: Can you give an example?

Lily: Eh, say, for example when we sing a song of happiness, people will know that we are happy. When we hum a song of sorrow, people will know that our mood is low. So it is a means of communication.

Probing Question: The melody would be the same, though. When you sing the melody, the musical notes on the scale would be the same. How to tell .....

Lily: I think a different make-up of the musical notes will give people a different feeling. When you are happy and sing, the feeling you convey is different from the feeling that you convey in the singing when you are not happy. Eh. ... Just like using the same words when you speak. You have a different way of expression when you are happy or not. People can feel there are two different ways of expression. The notes or words you use may be the same, but the feel that you convey to people would be different. I think it can be a means of communication.

APPENDIX III

Interview Questions

Question set no. 1 (before observations)

1. How did you decide to become a music teacher?
2. What kinds of musical instruments do you usually play?
3. Why and when did you start to learn playing musical instrument(s)?
4. How did you become a music teacher?
5. Can you think of an incidence or a person that has major influence on your music experience? What is the significance of that incidence or that person?
6. What kinds of musical activities do you enjoy most? Why?
7. What style of music do you enjoy most? Why?
8. What factors would have contributed to the development of your favorite kind of musical activities? (would it be your education? religion? Family background? Life experience?)
9. In your opinion, what is the purpose of music?
10. What do you think is the purpose of music education? why?
11. What factors would have contributed to the development of your beliefs about music and music education?
12. Is there anything you would like to add to our discussion?

Question set no.2 (after observations)

1. Was there any changes in your originally planned teaching activities?
2. How was the teaching activities originally planned?
3. Why was the teaching activities planned that way?
4. How did my presence affect the way you taught?
5. How did my presence affect the students?
6. In your opinion, in what ways does your teaching reflect your belief about the purpose of music education?
7. In your opinion, in what ways does your teaching affect the children?
8. Is there anything you would like to add to our discussion?