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ASSESSING IMPLEMENTATION OF A KODÁLY MUSIC PROGRAM

by

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ABSTRACT

The purpose was to assess program-in-use, influences which shaped program-in-use and potential improvements. The case studied was the Kamloops School District Primary Kodály program. The teachers' perspective was selected - those individuals who translated the intended program into practice - to research the following questions:

1. What is the program-in-use?
2. What facilitated shaping of this program-in-use?
3. What could further improve the implementation of this program-in-use?

Three schools were selected to represent a two, four, and six year program involvement. Interviews were conducted with eleven Kodály teachers, three teachers who indicated limited or non-use, three school administrators, the Kamloops Kodály Program Developer and the Kamloops District Music Co-ordinator. Program development documents and teacher materials were also analyzed.

Study findings indicated differing teacher perceptions, diverse programs-in-use and changes in concerns over time.

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CHAPTER I

Research Outline

To understand how an innovative music composition "works", one could read the music score, talk to the composer or to the performers, or assess the various audiences, such as music critics, enthusiastic listeners, funding agents or critical musicians. The conductor or the performers may interpret or arrange the original composition freely and there may be performance variations. However, it is the performace, the music-in-use, that finally is assessed or evaluated. Similarly, to understand how an innovative music curriculum "works", one could read the curriculum materials and talk to the program developer, the program teachers, the students, or to any one of the multitudinous persons who act as the audiences of educational programs.

Problem

This study centered on assessing how an intended Kodály music program was translated into action, why particular arrangements or adaptations were made, and in what ways the program-in-use could be improved. The perspective of teachers was selected - those individuals influential in structuring the actual program - for examining the

following research questions:

1. What is the program-in-use?
2. What facilitated the shaping of this program-in-use?
3. What could further improve the implementation of this program-in-use?

Terms

Three terms are central to understanding this study; "assessment", "program-in-use", and "implementation".

This study is termed an "assessment" rather than an "evaluation." Evaluation is used throughout in the sense of determination of student outcomes or teacher performance, in the context of program termination or continuity. Assessment is used in the context of providing an understanding of how, and why, the program operates, to further improve program implementation.

Program-in-use refers to the state of use at a particular point in time (Fullan, 1980:2). "State" implies an image or portrayal of the program. Portrayal of the state of use implies a description of the actual elements of the taught program, as indicated by the teacher, not those that exist as intended program. The program-in-use, as state of use, is in no sense implied to be static or fixed. As the teacher experiences the program, or is influenced by diverse interactions, the program-in-use would also change.

The possibility of an infinite number of states of use is implicit, as influences acting, or being acted upon by the teacher, change over time.

Implementation is viewed as process, specifically the "process of putting a new program into practice (Fullan, 1979, n.p.). In a review of the Rand Corporation study of program implementation, McLaughlin (1975:340) states as a general finding that implementation is a "dynamic organizational process that was shaped over time by the interaction between project goals and methods, and institutional settings." He concludes that the implementation process is neither automatic nor certain.

Method

The case studied was the Kamloops School District Primary Kodály music program. This locally developed program received district authorization in 1975 and implementation began in 1976. By 1982 all the forty-four district elementary schools had implemented the program to some degree. (Descriptions of the Kodály philosophy as well as the Kamloops program development are provided in Chapter II.)

The research design followed three stages. First, a general appraisal of the program to establish assessment foci. Conversations with teachers, Program Developer, Music Co-ordinator, Kodály subject experts as well as thorough reading of the available program documents were

included. Second, interviewing of the sample teachers was conducted. The third stage was analysis of the data and its validation.

Interview Schedule and Pilot

The interview schedule (Appendix D) was pilot-tested with two Kamloops Kodály teachers who were not part of the sample, and revised. Subsequent consultation with a U.B.C. Kodály subject expert and a review with the Kamloops Music Co-ordinator and the Program Developer verified that the questions were representative of the program.

The Kamloops Kodály program has been maintained for six years. The volunteer implementation meant that school and individual teacher adoption of this program may have occurred at any time during these past six years. Following consultation with the Music Co-ordinator three study schools were specifically selected to represent a 2, 4, and 6 year involvement. Selection of these three schools from a total population of 44 schools was on the following criterion: willingness of school administrator and staff to participate; involvement with the Kodály program for 2, 4, or 6 years; no previous participation in any assessment of music programs; and, that the researcher had not been employed in any of these schools.

The population (n=11) of primary teachers using Kódaly at the three schools were interviewed. Staff transfers and internal changes meant, however, that the teachers interviewed

SCHOOL CODE	TEACHER CODE	GRADES TAUGHT	TOTAL YEARS TEACHING	TOTAL YEARS TEACHING KODÁLY	KAMLOOPS DISTRICT KODÁLY TRAINING		MUSIC COURSES: UNIVERSITY	MUSIC: PERSONAL
					SEASONAL WKSHP.	4-DAY SUMMER WKSHP.		
2	A	2	05	04	02 yrs.	none	01	none
2	B	1, 2	14	03	02 yrs.	none	01	01 yr. voice; 03 yrs. piano
2	C	3	30	non-use	01 yr.	none	00	none
2	D	3	32	non-use	01 yr.	none	00	none
2	E	1	06	limited	04 yrs.	none	00	none
4	I	1	20	05	05 yrs.	01	01	01 year piano; choir
4	J	2, 3	07	06	05 yrs.	01	00	none
4	K	1	22	05	05 yrs.	01	01	02 years piano
4	L	K	07	02	01 yr.	none	01	Gr. 7 piano; Gr. 2 theory
4	M	3	29	03	01 yr.	none	01	Gr. 8 piano; band; choir
6	N	4	06	03	01 yr.	none	Many	Gr. 10 piano; choir
6	O	3	04	02	02 yrs.	none	02	Piano by ear
6	P	1	12	06	05 yrs.	01	00	Piano - 04 years
6	Q	2	13	04	01 yr.	none	several	Piano - accompanist

TABLE 1: TEACHER INFORMATION

had been teaching the Kodály program for varying lengths of time. In addition to these eleven Kodály teachers, three primary full-time teachers at School "2", who had indicated limited or non-use of the program, and who were willing to participate in this study, were selected for interview. Table 1 provides a summary of teacher information.

Interview Procedure

A questionnaire (Appendix C) requesting biographical data was completed by the eleven teachers at an initial information meeting at each of the three schools. Each teacher signed a Consent Form (Appendix B), which specified the study purposes, that participation was voluntary, and that the information would be anonymous.

Teachers were interviewed twice, for approximately sixty to ninety minutes at their schools. During the interviews teachers were requested to provide specific examples to clarify a response where necessary. Each interview was tape-recorded. Three sample interviews are included in Appendix E to illustrate the questioning that took place and to represent the varying concerns of teachers as their experience with Kodály increased: Teacher 6 O, second year Kodály, Teacher 2A, fourth year Kodály, and Teacher 6 P, sixth year Kodály. These transcripts were coded, "T" for teacher and "R" for researcher, for example:

R: Um, when you first started working with the program, what were your reactions?

T: I was sort of overwhelmed by it all, you know. It seemed so difficult, it seemed so contrived, it seemed . . .

R: What do you mean by "contrived"?

T: The hand signs and the rhythm patterns. I couldn't see the connection between all this (4J, Gr. 2&3, 6K).

The code of this sample quote, (4J, Gr. 2&3, 6K) means Teacher J, at a school associated with the program for four years, teaching Kodály to Grade 2&3 students at present, having taught the Kamloops Kodály program for six years. Dots indicate silence. Interview tapes were erased at the completion of the study.

During the second interview the researcher probed specific concerns for further clarification. At the conclusion of interviews, Kodály teachers were given the opportunity for additional comments, if concerns had not been voiced during the interview.

The three primary classroom teachers who had indicated limited or non-use of the program were interviewed once, for additional information. All interviews took place between April 14, 1982 and May 10, 1982.

From the transcripts, those teacher responses that expressed concerns about implementation were individually placed on cards. These cards facilitated the researcher's search for commonalities, such as the themes of "time" and

"continuity".

A summary of the data analysis was submitted to the participating Kodály teachers for verification and correction where necessary. These teachers were questioned whether the study summary was realisitic and complete, and whether all of their reactions to this program were addressed during these interviews. Seven of the eleven Kodaly teachers responded and corroborated the researcher's data analysis. The participating teachers therefore had the opportunity to critique. The study findings were also submitted to four Kamloops District teachers not associated with this study, selected following these criterion: teaching this Kodály program; willing to participate in a critique of the study; and representing varying lengths of involvement with this program: 6 years (n=1), 4 years (n=1), 2 years (n=2). All these teachers responded and indicated agreement with the study findings.

Document analysis of sample Kodály lesson materials provided by the participating teachers and an Educational Products Inventory Exchange (EPIE) analysis of the locally developed Primary Music ResourceBook (based on the Kodály approach to music education), provided further information pertinent to program use.

Assumptions and Limitations

Prior to this study, the researcher as a Kamloops District teacher, had taught the level 3 Kodály program, taught intermediate music students who had several years instruction in the Kodály program and participated in Kodály workshop sessions organized by program personnel. As a member of a teacher curriculum development team the researcher had planned an intermediate music program extending students' Kodály skills. The researcher was therefore a peer of the participating teachers.

Assessing the implementation of the Kamloops Kodály program represented a complex problem. The scope included forty-four schools and approximately one hundred and twenty teachers with numerous philosophical, pedagogical and administrative concerns. This necessitated limitations. A specific perspective, that of the teacher, and a specific focus, that of improvement of program implementation, were therefore selected as parameters. A limited sample (three schools of a total population of forty-four) and a small number of the teachers using this program were selected for interviews that rely on self-report. Therefore the results of this study represent the group of participating teachers. An additional validation procedure of submission of the findings to Kodály teachers not associated with this study indicated that the results have possible generalizability to others using this program.

CHAPTER II

Program Description

Kodály Program[1]

Zoltán Kodály was a Hungarian composer of international stature and a major figure in twentieth century music education. He became interested in the inadequacy of musical literacy at all levels of Hungarian education and became particularly concerned about the prevailing ignorance of students in their own musical heritage.

Kodály had lived in the small Hungarian villages and there became interested in the collection and analysis of Hungarian folk music. With his colleague, Béla Bartók, perhaps the most prominent Hungarian composer of this century, Kodály began in 1905 to collect, analyze, classify and publish the rich treasures of Hungarian folk music. From this work came the musical content for what became known as the Kodály approach to musically educating all Hungarian children.

---

[1]Material based on Choksy, 1974; pages 7-11, 18-23 and interviews with Kamloops School District Kodály Program Developer, November 21, 1981 and May 6, 1982.

Major philosophical components of the Kodály approach may be summarized as:

cultural and nationalistic: in the belief that it was important and appropriate to learn the musical mother tongue first.

pedagogical: that the short simple folk song forms, the pentatonic scale and the simplicity of the language used in folk songs were effective music education techniques.

developmental: that "the development from primitive folk song to art music was likened to the developmental stages from infant to adult" (Choksy, 1974:8).

aesthetic: that folk music represented a living art.

According to Choksy, a prominent North American authority on Kodály, the objectives of this approach are:

> "To aid in the well-balanced social and artistic development of the child, and to produce the musically literate adult - literate in the fullest sense of being able to look at a musical score and think sound, to read and write music as easily as words" (Choksy, 1974:15).

Major figures in music education, working independently in Austria (Orff), Switzerland (Willems) and Hungary (Kodály) agreed on certain child development characteristics which were used to select the Kodály program materials: children's voices are initially limited to

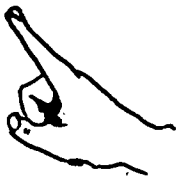
a range of five or six tones; whole steps, rather than semitones, are easier to sing. Descending intervals are easier for the child to reproduce accurately than those ascending. A program based on Kodály concepts emphasizes the use of the voice, as the initial and major instrument, and then works progressively through children's chants and songs, ethnic folk songs and selected art songs.

A Kodály curriculum is built on the student mastering specific music understandings and performance skills which are presented in a specified order. This sequential progression, particularly in terms of musical literacy skills, is structured so that the "unknown" is always presented in the context of the already "known"; cumulative development builds on previous understandings. Specific songs and activities are used to introduce specific concepts. Repetition of these newly acquired understandings, through a variety of techniques, is intended so that the student will internalize and be able to functionally use them. The teaching tools that Kodály and his co-workers selected as most effective for concept presentation represent an international collection that includes the Italian moveable 'doh' system, the French system of rhythm names and the English Curwen hand signs for pitch presentation. The use of hand signs, pitch names, rhythm names and their accompanying symbolic systems are some of the more obvious characteristics of a Kodály program. A glossary (Table 2) and examples (Pictures 1 to 5) are provided to clarify use of the Kodály terms and techniques.

TABLE 2: GLOSSARY OF KODÁLY TERMS

SOURCE: KAMLOOPS PRIMARY MUSIC RESOURCE BOOK

DOH.....d'



TI.....t

LAH.....ℓ

SOH.....s

FAH.....f

ME.....m

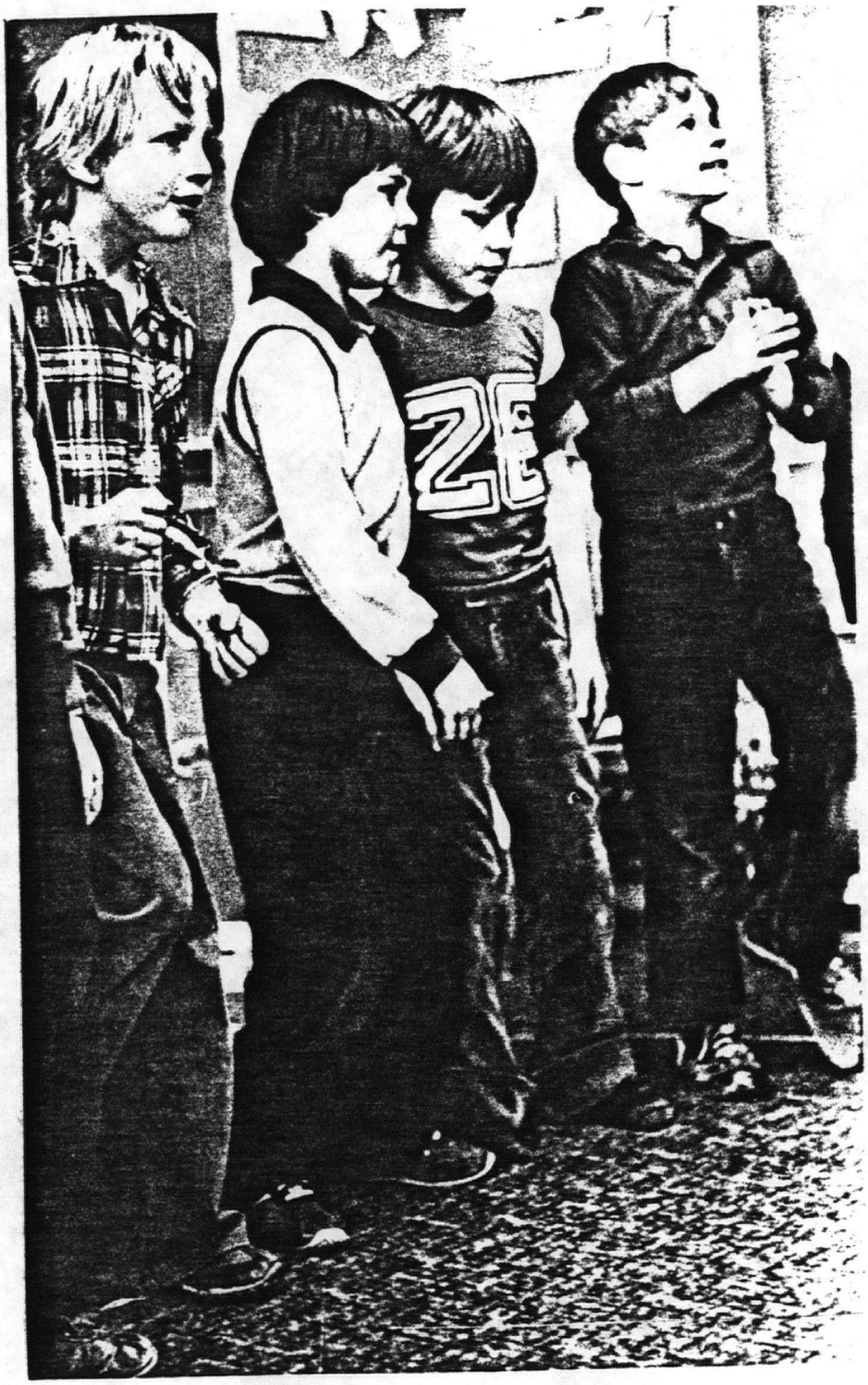
RAY.....r

DOH.....d

HAND SIGNS	PITCH NAMES	ABBREVIATED FORM

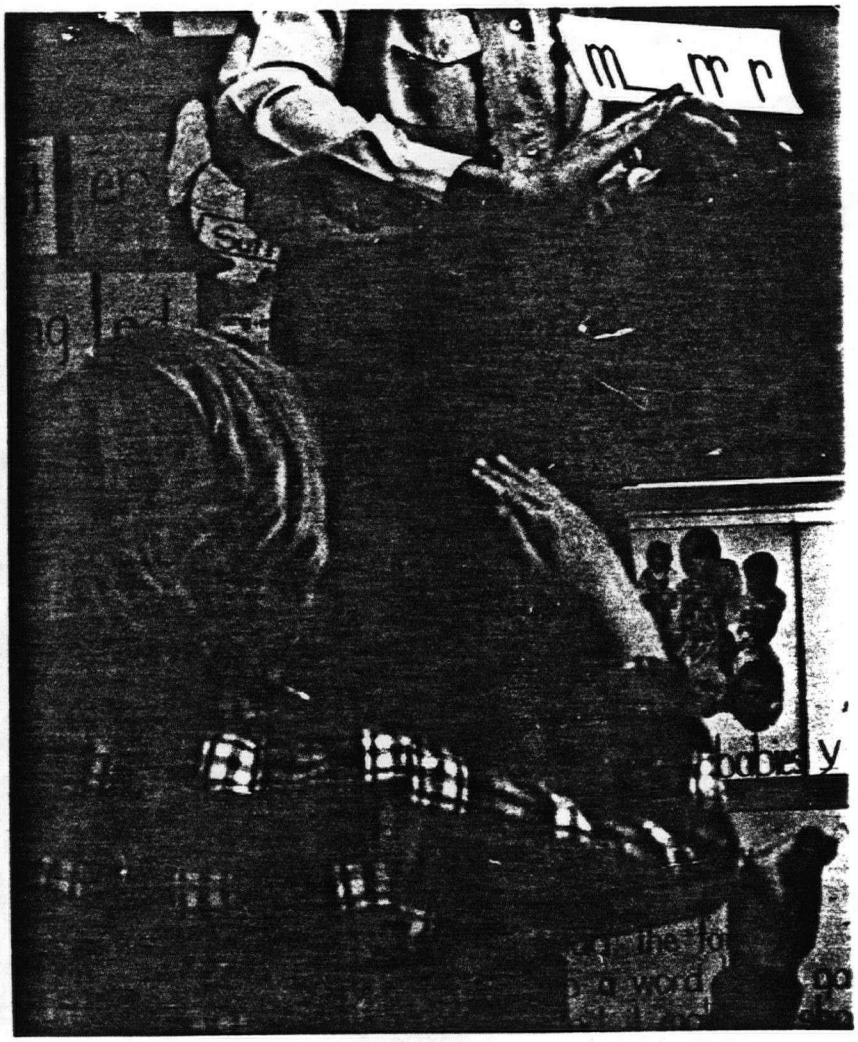
CONVENTIONAL NOTATION	RHYTHM SYMBOL AND NAME
♩	♩
quarter	ta
♪	♫
eighth	titi
𝅗𝅥	𝅗𝅥
half	too
𝅝	𝅝
whole	toe
𝅘𝅥𝅯	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯
sixteenth	ticka ticka

KODÁLY TECHNIQUES



PICTURE 1: RHYTHM STAMPING

PICTURE 2:
RHYTHM
CLAPPING



PICTURE 3:
PITCH: CURWEN
HAND SIGNS

PICTURES 4 & 5:
RHYTHM
READING

(PICTURES INCLUDED WITH PERMISSION OF MRS. M. WILSON,
TEACHER: KAMLOOPS SCHOOL DISTRICT)

In the reconstruction of Hungarian education after the end of World War II, it was clear that there were "difficulties involved in upgrading music education with teachers who themselves are inadequately trained in music" (Choksy, 1974: 34). The selection of musically able new teachers, as well as in-service meetings and short courses, became a priority particularly during the period when Kodály occupied an influential position in the Ministry of Education. Hungarian music teachers for a new type of elementary school, the Singing Primary School , required extensive music training prior to instructing students.

The results of this effort began to attract international attention by the 1960's. Since then, adaptations of the Kodály approach have been introduced successfully in school systems of Eastern and Western Europe, Japan, Australia, North and South America and Iceland.

Kodály was insistent that such program adaptations reflect the national culture through the selection of national folk songs rather than the Hungarian songs as program materials. Regional differences in child development patterns were reflected in the sequences used for the development of musical skills. For example, differences in Hungarian and English language rhythms are mirrored by the more frequent use of 6/8 meter in English folk songs. In

adapting the program for Canadian use, minor changes were made in several of the hand signs. Vocalizations of the rhythms were modified to match Canadian language sounds, and these changes are now often found in many of the Canadian Kodály programs.

The philosophical bases and many of the pedagogical techniques of the Hungarian and Canadian Kodály programs were adopted in the organization of the Kamloops Kodály program.

Kamloops Kodály Program Development[2]

Prior to 1975, no sequential primary music program existed in Kamloops School District; support personnel and materials for music instruction were not available. A district music teacher with extensive experience at all levels was appointed in 1975 to the new position of Music Co-ordinator, with Kindergarten to Grade 12 responsibility. During informal discussions with district primary teachers, through school visitations and workshops, the Music Co-ordinator decided a need existed for a sequential music program and initiated research into program options. The district administrative officers were not supportive of an expensive elementary instrumental program or the hiring of elementary music specialists.

---

[2]Interviews with Program Developer, Nov. 22, 1981 and Music Co-ordinator, Nov. 15, 1981.

A committee of primary music teachers, chaired by the Music Co-ordinator, prepared a brief supporting the Kodály program as most suited to district requirements. The major arguments were:

1. The Kodály philosophy of education, that:
   i) every child deserves a music education,
   ii) the program uses the child's voice as the basic instrument, and
   iii) the program provides sequential skill development.
2. Materials required to teach the program would be inexpensive and could be developed in-district.
3. The primary classroom teacher could instruct the program, given sufficient support and resources.

District Implementation

The brief was accepted in 1976 and the program received district authorization, as a locally developed course, by special resolution of the Kamloops School Board. School administrators were then required to ensure adoption of the program, and all district primary students were eventually expected to receive Kodály music instruction. However, the time and means for implementation were "school based" and left to the individual school administration and staff. School administrators were strongly encouraged, and necessary district resources were provided, to facilitate

teacher implementation.

Implementation initially (September 1976) centered in Kindergarten and Grade 1 of the six schools of a central zone (there are seven district zones), chosen because teacher and administrative support was evident. These six schools could be termed pilot schools, although the program already had district authorization, and extension to the remaining schools would not be dependent on its first year success. This initial year was a "try out" with revision of program materials resulting. In September 1977, the program was extended to Grade 2 and any elementary school on a volunteer basis. By September 1979, it was extended to Grade 3 and all schools on a volunteer basis. All forty-four district elementary schools were participating in the program to some degree during the school year, 1981-1982. Information is not available to state the number of teachers and students participating, nor the level of implementation throughout the district.

The Kodály program is now in the sixth year of implementation; students beginning with the program in 1976 are now in Grade 6. The effect on the intermediate grades and the potential effect on high school music programs is a concern in terms of continuity. Difficulties presented to school administrations in implementing such a program are also of concern. No specific information was available. Kodály-based programs are in operation in at least seven

school districts in British Columbia. Three of these districts are now implementing adapted versions of the Kamloops Kodály program, with the Kamloops Program Developer acting as consultant.

Goals and Objectives

Goals and objectives of the Kamloops Kodály program operate at three levels; general student goals, specific student objectives and implicit teacher goals.

General student goals as stated in the 1976 program documents (Appendix A), were modified during program implementation to include:

- -To develop in children a love of music supported by knowledge about music,
- -To develop a musically literate child who will be part of an appreciative audience,
- -To give the child a working understanding of musical elements to encourage musical creativity, and
- -To identify those gifted in music and give them the tools of music.[3]

Specific criterion-referenced student objectives for skill acquisition are based on the original Kodály progression of skills. The sequence of skill acquisition is stated in the "Yearly Outline" (Table 3).

---

[3]Interview with Program Developer, May 6, 1982.

Month	Level 1			Level 2			Level 3		
	Preparation	Presentation	Practice	Preparation	Presentation	Practice	Preparation	Presentation	Practice
Sept.		REVIEW: BEAT RHYTHM PITCH		REVIEW			REVIEW		
Oct.									
Nov.									
Dec.	REVIEW AND REINFORCE			REVIEW AND REINFORCE			REVIEW AND REINFORCE		
Jan.									
Feb.									
Mar.									
April									
May									
June	REVIEW	REINFORCE	ASSESS	REVIEW	REINFORCE	ASSESS	REINFORCE	REVIEW	ASSESS

Year End Goals

Rhythm	
Pitch	

Year End Goals

Rhythm	
Pitch	

Year End Goals

Rhythm	
Pitch	

TABLE 3: YEARLY OUTLINE; SKILL ACQUISITION

SOURCE: KAMLOOPS PRIMARY MUSIC RESOURCE BOOK (1980, n.p.)

A crucial underlying assumption of this program - that the classroom teacher's musicality could be developed sufficiently to instruct the program - is an implicit program goal. The original intent was that all primary classroom teachers would receive in-service training and teach the program. This intent was mediated during the implementation process, as some teachers indicated this to be impossible. Now, various teaching arrangements are employed within schools to provide instruction, including subject exchanges and Kodály music specialists.

Administrative and Resource Support

It was recognized at the out-set by the Program Developer that various support services needed to be provided by the district to facilitate implementation. These services were developed and continue to be provided by district personnel, and include resource teaching materials, seasonal and summer workshop sessions, in-class resource teacher support, and on-going consultation from the Program Developer and other district personnel. School administrators were encouraged to support teachers, as well as designating a staff member as the Kodály contact person during initial implementation.

The Primary Music Resource Book is the major communication of the scope and sequence of the program. These locally developed materials were prepared by the Music

Co-ordinator/Program Developer, the Kodály Resource teacher, and groups of interested primary Kodály teachers. Three extensive revisions and additions to the Resource Book have been completed in response to teacher comments and program additions. An Educational Products Inventory Exchange (EPIE) analysis of this Resource Book (third revision, 1980) revealed that:

1. Learner goals and objectives are congruent with the developer's rationale and with existing 1982 provincial music curriculum.
2. Rationale for content selection or Kodály philosophy are not included in teacher materials.
3. Sequence of skill acquisition and methodology are extensively detailed and are cumulative.
4. Evaluation devices to test student achievement are not included.
5. The Resource Book is not an independent source and accessing information is somewhat difficult because of its organizational format. Workshop and resource person support are necessary.

District workshops to present lesson materials and to develop teacher musicianship have been maintained during program implementation, although variations in grade level emphasis and frequency were made. Teachers attended the workshops as after-school functions or on release time; school administrators made decisions with respect to

release time and workshop attendance.

Four-day summer sessions were initiated in 1978 by district program personnel to provide teachers with intensive musicianship development and a sequential over-view of the Kindergarten to Grade 3 progression.

Provision of a district Kodály Resource Teacher was maintained during program implementation. This in-class support was available upon teacher request although at times limited to specific grade levels or zones. The role of the Resource Teacher was, until recently, that of a visiting music specialist in the Kodály approach. In 1981, the role was expanded to include instruction: initially, the Kodály Resource Teacher would instruct and the teacher observe with a subsequent reversal of these roles. In this manner, the Resource Teacher provided a positive model and critique leading to improvement of music instruction.

On-going consultation was available from the Program Developer or the District Kodály Resource Teacher upon request from a school staff to aid initial or continuing implementation. The format varies by need, and has included presentations at professional development days or sustained after-school in-service.

Program Documentation

Documentation of the development and implementation of this program is sketchy. The 1976 brief cannot be

located and it is not possible to assess direct financial costs of implementation. No evaluation of teacher and student attitudes and musicianship was conducted before or during program initiation. Program documentation consists of the Kamloops Primary Music Resource Book (three revisions), program rationale material used in workshops and teacher assessments of the program. The Music Co-ordinator assessed the program of an elementary school in March, 1981. The report was reviewed in preparation of this assessment. An outline (Appendix F) of major decisions and components of the implementation process was prepared following consultation with the Program Developer.

CHAPTER III

Assessing Program-In-Use

"From the teacher's perspective, what is the program-in-use?" Assessment of how a program is actually used, and why, is necessary before an evaluation of student learning; the assumption cannot be made that program authorization necessarily results in the actual instruction of the intended program. Prior to investigating student learnings, therefore, there is a need to understand whether, and in what adaptations, the intended program is being used.

However, this program-in-use may be related to the intended program in two ways. Expectations of the program implemented may be viewed from a fidelity or from an adaptation perspective (Fullan, 1979:58). The fidelity perspective has an expectation that the program-in-use will closely resemble the intended program, and any transformations are seen as deviations. The adaptation perspective has an expectation that the teacher will adapt the program through interaction with a given situation. McLaughlin (1975 : 341) notes various patterns of program adaptations: a pattern of no change or non-implementation as the program is ignored or breaks down; co-optation as changes are made in program design or materials, with

little change in teaching activities, classroom context, or institutional ethos; or, mutual adaptation, as changes are made in teaching activities, classroom context, and in program materials or design. McLaughlin further notes that more successful implementation often occurs through mutual adaptation. Fidelity and adaptation are not opposing views, as implementation may occur through an interaction of these perspectives. Some curriculum, particularly dealing with specific skill instruction or sequential programs may be understood best through a fidelity expectation; others may be seen as flexible adaptation, or through both views.

The curricular organization of Kodály suggests a fidelity perspective, an expectation that program-in-use closely resembles the intended program. How does a fidelity or prescriptive implementation look in practice? Has practice mirrored expectations, or have teachers adapted the intended skill sequences and made selective use of teaching techniques? In what aspects did teachers use individual latitude and which required standardization? What type of adaptation took place?

Whether one or another perspective is used, central to implementation is the premise that the teacher is an essential factor in translating an intended innovation into an actual program. Characterized variously as "gate-keeper" (Lortie, 1975:77), "decision-maker" and "problem-solver" (Clark and Yinger, 1979:232), the teacher's perception and understanding of the intended innovation

is critical in shaping practice (Hughes, Keith, 1980:44; Clark and Yinger, 1979:231). Hence, understanding the teacher's influence and effect upon a program may be gained through conversation with the teacher. Such direct interaction was encouraged many years ago by Philip Jackson in Life in Classrooms:

> ...the teacher's classroom behavior does not always reveal what we want to know. Occupational attitudes, the feelings of satisfaction and of disappointment accompanying success and failure, the reasoning that lies behind action - these and many other aspects of a craft are scarcely visible except through conversations with a person who has experienced them. And it is not only what the practitioner says that is revealing. His way of saying it and even the things he leaves unsaid often contain clues to the nature of his experience. Consequently, talk is necessary, particularly talk about the professional aspects of life in the classroom (1968:115).

Because the interview process is an effective means of assessing program-in-use, it was selected to portray the use of the Kodály program.

The following analyses are based on responses of teachers using the Kodály program, and those who indicated limited or non-use.

Assessment of program-in-use is reported here in five areas: first, teacher perceptions of program effects on students; second, teaching beliefs in relation to music; third, teacher perceptions of importance and use of selected music and Kodály techniques; fourth, teacher's reported use of program components, their values and limitations; fifth, implemented objectives and goals compared to what was intended.

Student Effects as Perceived by Teachers

The stated objective of this program is to improve student musicality. Therefore, the question "What effect has this program had on the student?" was investigated during interviews. Have you noticed any changes in student understanding of music? Development of singing voices? Student enjoyment? Have you seen any changes in student confidence or self image through involvement with program activities? Working with students who may have co-ordination problems, have you noticed any changes through involvement with the program?

The consensus was that there were indeed changes in students' musical abilities: students were perceived as enjoying learning about music, and improvements in student musicality were attributed to the Kodály program. Two comments best summarize the teachers' perceptions of the students' musical skills. The first comment is that

of a self-described "generalist" classroom teacher, the second an elementary teacher who previously worked with secondary band students.

> Number one, they do sing more accurately on pitch. You have the little Grade twos coming into Grade three and you start to teach them a song, and by jingo, they do sing it on tune ... and they sing with..uh, on the whole, with umm...pretty good rhythm. You know, they know what it is when you talk about a "rest"..and you can, you know, when you're trying to work on a part of a song that's giving difficulty, then I do tie in what they do know from the Kodály, to try and explain...You've got a basis to talk music to them. That, I think, wasn't there before (#4M, Gr.3, 3K).

The second teacher, responding to the question "Do they seem to have a better understanding of music?", stated:

> T: Oh, definitely..
>
> R: And in what..?
>
> T: Better, they have a better understanding of music. They've got a better feeling for it, um, they like it better, um, and they like it better because they do it, um, more proficiently. They have been brought through in such a gradual progression, and it's been so much, a lot of fun for

> them, yet the skill development has been just tremendous..um..that..it's just like anything, if a child likes doing something and does it well, then, ah, you can't ask for a better base of attitude to work from (#6N,Gr.4, 3K).

This same teacher compared the possibilities of teaching students with a Kodály background with students taught at the high school level.

> We've got, uh, students in the Grade 6 band, ah, we do rhythms that, ah, I would have had to work a long time, at Grade 11..I can put up a fairly complex rhythm, and we'll have it in no time. For drummers, especially, who get rhythmically more difficult things, I simply..if a rhythm..if they can't see the mathematical logical breakdown of say a sixteenth note ..eighth note pattern, I'll just say, "Well, okay, let's have a look at it this way. Look at those notes. Those are two 'titi's' and a couple of 'ta's'...They know the language.. and it doesn't matter whether you count something ..."1,2,3,4", or "ta,ta,ta,ta,"...who cares, he can read the music, um, music isn't numbers..music is music (#6N, Gr.4, 3K).

In particular, all of the teachers perceived an improvement in students' musicality and in the quality of students' singing voices, that is the ability to

accurately hear and reproduce pitch, and the internalization of rhythm skills. Second was the development of a music language which aids student learning of more sophisticated music skills, and provides a common experience so that teachers and students can converse more easily. Third, because students were seen to have a stronger musical understanding, they had a greater appreciation of music.

The teacher quoted above makes the point that music may be taught many different ways; the most important concern is that the student develop the musical understanding.

When questioned regarding changes in student self-confidence, teacher consensus was that both sharing in activities and taking solo parts ("Everybody does it..") seemed to be of value for involving the less confident student. This "social development" was taken for granted: involvement would aid confidence-building.

Teachers were less certain that program activities helped students with co-ordination problems. The general comment was that one could not judge whether rhythm activities correlated to changes in student co-ordination, although there might be a limited effect.

Teaching Beliefs

Participating teachers were asked questions to draw out beliefs about both the teaching of music and the Kodály program:

-What does teaching music mean to you?

-What does teaching Kodály mean for you?

-What is Kodály?

"Teaching music" and "teaching Kodály" had somewhat different meanings. "Teaching music" was defined in terms of primarily "enjoyment", "participation" and "relaxation"for both student and teacher (n=10). Establishment of student musical enjoyment was a basis for the life appreciation of music:

> It's a way to introduce the kids to music as a part of their lives: a way to relax and enjoy themselves, to identify rhythm and beat and qualities of music (#2A, Gr. 2, 4K).
>
> First, enjoyment for the little children... moving...happiness...Important to start them at a young level to appreciate music and enjoy music and it will carry on through the years (#4L, Kinder., 2K).

It's enjoyment that adds to every moment of the day. I use it constantly (#6P, Gr.1, 6K). Emphasis was placed on student skills in direct contrast to enjoyment and participation by one teacher:

> Teaching music is by its nature a group of skills put together in a very intricate fashion (#6N, Gr.4, 3K).

"Teaching Kodály" was defined in narrower and personal terms, and centred on skill acquisition or personal teaching concerns. "Sequential", "structured", "specific" music program establishing "the basic skills" were definitions used by four teachers in representing the program, whereas five defined teaching Kodály in terms of the program providing structure to their teaching:

> Teaching Kodály means that I can teach music! (#2A, Gr.2, 4K)
>
> It gives definite guidelines; you know what the expectations are (#4K, Gr. 1, 5K).
>
> In one word: organization (#6P, Gr.1, 6K).

Two teachers defined the complex nature of the Kodály program. The following teacher had completed two years using the program, and had little music background:

> It's much more challenging, more demanding, because of its levels...Sometimes, I feel I don't even know what I'm doing...I really enjoy it but I don't know if I'm doing, ah, you know, an ade-

quate job..sometimes (#6O, Gr.3, 2K).

Importantly, the second teacher noted that "teaching Kodály" implied more than adherence to techniques:

> I don't really think I can say that I teach Kodály, I think there's a lot more to it (#6N, Gr.4, 3K).

A range of beliefs was evident. "Teaching music" was defined as basic enjoyment or participation. On the other hand, "teaching Kodály" was defined in more structured terms, dealing with perceptions of teaching a complex, structured program. And yet, the descriptions (n=8) of "Kodály" centred on the program's impact on children in learning about and enjoying music.

> R: To describe this program, what is "Kodály"?
>
> T: Kodály is a music program for children that starts when the children are very young. It gives them the experience with listening, feeling the music, making the music, interpreting the music. It's a lot of fun...I think it's a sequential program, the skills are built one upon another; and it covers many areas of music (#4J, Gr. 2&3, 6K).
>
> T: It's a very specific program built around the teaching of rhythms, notation, pitch leading to the children learning to read music, therefore being able to play an instrument (#4M, Gr.3, 3K).

T: Oh, enjoying music, and giving a basic foundation for the skills of music; an introduction to that at a young age (#6P, Gr. 1, 6K).

Selected Music and Kodály Elements

To compare program-in-use across the sample of teachers, teachers were asked to assess perceived importance and use of selected music (Figure 1) and Kodály elements (Figure 2). The five music elements in Figure 1 were selected as representative content areas of primary music programs, and because each content is addressed by the Kamloops Kodály materials; emphasis in the curriculum materials increases by grade level. For example, the development of a "strong feeling for rhythm" is most emphasized at earlier primary grades, whereas the development of "musical literacy" is emphasized at later primary grades. Teachers assessed importance in their music program, and their responses, ordered by grade level, are plotted on Figure 3.

Teachers also rated use of selected Kamloops Kodály techniques that were representative of the program. Emphasis on techniques such as part work (harmony), ostinato (repeated pitch or rhythmic accompaniment), and the reading of conventional notation increased by grade level in the curriculum materials. Teacher use of these techniques is plotted on Figure 4. In addition, teachers were questioned for reasons of limited or non-use of these techniques, where applicable.

Figure 1: Interview Question: Music Elements; Importance

0	1	2	3	4
not important		average		very important

Activities intended to develop student's:

1. In-tune singing
2. Strong feeling for rhythm
3. Musical literacy in terms of writing and/or reading skills.
4. Creative expression/improvisation.
5. Listening/music appreciation.

Figure 2: Interview Question: Kodály Techniques; Use

0	1	2	3	4
not used at all		average use		used in all lessons

Activities intended to develop students' understanding of:

1. Hand signs
2. Sol fa pitch names
3. Development of inner hearing
4. Echo techniques
5. Part work
6. Games and movement activities
7. Time (rhythm) names
8. Use of rhythm instruments
9. Ostinato techniques
10. Stick notation
11. Reading of conventional notation.

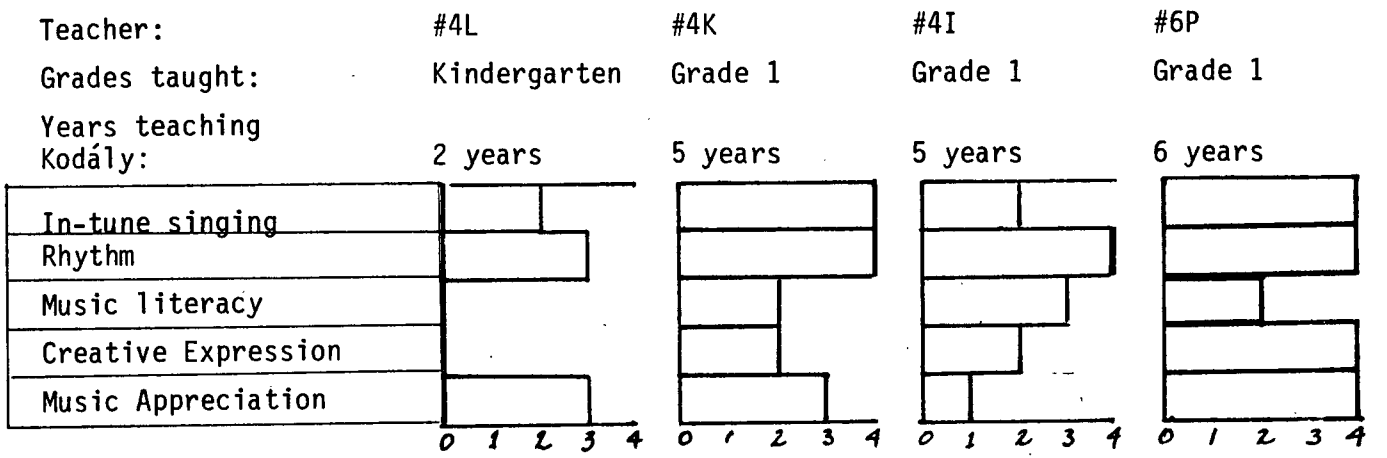


FIGURE 3:

MUSIC ELEMENTS.

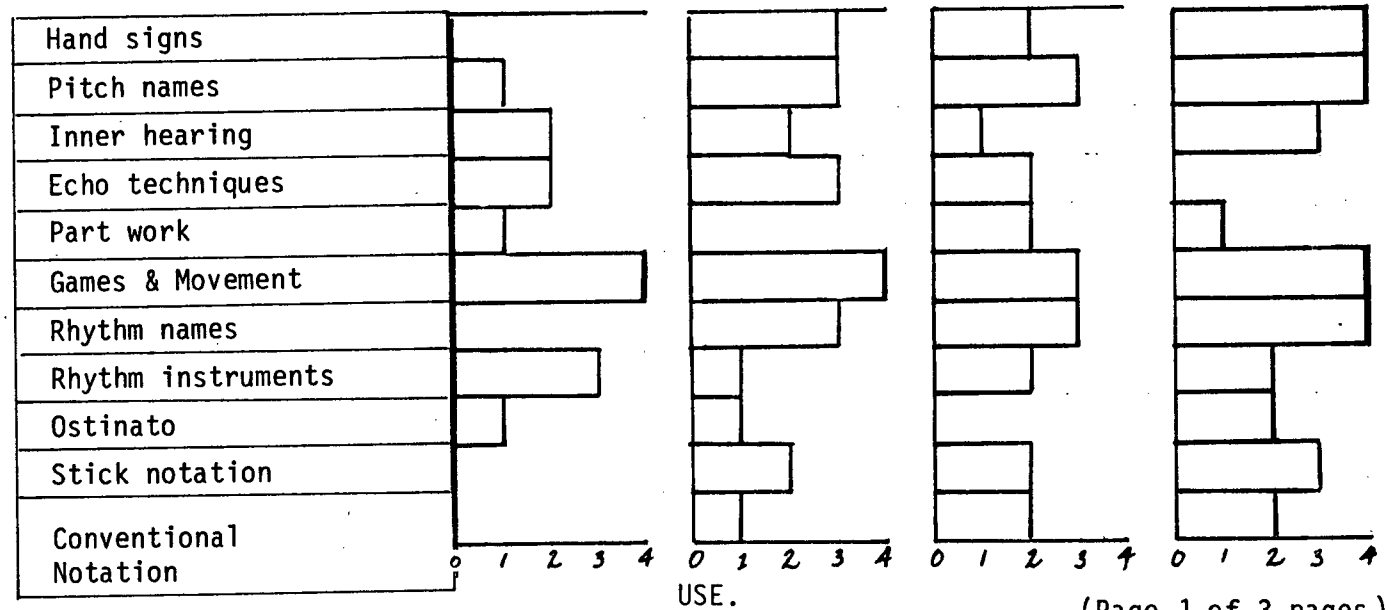


FIGURE 4:

KODÁLY TECHNIQUES.

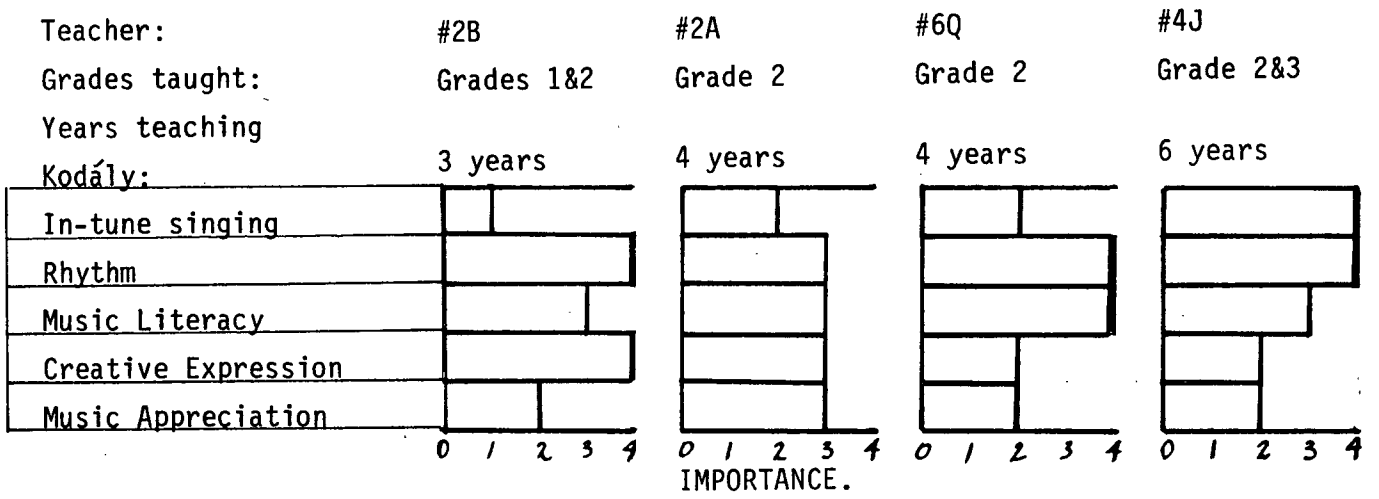


FIGURE 3:

MUSIC ELEMENTS.

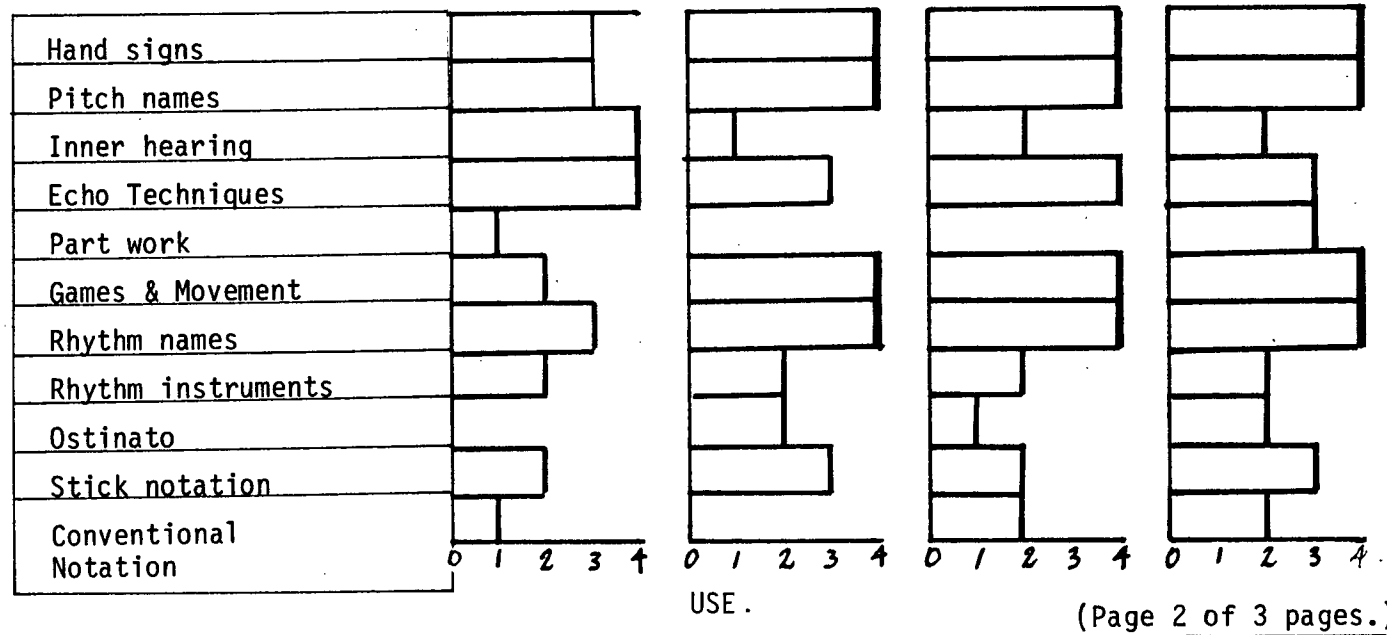


FIGURE 4:

KODÁLY TECHNIQUES.

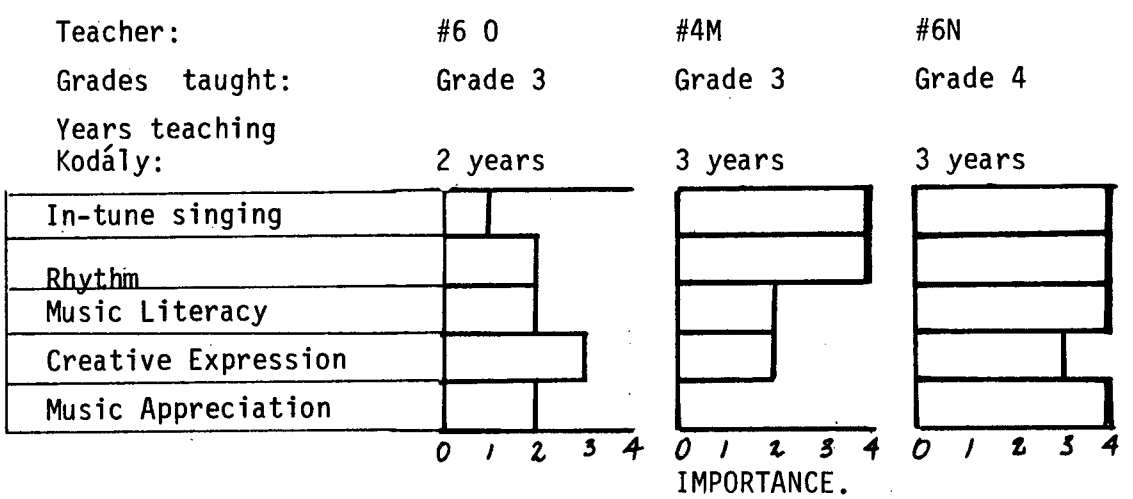


FIGURE 3:
MUSIC ELEMENTS.

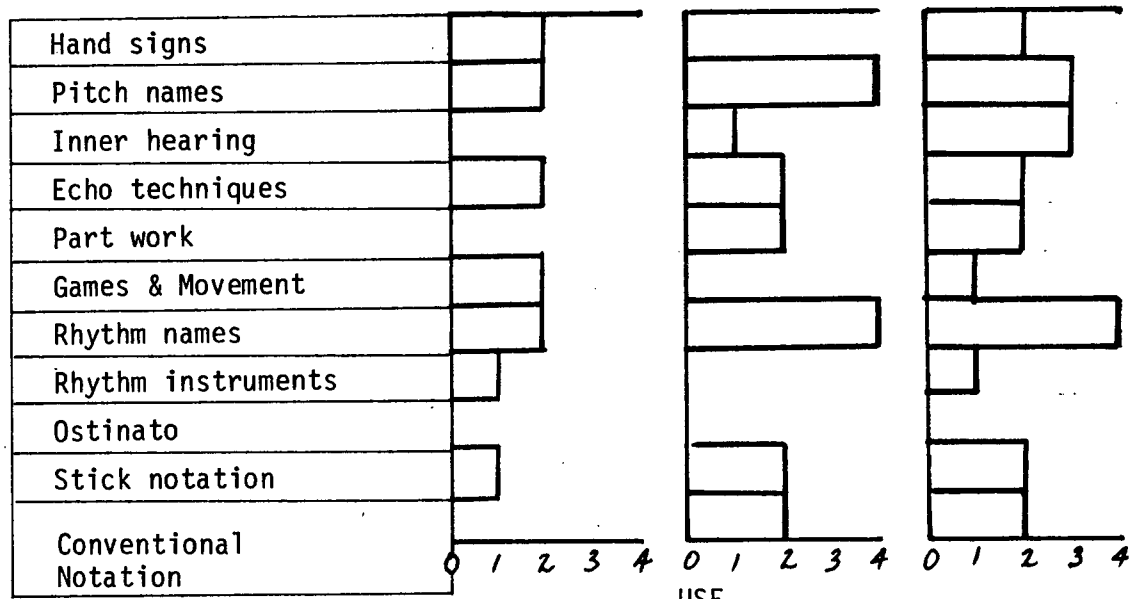


FIGURE 4:
KODÁLY TECHNIQUES.

Comparison of Figures 3 and 4 shows diversity of perceived importance and use. If self-reported use matches with actual use, then unique programs-in-use are in operation in these teachers' classrooms. Across grade levels, there is little similarity in importance or use of these techniques. For example, the perceived importance of musical literacy does not increase with grade level. There is an increasing lack of consistency in reported use and importance of these elements at the upper primary levels, perhaps due to increasing complexity of program materials. It appears that length of time teaching the Kodály program leads to somewhat higher use of some of the Kodály techniques. That teachers gained confidence in using techniques after a number of years of both training and instructing the program is substantiated by the interviews.

The development of a strong feeling for rhythm is a priority in teaching the program, whereas the development of in-tune singing was judged to be slightly less important. When questioned why, teachers responded in two ways. First, they (n=5) indicated that young children have difficulty singing on pitch, and that this skill should not be forced, and second, some (n=5) indicated personal difficulties with hearing and maintaining accurate pitch:

> Because so many of the children I have taught over the years are not able to sing in tune, and I am

> in no position myself, and I do as best as I can to try and get them to sing in tune, but if they cannot follow, if they are octaves below me, or octaves above me, as long as they are trying to sing in the same range, I give that as much value as being able to sing in tune (#2A, Gr.2, 4K).

Establishing pitch discrimination was a difficult skill for "non-music" teachers to master (n=3):

> Pitch is my weak area..very weak. That's why I was afraid to get out of grade one..'Soh..me...lah' I'm not going any farther (#4K, Gr.1, 5K).

This was corroborated by two teachers interviewed who no longer used the program. Both indicated that working with pitch posed an unresolveable difficulty, and was the main reason for their ceasing to use it:

> The whole thing is based on tune--singing. I can't carry a tune, and can't lead the students. I'm not musically inclined, I appreciate music, but I'm not trained. I couldn't tell when the students' singing was going flat..can't detect when the students are not on tune (#2D, Gr.3).

The development of a combination of rhythm and pitch skills was rated by the majority (n=9) as the basis for all other aspects of the program:

> If they don't have the rhythm and the pitch first, you might as well forget the rest (#6P, Gr. 1, 6K).

Lesser importance was attached to creative expression (improvisation) and music appreciation. There are exceptions, however, and the importance teachers attached to these areas was personal: a lack of expertise (n=2), a lack of time (n=4), or a lack of felt need (n=1). Contrast in views is illustrated by two teachers who discussed the importance of creative expression or improvisation:

> I think that's terrific, kids love to improvise (#6P, Gr.1, 6K).
>
> I can't see that as being all important at the primary level. You might have the odd child who would fit your gifted and talented program who might try that (#4M, Gr.3, 3K).

Figure 4 indicates high use of hand signs, rhythm names and pitch names; these techniques are the obvious characteristics of Kodály program use. Those teachers who admitted to limited use of hand signs indicated confusion and discomfort in classroom use due to lack of expertise. The limited or non-use of part work, ostinato, and the development of inner hearing by teachers (n=6) indicated lack of confidence and a need for practice before use would be attempted.

Program Components:Use

Teacher use of the following program components was investigated:

1. Kamloops Kodály curriculum materials, chiefly the Primary Music Resource Book;
2. Specified sequence and scope of skills;
3. Kodály program songs; and
4. Student assessment.

1. Kamloops Kodály curriculum materials

The Music Resource Book provides skill sequence charts, scope outlines, skill presentation suggestions, specific and generalized lesson plans, song scores, games and movement activities to correlate to songs, plus some improvisational and music appreciation activities.

Participating teachers were asked three questions concerning types of use of this resource, most valuable sections for teaching, and recommendations for improvement. Three categories of teacher use emerged. One group (n=6) reported use closely following "the book":

I tend to have my music book open (#4K, Gr.1, 5K).

I haven't innovated too much (#6P, Gr. 1,6K).

A second group (n=3) adopted the program format but made selective use of provided materials. One teacher felt the Resource Book contained far too much information, accessing information was too difficult and the book needed to be "pared down", therefore had collected frequently used materials in a "working file". The Resource Book acted more as a guide.

A third group (n=2) made very selective use of the program materials, and used the Resource Book as a source

for song scores and some teaching ideas, but not as the structure of the music program. One of these teachers with extensive music background incorporated ideas from the Kodály program with other music teaching experiences:

> I've looked at the program, I know basically the materials, the kind of teaching tools available in it, and I've just adapted it to my own way of teaching (#6N, Gr.4, 3K).

Teachers with non-music backgrounds made more prescriptive use of the Kodály curriculum as presented in the Resource Book, whereas those with more extensive music backgrounds tended to be more selective. Familiarity with its contents, however, was prerequisite for effective use:

> I think that's something every teacher has to do, hunt through the book to figure out where they are going to go, otherwise they'll never be familiar with the book anyway...and the material. If they are given a whole set of lesson plans, they are never going to get as familiar with it as they would from flipping around and figuring out what parts go together. Everything is there that you need, you just have to thumb through to find it (#2A, Gr.2, 4K).

The responses to the second question - most valuable aspects of the resource materials - are difficult to

categorize, as all components of the book, except the improvisational and music appreciation sections, were mentioned by at least one teacher. This indicates the diversity of materials necessary to meet the various needs of teachers.

The majority (n=9) of teachers recommended no changes; the book was seen to be comprehensive and useful. Some (n=2) saw a need for simplification; for example a beginning Kodály teacher recommended a book with just essentials, and found it confusing to distinguish between "the basics" and ideas which elaborated.

2. Specified sequence and scope of skills

Complete and unquestioning acceptance and fidelity to the specified order of skill presentation (as the structure that worked "the best way"), typified teacher response (n=11). Reference was made to pilot-testing during initial implementation, and the teachers expressed faith in the Program Developer's expertise.

> I don't experiment with it at all. When it says, "Present 'lah' such and such a way," that's exactly the way I do it, I do it with the same song. I do it in the same order. I've got my book open right in front of me, so I don't miss out anything along the way. You know, exactly the way the program prescribes (#2A, Gr.2, 4K).
>
> Oh, I just go along with how she (Program Developer) has it set up (#4I, Gr.1, 5K).

One teacher indicated changing the teaching sequence somewhat on the basis of teachable moments, but after several years experience with the program:

> Once you've been through it a couple of times, and you know what's ahead, sometimes the rarest opportunities come up, and you can teach that then (#6Q, Gr.2, 4K).

The scope of skill acquisition clearly was not accepted. Teachers (n=4) expressed the need to "slow it down", as more time was needed for children to repeat and manipulate learnings to internalize them:

> Well, even today, I was doing a music lesson and one little girl couldn't hear 'soh..lah'...that there was any difference, and I thought, "After all this time, she's still not tuning in." And when she could see I was playing it differently on the bells, then she said..."Oh yes!" But she wasn't hearing it. So I really feel that we could maybe cut back on the written part and do more of just the ear-training (#6P, Gr.1, 6K).

Changes in the scope of skills taught were in response to perceived needs of specific groups of children (n=4):

> T: This year I haven't done any written type of thing...
>
> R: And why is that?
>
> T: I'm having a hard time getting through...It takes

> us a long time to get through many things, and it would be just too frustrating, I think, to try that, so better they enjoy what they are doing. If they don't enjoy music, then..if you're going to frustrate them, then you've defeated the whole purpose (#4K, Gr.1, 5K).

One teacher questioned the scope, and stated that students did not need sophisticated musical understanding unless these skills were applied directly to instrumental performance:

> I think that third graders need to know some of it, but I wonder how much they need to know in getting into the sixteenths and syncopated rhythms, and so on, because that's, even in playing a musical instrument, if they started at first grade, they wouldn't be getting into those sophisticated rhythms at third grade.. So I think in a way they've put too much into the program (#4M, Gr.3, 3K).

Concerns about extensive scope expectations posed frustrations for teachers (n=5).

> T: I find in the Grade 2 program there are too many things to, ah, cover adequately all the way through.
>
> R: And so, how have you chosen what you want to teach and what not to teach?

T: Well, I'm pretty well teaching everything that's included, as far as I can get (#4J, Gr. 2&3, 6K).

Most teachers resolved this conflict by following the sequence of skills, completing as much as possible, and then indicating to the students' subsequent Kodály teachers the concepts not introduced or mastered.

Teachers (n=6) who worked with Kindergarten and Grade 1 voiced few difficulties with skill instruction, whereas teachers, particularly with little music background, had many difficulties presenting skills outlined in the Grade 2 and 3 programs (n=3). These difficulties limited the scope of skills taught.

T: I still haven't taught my class 'ray' or 'ticka ticka' and I'm having a great deal of difficulty distinguishing, myself, between the small intervals in those notes, and so when I'm experiencing concern with it, I know it's going to..they are going to experience concern with it as well.

R: And so you're just taking it very slowly?

T: Yea..very slowly.

R: Okay, teaching Grade 2; are there any of those skills that you find more difficult to present?

T: Uhhum, 'ticka ticka'.

R: What is it..the..?

T: I don't know how to do it! I don't know how

to present it! It's a rhythmic element...and I just have a heck of a time to...I mean I can barely clap it let alone explain it to the kids..

R: Have you talked to anybody about how to work...teaching that?

T: No, I haven't, but I should because I'm sure it can't be any more difficult than any of the other ones, it's just that I'm letting something hold me back here! (#2A, Gr.2, 4K).

Even with the provision of support services, some teachers (n=3) felt that the expertise and understanding required to instruct these advanced skills could not be mastered adequately by the teacher with little music background:

T: I feel fairly comfortable with the Grade 1 level, I found the Grade 3 level was a challenge... I wasn't up to it!

R: But a fantastic basis for...

T: Yeah, as you grow. I've done Grade 1, Grade 2, but Grade 3 was about my limit, the kids got beyond me...after they grasped it (#6P, Gr.1, 6K).

I think once you get past Grade 2, even, you have to have a much broader music background and have the skills, rather than what I'm coming in with, in order to do an efficient job at it. So I think maybe at Grade 3, certainly in the intermediate...

you need some specialists in order to do an adequate job. It's just too much to ask from the classroom teacher (#4J, Gr. 2&3, 6K).

I think it's an awful lot to ask the classroom teacher, especially the classroom teacher who hasn't...doesn't have a musical background, to have to start from scratch. You might go into teaching knowing you have to be much of a jack-of-all-trades...I think that when you get into an area like that, that is so specialized...I really wonder that they...I think they have a nerve to think you ought to be that much of an expert in such a specialized field. I think that really specialists should be provided to do it (#4M, Gr.3, 3K).

Advantages and limitations of a specialist music teacher role arose during interviews, obviously a debated issue. Besides financial cost, disadvantages of the provision of specialists were perceived by one teacher to be the lack of control of classroom events and limited incentive to learn to teach music:

There are two sides. I mean, maybe my children aren't learning as well as from someone like a specialist coming in, but then on the other hand, um, you can do it when you want, and I know what they are doing...because you just wouldn't do

any other music, if that person always comes in and does it (#4I, Gr.1, 5K).

3. Kodály songs - values, limitations and adaptations

The Kodály program songs were recognized as excellent teaching tools (n=9) because of the limited note range that matched children's voices, the simple words and traditional tunes, and the sequential progression and continuity of concept presentation through the songs. Through the game activities students were "repeating melody and rhythm without thinking they're learning it" (#6Q, Gr.2, 4K).

Songs also had some limitations: limited pitch range and the repetitions were potentially boring; the songs were "too short, the subject matter doesn't appeal to Grade 2 students and lots of the words are silly" (#2B, Gr.2, 4K).

> I don't know whether the students really enjoy ...the program materials have a good variety, but the songs are all the same, but I understand this...In order to teach it, you've got to start with only two notes (4I, Gr.1, 5K).

Teachers (n=3) thought that students preferred more sophisticated songs:

> At one point I thought, you know, some of these songs are pretty Mickey Mouse..they're just going to think this is pretty dumb...They just couldn't

> wait to have their turn . They'll sing forever so they can have their turn to do it (2A, Gr.2, 4K).

Although teachers expressed various reservations, the value of these songs as teaching materials was affirmed.

The Program Developer encouraged teachers to use non-Kodály songs separately from Kodály lessons. Three teachers scheduled separate singing sessions for these "outside" songs, with sources including camp songs, Girl Guide songs, patriotic Canadian songs, folk songs and contemporary action songs. Personal involvement affected student reaction to these teacher-selected songs:

> Because I like them so much, the kids like them (#60, Gr.3, 2K).

Recommendations for songs to be added formally to the Kodály curriculum were not forthcoming, although the addition of contemporary songs with "action, life" was mentioned by one teacher. Lack of songs that would appeal across teachers was the reason for not recommending specific changes.

> What suits me wouldn't necessarily suit somebody else (#4M, Gr.3, 3K).

Teachers were adapting the program in various ways as needed in response to personal concerns or perceived needs of students; however, teachers did not see the need for formalizing these changes.

4. Student assessment

Formal testing was not seen as a need; these teachers preferred to devise methods suitable for specific classes. Diversity was shown in types of assessment employed. No written assessment was employed by three teachers who relied on observation of student participation and enjoyment; these teachers reacted adamantly.

> I don't like testing - not with the Grade ones (#4K, Gr. 1, 5K).
>
> I think kids do not need to be tested...they get tested all day long, all the time in Language Arts and Math, and I'm afraid that's the core of my program, that I shouldn't apologize for...I think in music time that we can let each individual excel in their own way and we do not have to make it a testing situation (#2A, Gr. 2, 4K).

Observation and informal written assessments, such as having student write out rhythms or pitches, was used (n=5). The third type (n=3) of assessment employed was more formal, including student memorization of songs, or testing of pitch and rhythm.

Reporting comment was not generally seen to be a priority; comments were limited to "participation" or "enjoyment", and to note students who showed exceptional promise or interest.

Though formal evaluation of student skill level was not a priority, the need to determine teacher effectiveness was of some concern (n=2).

> What do you think of my kids? How do they stack up in comparison to the other ones that you see? Have you got any tips for me? What do you see that they are deficient with that I should work with more? (#4J, Gr.2&3, 6K).
>
> I'd just like to know if, um, I don't know, I'd really like to know if...What kind of a job I'm doing in teaching it (#60, Gr.3, 2K).

Implemented Compared to Intended Objectives

Teachers were asked to provide their current teaching objectives for music. All responses were in terms of student learning, and showed congruence between teaching beliefs and teaching objectives. Most teachers' first objective was student enjoyment; the secondary objective was with skills that prepared students for the following year's program. Generally the implemented student objectives are congruent with the intended ones.

An implicit goal of this program implementation was the development of teacher musicality sufficient to instruct the program. Teachers were asked if this was a fair assumption, and whether sufficient support was given it. This intended objective is partially met: all teachers working with the earlier grades indicated confidence and

mastery of the required musical skills. There were concerns, however, that late Grade 2 and 3 programs were too demanding for the classroom teacher to instruct adequately. Specialist music teachers were seen to be necessary for advanced music instruction.

Summary

The collective programs-in-use presented a meld of fidelity and adaptation perspectives. Little deviation from prescribed skill sequence was reported, as this structure was perceived to be logical and based on proven experience. However, numerous adaptations to program components were noted, and the programs-in-use were unique in response to teacher perceptions of student needs, personal preferences, previous musical experiences, and teaching priorities.

What types of implementation adaptations have taken place? Non-implementation occurred when teachers decided that the teaching skills necessary to instruct this program were impossible to master; support services, though valuable, were not sufficient to carry on an independent program. Co-optation of the program occurred when teachers made selective use of program components, adding these to an already established approach to teaching music; however, the essential structure of this skill-based program was not used. Mutual adaptations, where the teacher began to implement this program, and in turn had made changes in

approaches to teaching music, were also evident. The specific changes required to implement this program and an investigation of the nature of this change over time, are discussed in the next two chapters.

CHAPTER IV

Changes Over Time

Hall and Rutherford (1976), Pratt, Melle and Metzdorf (1980), and the "Levels of Use" framework developed by Hall and Loucks (1975), stress that implementation is a long-term process and that teacher concerns change over time. The long-term implementation of this Kodály program reflected such changes.

Two strategies were used to assess these changes over time. Teachers were asked to reflect on their initial concerns and to compare with present concerns. Changes over time expresed by individuals were summarized and categorized as a two, four and six year involvement. Three of the fourteen interview transcripts (Appendix E), selected to represent these years of involvement, extend this summary. Teachers were asked these questions:

-What were your initial reactions?

-Would you sum up your reactions now, after having worked with the program for 'x' years?

-How have your music abilities changed?

-What would you like to accomplish in teaching music next year?

In addition, the collective teacher response at each

of the three schools was analyzed separately to determine patterns of concern related to length of time the staff had been associated with the Kodály implementation.

Two Year Involvement: Individual

"Overwhelming" was the characteristic initial reaction, particularly of teachers with little music background (n=6):

> Confusion, overwhelming, the hand signs and just everything seemed to be so much to deal with at first (#6P, Gr.1, 6K).

The fear and frustration of initiation to a perplexing program were remembered vividly:

> I can remember some of the earlier workshops I had taken, and we did that (pitch discrimination) ...and I didn't..I was just lost. I felt so frustrated (#4J, Gr.2&3, 6K).

These beginning Kodály teachers indicated little sense of direction and understanding of how the program components fitted together pedagogically, and a sense of inadequacy, almost guilt, at inability to master this program was expressed:

> I feel that it's a good program...it certainly has a lot of offer..but I don't feel like I am that...I don't feel that I'm doing it justice... by not practicing all the elements that are in it, and um, I'm certainly not that consistent...it's,

it's so, the program for me is, is sort of overwhelming in a way. I, I can't seem to grasp everything that I'm supposed to know, from a workshop and be able to bring it back to the classroom and be all that comfortable in executing what I've learned in a workshop (#60, Gr.3, 2K).

When asked to project future aims, teachers indicated a need to sharpen focus and to establish some "ownership" or a sense of control of the organization of these materials:

R: Uhhum, for teaching Kodály next year, as a music teacher of Kodály for next year, what would you like to accomplish?

T: I would like to be able to have a clear idea as to how I would like a lesson to go, and have my own format drawn up, probably based on the format that is already given, but not going through every skill that they have in a lesson. I would just cull what I would think would be important (#60, Gr.3, 2K).

For teachers introduced to the Kodály approach through university music courses, the prospect was not threatening. However, actual instruction proved more complex than their initial impressions indicated:

When I first began, I just thought that I would, ah, teach what was in the guidebook, and I never considered it being, you know, difficult, or

> anything, and now, I mean now that I've gone through it, after the first year, I knew that I couldn't do a lot of things. It sort of made me feel frustrated. that I wasn't meeting the guide-book's, you know, their dates and everything. But also I feel that I'd like to improve my expertise, I would like to become a better music teacher, and the course has everything possible to offer to help me reach that goal (#60, Gr.3, 2K).

In sum, frustration with the overwhelming complexity of learning this program coupled with a sense of inadequacy represented initial reactions, particularly of teachers with little music background. Concerns centred on selecting the important structures, establishing some ownership, and making sense of the teaching process.

Four Year Involvement: Individual

After four years experience, teachers' (n=2) expressed concerns centred on improving expertise and selecting more effective teaching sequences. There was a sense of comfort in program use, and an understanding of the program structure:

> R: What are your reactions after four years of working with the program?
>
> T: Um, some sense of understanding, where it all ...where they've come from and where you'd want

them to go, and I have a better sense of timing with what has to be covered too, I think (#6Q, Gr.2, 4K).

Specific teaching strategies to more effectively present music concepts were of importance:

Children need more active involvement in doing the writing of the note..notation. They just... they should do it every day. I find, I'm having a really difficult time with my class. They can do these four beat phrases, not too badly, but to put it on a staff, somehow, I don't know, I'm still working on what to do to give more practice (#6Q, Gr.2, 4K).

Students were perceived as receiving much improved instruction as teacher experience increased:

As the teacher works more with it, then she has more that she can work with for the students, therefore they have a better program (#6Q, Gr.2, 4K).

However, these teachers judged that they still had not mastered use of this program:

R: Do you think your teaching abilities in music have changed?

T: Probably so...not a lot. I am still not knowledgeable at all. I am knowledgeable as far as my kids are with the program (#2A, Gr.2, 4K).

In sum, greater sense of confidence and effectiveness was expressed, although further improvement was a concern.

Six Year Involvement: Individual

Two teachers had taught the program for six years: both had initiated involvement at pilot schools, and this special involvement may have contributed to their sustained commitment.

Both teachers indicated little previous music experience, and numerous frustrations while mastering the program. Both had invested much time and given commitment to attending workshops and in solo practice:

> R: Okay, in-service sessions...you've attended them for about five years...First of all, why did you continue attending them?
>
> T: I felt that I needed to do these things, in order to learn the skills in order to do a good job. To just improve my performance.
>
> R: And it was your choice to attend?
>
> T: Yup! (#4J, Gr.2&3, 6K).

Though the potential rewards in teaching performance were not at all certain when these teachers had initiated their use of this program, the major factors in their sustained commitment appeared to be attitude towards the program and a desire to improve teaching effectiveness. Now both teachers expressed comfort, confidence and satisfaction in program use. The following excerpt illustrates

the nature of this change over time:

R: Could you sum up your reactions now, after working with it for about six years?

T: Oh, I think the program is fantastic for me. I really do, really enjoy it.

R: What changes have you noticed in your teaching? Your expectations of yourself as a teacher during that time?

T: I'd say, particularly in the past two to three years, I've been able to accomplish more, to cover more of the curriculum for each grade, as I've gained more skills in it, and been able to expect more of myself, to be able to come through with it, and feel comfortable.

R: Ah, have your abilities with music...do you feel that they have changed?

T: Oh, immensely...

R: In what ways?

T: I was a non-singer, a non-everything. I can see the difference. It's like, you know, when you look at a magazine with the "before" and the "after". I used to be the "before" and now I'm the "after" (#4J, Gr.2&3, 6K).

Though the nature of changes over time were similar, aims for future implementation were not. One teacher indicated prescriptive program use, and saw little need to adapt

the program as it was perceived to be sufficient. The other teacher indicated a "need to grow" and defined this as "making more use of the program within the day" (#6P, Gr.1, 6K). Integration of music with other subjects was this teacher's aim: musical learnings were used to complement students' work, to discover musical sequences in math and syllable patterns:

> As a matter of fact, the other day, a little girl was working in her workbook and she had circled the answers and they had gone...middle, up, down, and she said, "Oh, this is just like music, 'soh, lah, soh, me,'" she was singing through her answers in the book and I thought, "Well, it's really integrating it" (#6P, Gr.1, 6K).

Changes Over Time: School

Study schools were selected also to represent a two, four and six year involvement with the program. According to the Kamloops School District "school-based" implementation plan, the principal has the responsibiity to ensure program adoption. To assess this role, teachers were asked how their principal reacted to or supported the program. The collective teacher response from each school was analyzed to determine similarities.

Two Year Involvement: School

What was not said was of interest in analyzing the

collective teachers' comments. Concerns centered on the immediate teaching situation, and no reference was made to students' continuance with music or the provision of intermediate music programs. The implementation, however, still had high visibility. For example, the researcher was approached by teachers who no longer used the program, but who wished to make both their concerns and high regard for the program known.

The principal was seen as providing incentive for implementation:

> Well, he is insistent that it be used in the school, as far as insistence can go. Like he says, "Kodály is the program for our primary" (#2A, Gr.2, 4K).

To encourage implementation, the principal had arranged sustained in-service for staff development, in-class Kodály teacher support, as well as provision of required materials. Aware of teacher difficulties in mastering this program, the principal was:

> also supportive in the sense that he'll allow people who aren't comfortable with it to do some switching around so that the kids get it. He doesn't care, really, whether you teach it, as long as the kids get it (#2A, Gr.2, 4K).

Four Year Involvement: School

Teacher concerns dwelt on program continuity. Teachers returned to this issue repeatedly: the time investment of student and teacher would come to nought if the program implementation is not continued:

> I just hope that it doesn't, ah, sort of go out the window after all this work and an enormous amount of effort, not only (the Program Developer) and all the people who work with her, but, you know, a large number of teachers in the district, and all the background that the kids have gained. I think it would be a real waste if it's just sort of allowed to drift to an end (#4J, Gr.2&3, 6K).

The question of compulsory practice was raised, or at least, the request that teachers follow the program guidelines very closely. These teachers who raised these issues had been involved with the program use for at least five years. It appears that the more time that the teacher had invested in learning the program (attending workshops and practicing), the stronger the call to make use of the program compulsory and for maintenance and continuity to program support. The school administrator was in the process of introducing structured intermediate music programs and to do so had hired a music specialist.

Six Year Involvement: School

The Kodály implementation was described as "entrenched", in the positive sense. Initiation as a pilot school was seen as a contributing factor to the acceptance of the program. Both teachers and principal viewed the program as the basis for all other music programs in the school, and a strong sense of satisfaction marked teacher assessments of program support. The principal was seen as supporting implementation "whole heartedly" with provision of "money, time, performances, district support" (#6N, Gr. 4, 3K). There was a strong and visible commitment to various kinds of music experiences for students throught the school, and teachers felt that their commitment to program use was appreciated.

> I feel from just general comments that (the principal) is very pleased and he has mentioned many times that the Kodály is established as music in the school, helping children move into band (#6P, Gr.1, 6K).

CHAPTER V

Facilitating Implementation

"From the teacher's perspective, what facilitated the program-in-use?" Program implementation may imply changes in any of these areas:

-attitudes and values,

-knowledge and understanding,

-roles and behaviors,

-structure and organization of the teaching process,

-materials and resources (Fullan, 1979:61).

The change process is complex and changes in any one of these areas may prove threatening to the teacher. Changes, radical or minute, were required of all teachers to facilitate implementation of this skill-based approach. Acceptance of the need for attitudinal change, and types of knowledge, role and organizational changes which the teachers reported during implementation were investigated. Teacher use of the available resource support services and perceived values for implementation facilitation were also examined.

Attitudes and Values

An implicit attitude change required was acceptance of need for a skill-based program; a change from music viewed

with peripheral emphasis to music viewed as a "subject".

> I never felt music was really learning, it was more of a fun thing (#41, Gr.1, 5K).

Two factors which committed teachers to the need for this change were: whether the previously taught program was judged to be ineffective and the value ascribed to the innovation; and second, whether the teacher felt some initiative within the "school-based" implementation. Teachers (n=8) appeared to accept willingly a district skill-based approach and judged the previously taught program ineffective. Reasons given included: inadequate student progress; inconsistency and lack of quality in individually-chosen programs:

> The students were, for the most part, musically illiterate. I think the Kodály program just seems to fill in what I saw as an incredible lack of skills (#6N, Gr.4, 3K).
>
> It's good that we now do have a music program instead of everyone doing their little hodge-podge of songs (#4I, Gr.1, 5K).
>
> "Slap-dash" if left for individuals to choose (#2B, Gr. 1&2, 3K).
>
> If they were able to choose their own program, there might be some teachers who might never teach music; you know, where they should teach

> it, and just slot in any type of songs on records, or just, you know, records, and that's their music, mainly maybe. It wouldn't have the quality (#60, Gr.3, 2K).

When asked to describe the previously taught programs, teachers (n=5) considered these to be inadequate, but apparently had few alternatives to improve instruction.

> What else was I going to do for music, other than play records and um, sort of an appreciation thing but not much more (#4J, Gr.2&3, 6K).
>
> Before that, I'm afraid, it was just mainly teaching songs. It was no really well structured or well laid out program (#4K, Gr.1, 5K).

Teachers (n=2) also compared this Kodály program to music learned as a student. Impressions remembered of childhood music experiences still vividly influenced teacher's perceptions; these encouraged program use for one teacher and hindered use for another:

> To have Kodály I can hang my hat on it and I could actually teach music instead of just sing, which is all I grew up with in school was music class which is a time when we sang (#2A, Gr.2, 4K).
>
> I never was turned on by being taught 'doh-ray-me' and all that business when I was in the fourth grade and now I'm afraid I'm teaching Kodály

because I'm supposed to cover it as a basic but it doesn't enchant me (#4M, Gr.3, 3K).

Leadership by the Program Developer, as advocate for this innovation, was a major factor in creating acceptance. When asked why this program was chosen for the district, six teachers indicated no question of the choice through respect for the Program Developer's expertise. The respect for the advocate appeared to be essential to teacher commitment.

I think probably because (Program Developer) looked at it, and she had extensive background and she saw it as a good thing, I don't know, I'm just guessing here, but that appears to be what I've seen (#6N, Gr.4, 3K).

I have no idea why it was chosen, other than the people that introduced it, and particularly (Program Developer) has been so interested in music all along that I sort of trusted her. She must have felt that it had the components for the basic program (#6P, Gr.1, 6K).

I don't know...I think (Program Developer) wanted it and got it going (#4I, Gr.1, 5K).

I think because (Program Developer) had an awful lot to do with it, ah, she was the one who introduced the program. She put a tremendous amount of work into it. They did pilot programs

on it, and, ah, there hasn't been anything that has had the in-depth involvement like the Kodály program in the district (#4J, Gr.2&3, 6K).

Other reasons given were that this innovative district was concerned with providing good programs for students, that Kodály was a long-established and effective program, and it had been successfully implemented elsewhere.

The second factor which committed teachers to this change was the approach selected for the "school-based" implementation intended to translate the district authorized program into practice. The approach selected by the principal, responsible for ensuring adoption, affected program acceptance. Teachers were asked, first, what district authorization meant, and second, how the decision was made to begin program use. Teacher interpretations of district authorization differed markedly, dependent on the teacher's perception of the "school-based" approach. It was apparent that no consistent message had been received; some teachers perceived much more latitude in program use than others:

R: The program is district authorized. What does that mean to you?

T: It means that we can, if we wish, use Kodály, ...but we do <u>not</u> have to (#2A, Gr.2, 4K).

T: District <u>expects</u> us to teach it (#2B, Gr.1&2, 3K).

T: It isn't compulsory, you can do it if you want to (#4I, Gr.1, 5K).

T: District looks favorably on the program and would like to have it in their schools (#4J, Gr.2&3, 6K).

T: Um, that we should be having it in our schools. I feel that it should be in every school, if possible. That it shouldn't be so much a choice of whether they should or shouldn't, and people feeling that, "Well, I don't care to do it...or I feel a lot of fault with it (#6P, Gr.1, 6K).

T: I guess, simply that there is a consistency across the district, that's all (#6N, Gr.4, 3K).

T: It means that you should do it to the best of your ability (#6Q, Gr.2, 4K).

Some sense of control through personal initiative influenced positively teachers' acceptance of this change. Most teachers (n=7) perceived no pressure to implement the program; use had been a personal choice.

R: How was the decision made for you to begin to teach Kodály?

T: Uh, we were asked if we would like to do it.

R: By whom?

T: Ah, the principal suggested there was going to be the pilot program, and that we'd maybe be interested in it.

R: Do you remember what your initial reactions to being asked were?

T: Very interested. Didn't know anything about it at all, but liked to know more about it (#6P, Gr.1, 6K).

T: I was working at School X when the Kodály program was introduced, that was one of the pilot schools and that's how I became introduced to the program.

R: Now, did you choose to become involved? Did the principal suggest you attend sessions? How...?

T: From what I can remember, and that's quite a while ago, it started with Kindergarten and Grade 1, I think, and I was teaching Grade 2 and I watched them and then picked up the next year and then went along from that, and it was a personal choice (#4J, Gr. 2&3, 6K).

Teachers (n=2) who transferred into a school with an already established program perceived continuity expectations which shaped their decision to implement.

T: The program is entrenched in the school, and it only made sense to carry it on.

R: So it was your choice or did the principal suggest that you use Kodály?

T: No, it was my choice..um...I just looked at what they'd had and decided that they had all the

> tools, and it would be foolish not to use them (#6N, Gr.4, 3K).
>
> It was just something that was already being taught, and I believe that it was expected of me to just carry on the program...So I just naturally assumed that it was Kodály. And I'd heard that Kodály was, you know, the thing to teach (#60, Gr.3, 2K).

Teachers (n=2) who were involved at a school in the process of initial program adoption perceived various pressures to implement. The principal "set the expectation" that primary teachers would use the program, and indicated that the school was "on the list" to put the program into use (#2B, Gr.2, 3K).

> I felt pressure to teach Kodály when I came to this school because that's what the principal wanted when we were hired. He says..."Kodály is the program we teach in our school" (#2A, Gr.2, 4K).

One teacher emphasized that an initial attitude of acceptance, or, at least, willingness to try out the program, were major factors in successful implementation.

> T: I think, you know, it depends how you went... how you looked at it when you started. If you went in to criticize...Maybe because I don't have that much music, I wanted to have something.

R: You saw that as a need...

T: I had that need, that I was pleased to go, I was pleased to go in the summer and learn. I enjoyed it (#6P, Gr.1, 6K).

In sum, the factors which committed teachers to the need for this innovation were many, and intricately inter-linked. Major factors which facilitated implementation were: perceived need because the previously taught program was judged inadequate; acceptance of the innovation's value; the approach adopted to the "school-based" implementation; and, some control of the decision to implement.

Knowledge and Understanding

Knowledge, in terms of understanding and use of music concepts and terminology, had to be acquired by the "non-music" teacher. This 'music language' was necessary before the teacher was able to instruct or guide the students. Changes required were complex for the teacher with little music background; however all teachers needed to understand, internalize and confidently use the specific Kodály techniques. Teachers were asked how their previous music experience had acted on implementation.

Lack of previous music experience made implementation much more difficult; two self-described "non-music" teachers struggled with initial skill acquisition:

I found I've had to learn. I've been just like

> one of the students on my own, having to practice and learn it alone, just sort of one step ahead of them (#4J, Gr.2&3, 6K).
>
> Well I knew nothing about music, I'm not musical at all, never took a voice lesson, or a piano, instrument lesson in my life...I think it meant I had to spend a lot more time than other people did. When other people already understood how you divided those things into bars and measures and what those symbols, the two bar lines with the dots meant, I had to teach that to myself, on top of all the other concepts; learning the games, learning the words. And I think I had to work harder at it than someone who had a music background (#2A, Gr.2, 4K).

These difficulties were corroborated by the two teachers who no longer used the program; a "foreign language" (#2E, Gr.1) and the "many skills involved - hand signs, rhythm patterns, beat - were so confusing with no music background" (#2D, Gr.3).

Fear of performing before those thought to be musically knowledgeable, possibly to demonstrate incompetence, initially hindered teacher learning:

> That's when I really didn't have confidence in myself because so many of them there really had

> a lot of music background. I really felt that I wasn't doing a good job, and uh, I didn't like to be put on the spot, you know. Each individual in the group had to do whatever - clap the rhythm, solo, - and I really got kind of nervous about that - because they were people I didn't know to begin with, and they were my peer group (#4I, Gr.1, 5K).

This sense of insecurity hindered use of available in-class support.

> T: I would really feel uncomfortable with it. Because I know how skilled she is with it and how comparatively unskilled I am with it, and that she would be shocked to find out how far behind my kids were.
>
> R: Yes, I don't think that would bother (Kódaly Resource Teacher), really.
>
> T: No, it probably wouldn't, but that is sort of how I feel. I would feel defensive, she's going to come and I probably haven't done it the way I'm supposed to, you know, that kind of thing (#2A, Gr.2, 4K).

Teachers (n=9) felt that any previous music knowledge facilitated initial use; and teachers' musical understanding increased through program use. Those teachers with ex-

tensive music experience (n=2) noted that their own assumptions may have hindered student understanding:

> Something that was so basic to me would be something I found very difficult to get across to the children. Because I'd had it for years and years and I just...and I might overlook something because I would think that they could do it, so I just assumed that.I wasn't right (#6Q, Gr.2, 4K).
>
> What seems reasonable and logical, at least to an adult; it seems easy enough for me. Sometimes I wonder if it's easy and logical for them to understand (#6N, Gr.4, 3K).

Roles and Behaviors

The teacher's role in this program is that of a guide, leading the students to understanding and internalization. Emphasis is not on telling but in drawing understanding from the students. Two dealt with this role change:

> I found with the Kodály program that they stressed that you didn't have to lead the class. You started them and you let the children sing, so I'm learning to do that over the years (#6P, Gr.1, 6K).
>
> I guess it depends on what you would call teaching it. I sometimes, ah, in a very straightforward manner it's easy to put them (music concepts) across as far as I'm concerned, but I think it's

> a matter, especially for Grade 4 kids, and younger too, to try and draw it out of them, rather than telling (6N, Gr.4, 3K).

One teacher defined this program as requiring a specialist role (this concern is presented in Chapter III):

> When it gets all that difficult, if they want all the games and all these variations on the theme, that's when I really feel the person who should be doing that is some kind of rotating music teacher and the kids get one or two lessons from the Kodály specialist. To me it's a little more sophisticated than the general run of the mill classroom teacher maybe should have to do (#4M, Gr.3, 3K).

Structure and Organization

Implementation shaped change in teachers' approaches to instruction as a structured, organized approach was required:

> I've had to be more structured with myself, with music. It isn't just something you walk to the back of the room and say,"Let's sing a song", like they used to do...(#4I, Gr.1, 5K).

Awareness of music instruction, partly caused by the visibility of the district program, resulted in music status as a subject:

> I want them to enjoy the music but I want them to realize it's a lesson, just as with Math or Science (#4I, Gr.1, 5K).

All teachers reported scheduled music instruction and attempted adherence to suggested time allotment. Though music was accorded subject status, it was not considered to be part of the "core" subjects, which were Language Arts and Math.

> You sort of let it slide away, you know, which you can do in any subject, except reading or arithmetic (#4I, Gr.1, 5K).

The priority of attending music in-service was noted by one teacher:

> Music is important, but not important enough to take time off from teaching class (#2B, Gr.1&2, 3K).

Materials and Resource Support

Teacher values and recommendations for improvement were asked for these resource supports:

1. District seasonal and summer workshops,
2. District Kodaly Resource Teacher,
3. Interpersonal support,
4. University Music Courses.

Teacher assessment of the comprehensive Music Resource Book is provided in Chapter III: Assessing Program-in-Use.

1. District seasonal and summer workshops

Teachers (n=8), particularly those with little music background, emphasized that implementation could not have occurred without provision of the seasonal workshop support. The chief function was a means of translating Resource Book materials into practice.

> The, ah, guide book, in conjunction with the workshops, is the most valuable. I don't think you could separate one from the other. You need the workshops to go with the guide book if you're not strongly familiar with the program, because it wouldn't make that much sense. I don't think you would...I would have a negative reaction to the program if I didn't have any background at all, and somebody handed me the Resource Book, and they said, "Teach this." I don't think you can have one without the other (#4J, Gr.2&3, 6K).
>
> I couldn't have taught it without that Resource Book, or the in-services. Just to pick up a little book on Kodály; I could not have done a good job on that at all (#4I, Gr.1, 5K).

Actual practice, "the doing", was the most valuable aspect (n=7) of these sessions.

> I think they forced us to get up and play games and actually do the things, and it's just like the children come in and they are shy about singing to

each other, but by the end, you experienced what the children are feeling with the program. Heavens, who'd ever think that I'd stand up and sing in front of fifty teachers, and the children experience that too, and I think the participation, working through every song...you need that, you really do (#6P, Gr.1, 6K).

These sessions filled other functions: opportunities to compare progress and problems and to observe the teaching model.

Yes, and talk to somebody else, find out what problems they were having. I think that's always worth while. Find out that you're not the only one (#4I, Gr.1, 5K).

I guess just the approach to teaching the class. How the people there, and I think of (Program Developer) and (Music Resource Teacher), present the lessons. They show you how to draw the kids in, I think that's really important, and then how they use the Kodály in order to do that...as teachers, they just use that program to draw kids into music (#6N, Gr.4, 3K).

Teachers saw some changes necessary to further improve this valuable support service (n=2):

To <u>slow</u> down. Yea..they would go through about two or three or four months worth of lessons in

> one and a half hours, and my gosh, you're just flipping papers left, right and centre, and by the time you got out of there, your mind was spinning because you couldn't remember whether that part came with this lesson, or with another one; and your notes were all in a jarble, and you can't really tell what's up or down (#2A, Gr.2, 4K).

Provision of basic instruction for beginning Kodály teachers was needed:

> You know, maybe (Program Developer) assumes that we know everything about the Kodály program and we're all basically comfortable with it. But we're getting all these ideas thrown at us, and they are all just fabulous, and I write them all down. But I still haven't got the basics. Um, the workshops are good, in that they really give you good ideas, but I think the kind of...when I go to these workshops, I think I want more...more practice in being able to do some of these things (#60, Gr.3, 2K).

The summer sessions provided an over-view of the entire program, and were perceived to be valuable prior to initiating instruction or after several years experience.

> It gave an overview of kindergarten to Grade 3, so you saw where it had come from and where it was going (#6P, Gr.1, 6K).

2. District Kodály Resource Teacher

The district Kodály Resource Teacher was accorded unanimous and overwhelming support (n=11). Qualities emphasized were competence, availability and ability to give precise help, being a "real teacher", and understanding of the problems faced by inexperienced teachers.

> (The Kodály Resource Teacher) was a real teacher and she had control and you know, discipline and so I could join in as just one of the kids...I didn't have to be disciplining anybody, and I found it really, really worthwhile. I'd have my little notebook out and jot things down, because she would take the regular lesson, but then she would expand it, and you'd think, "Oh, I never thought of doing that!" (#4I, Gr. 1,5 K).

Sensitivity working with adult learners was of importance. Both the Resource Teacher and the Program Developer had the ability to provide a positive model and critique to improve instruction without being threatening.

> I've always dealt with (Kodály Resource Teacher) and (Program Developer). You never felt threatened with it. They never made you feel, "You are just never going to be able to do this!" (6P, Gr. 1, 6K).

The District Kodály Resource Teacher provided the most

tangible support during initial teacher implementation:

> T: What helped me the most was having (Kodály Resource Teacher) coming here over a period of two years, three months at a time, and watching her (#2B, Gr.2, 3K).
>
> R: Do you, have you talked to anyone on the district music staff?
>
> T: Well, I did last year, I sought out (Kodály Resource Teacher) quite a bit.
>
> R: And what kinds of concerns did you have?
>
> T: I just wanted to know how to teach Kodály. You know, I came into it, never having been exposed to it, and um, I wanted to know how it was taught (#60, Gr.3, 2K).

3. Interpersonal support

Interactions with others provided valuable support. No formal arrangements were in place at any of the study schools designating a Kodály contact person. Those teachers recognized as competent and non-threatening were approached with numerous concerns: reassurance and commiseration, practical teaching advice, explanation of musical concepts, and program continuity concerns. Teachers saw this as a valuable and accessible support:

> T: Mostly I talk about the fact that we're not going too fast...and she sort of says, "Well,

you know, it's not that important." Well, I'm looking more for reassurance than anything else, really (#2A, Gr. 2, 4K).

Rhythm patterns...particularly when teaching at the grade 3 level I found, um, when you get into the 'tickaticka'...it didn't come that naturally, and ah, we would maybe work through a song together and establish it before teaching it (#6P, Gr. 1, 6K).

Well, I've talked to some of the other teachers about difficulties I'm having about getting through all the material (#6Q, Gr. 2, 4K).

Such contact ceased or did not occur for reasons such as: having been rebuffed previously or feeling insecure, loss of the sense of the program's momentum, and an assumption that all staff Kodály teachers were very competent:

I tried to approach somebody in my first year here but I never got any help, so from that point on I didn't feel like I wanted to approach anybody else. Maybe I should have, you know, I shouldn't have just let it go at that, but...I don't...like there are a lot of music people within this school, but, there's no real resource person within this school, like everybody...a lot of people do their own music, and I

> don't feel that comfortable going to anybody to ask them about my music, you know, for help (#60, Gr.3, 2K).

> T: And we did talk about it more than we have in the last year or two.
> R: Why do you think that's happened? Sort of stopped talking?
> T: I don't know...whether it's just sort of you've slipped into doing your own thing and that's it (#4I, Gr.1, 5K).

> We don't talk about specific things very much because people teaching music have the strengths already. It's a very strong staff that way (#6N, Gr.4, 3K).

When questioned about interactions with parents of Kodály students, other than through report cards, three teachers mentioned presentation of specific Kodály information at Parent Nights. These parents were perceived to be appreciative and impressed by the level of instruction. Other teachers reported that few contacts which dealt with this music approach were initiated by teacher or parents.

4. University Music Courses

Teachers mentioned university music courses as sources of training other than in-district Kodály preparation. Eight of the eleven Kodály teachers interviewed had some type of university music preparation. The courses mentioned were: Music Appreciation, UBC (n=3); Choral Conducting, UBC (n=1); Music Education for Non-musicians (Kodaly), UVIC (n=1); Music Methods, U. of Calgary, (n=1); and Music Methods, SFU, (n=2). Teachers were asked how these university music courses compared to in-services offered by the district, why they differed, and how university music courses could be improved. The general reaction of all teachers to the university music courses was null:

> I don't know, I would imagine some of it (university music courses) helps..I'm thinking...but I can't directly relate anything..that I can remember (#6Q, Gr.2, 4K).
>
> R: How did that (university music training) tie in with the training that was given in this district? Was that of value?
>
> T: It didn't.
>
> R: It didn't...why?
>
> T: Ah, except for Simon Fraser, in one course, um, which actually, yes, looking back, there was one course that had Kodály background in it, ah, the

same ideas and some Orff, so it was kind of a "catch-all" course, trying to hit everything, um, and I got some ideas out of that.

R: How would you rate the usefulness of the university courses, those general music courses?

T: Fairly low (#6N, Gr.4, 3K).

Limitations of the introductory university music courses were lack of time to intensively practice and lack of music structure:

> They are simply too much of a grab-bag. They are trying to approach music, I don't know, it seems in such a shot-gun effect, that they are trying to hit everything and they hit nothing...The teachers teaching the courses are actually quite good music teachers. Ah, the problem is that their structure, they're not getting their inner structure of how they deal with music across. They are not getting that structure to the student teachers (#6N, Gr.4, 3K).

> Well, maybe through some of my classes, that I took, like in music education courses, they briefly go over some Kodály, some Orff, things like that, but nothing in depth, like, ah, the set of workshops (#60, Gr.3, 2K).

The in-services offered by Kamloops District personnel were seen to be more effective by all teachers, (n=8).

T: I found the training offered through this district much superior to what we'd been given in university, much superior.

R: And in what ways?

T: Because there was more time to spend, because we had monthly meetings when the Kodály was first introduced in Kamloops which was the first year I started teaching here, we were also given whole-day in-services to develop it and they also had a guide book, a program to go by already developed..and we had no such resource at university. We had simply been introduced to it as "a technique" and told about it, and you just try and write notes about how to teach it (#2A, Gr.2, 4K).

The student teacher with little music background may not be ready to assimilate intense music preparation while completing the teaching preparation year. This teacher was asked if demonstration music classes, given during a music university course (UVIC, Kodály emphasis) were of value:

T: Well, I don't really think it was, in that setting, because we were all student teachers anyway. We had no idea about regular teaching techniques, you know, let alone a special technique with music. For most of us it was certainly interesting to watch, but I don't know if we gained a great deal out of it.

R: You didn't know what to observe?

T: No, I don't think we did, I don't, you know, when I think back now, do I remember anything she did? No, I don't really remember anything.she showed us, so obviously I wasn't looking at the right things (#2A, Gr.2, 4K).

The recommendations for improving these courses centered on increasing time allotments (n=1), and selecting more structured approaches (n=3). Although teachers did not see great value in these courses, it is clear they had impact. Teachers who discussed the Kodály approach in terms of philosophical bases or structure were those who had been exposed to these ideas in university courses. Also, those teachers with little music background who had gained knowledge of Kodály at university felt much less threatened by the prospect of teaching the program than those initially introduced in-district. One teacher directly attributed being employed to the Kodály background received at university, and also indicated that Kodály would have been taught even if not the district program:

> It was the only training that I had, so that's what I was going to teach. Whether or not the program was in the school that I had been assigned to, wasn't a concern at that point (#2A, Gr.2, 4K).

CHAPTER VI

Teacher Recommendations for Improvement

"From the teacher's perspective, what could further improve program implementation?" Teachers were asked for recommendations which would facilitate improvement of implementation because district personnel plan to maintain this Kodály program for at least another three years, and variations of Kodaly-based programs are being considered for implementation in various school districts in British Columbia.

Improving Implementation in Kamloops School District

Teachers (n=10) indicated satisfaction with the general implementation design used in Kamloops School District. Radical changes were not suggested, however, recommendations were made for assessment in support services, content expectations, aid for inexperienced Kodály teachers, and program continuity.

Support in terms of in-service to reinforce practice and to allow for exchange of teaching ideas (n=3), demonstration lessons (n=1) to extend teaching practice, and provision of teaching materials (n=1) which elaborated the basics were requested. Support for maintenance of the Kodály Resource Teacher position (n=3) was given; this

service was seen as a necessity.

Assessment of content expectations was requested (n=3), particularly in terms of skill acquisition in the late grade 2 and grade 3 programs. Specialist music teachers (n=1) were seen as necessary if content expectations were not lowered.

Inexperienced Kodály teachers required monitoring and support (n=3): workshops outlining basic program expectations and providing teaching practice, pairing with an experienced Kodály teacher, or designating of a school Kodály contact person were offered as possible alternatives. If possible, inexperienced Kodály teachers should not be requested to take total responsibility for the advanced third grade program. The need to reinforce visibility of program continuity was seen (n=2). Provision of programs to extend student skills, and to make intermediate teachers aware was a recommendation:

> A lot of the intermediate teachers have no background in the work, in the immense amount of work that has gone into this. It shouldn't be just a one-shot deal, it should be carried on (#4J, Gr.2, 6K).

Continued monitoring and encouragement of teacher implementation by the school administrator was seen as necessary to maintain program momentum (n=4).

Maintenance as a district program was strongly recommended (n=9). The need for "time" was a continuing theme. Time was needed to learn to teach the program properly, time to establish the program and to "let it really grow roots". Time was needed to allow teachers to work through the program and thoroughly assess advantages and limitations, and time to allow the students with this Kodály background to participate in other musical experiences.

> I think it's important that it, ah, stays. It's an effective way of teaching, it can be adapted, it can be ... it can move with the times. It's a very effective way of teaching and it would be foolish to change. I think they should stay with it, you know. Ten years isn't long enough. Twenty might be (#6N, Gr.4, 3K).

Initial Implementation in Other Districts

All teacher recommendations assumed the need for a district plan and consistent program throughout the district. The same basic organization used in Kamloops School District implementation was recommended for elsewhere, however, teachers strongly emphasized certain administrative actions.

Gradual implementation (n=4) was recommended in awareness of other curriculum change to ensure teacher over-load did not occur. Prior to implementation, summer sessions or workshops should acquaint teachers with

program expectations, (n=2). Without pressure to immediately implement, teachers should be given time to adjust to the planned change (n=1). Initial implementation should centre in a small group of pilot schools chosen because of evident commitment and interests of competent staff (n=2). Sequential development, beginning with Kindergarten and Grade 1 was recommended (n=1).

District resource support staff, defined as "competent people who know how to work in the classroom" (#6N, Gr. 4, 3K) were seen as essential (n=10). Workshops to educate teachers, and preparation of a comprehensive resource book should be organized by this resource staff (n=1). Initial presentation of this resource book through the workshops should concentrate on the essentials, "nothing too overwhelming and not everything at once" (#60, Gr.3, 2K). Teacher in-put should be encouraged to improve implementation (n=1).

CHAPTER VII
Summary

The intent of the study was to represent the teacher's perspective of this Kodály program-in-use, to document the factors that shaped the program-in-use and to provide recommendations for improvement. This chapter presents a summary of the reported program, the strengths of its implementation process, and some implementation concerns that need to be addressed.

Assessment of the Kamloops Kodály Music Program showed that teachers perceived improved student musicality, and attributed the improvement to this program. However, the perceived improvement may be the result of an increased emphasis upon, and awareness of the need for music instruction and not totally attributable to adherence to this specific program, even though fidelity to the prescribed sequence of skills and the perception of music as a subject, with scheduled time allotments was reported by all teachers. It was evident that implementation varied from teacher to teacher, and unique programs-in-use ranged from co-optation as selected materials were used but not in the manner of the intended program, to prescriptive use of the intended program structure and techniques. Mutual adaptation occurred when the teacher integrated program structure with teaching style, adapting both; non-implementation occurred when teachers did not use the program, and

reported that the skills necessary to instruct the program were impossible to master. Different perceptions of the program, perceived needs of children, teaching priorities and teaching situations resulted in these varying programs-in-use. Teachers with little music background tended to make more prescriptive use, whereas those with more extensive music backgrounds tended to incorporate the musical strengths of other programs.

Teachers tended to give commitment to the innovation if they judged the previously taught program to be ineffective, and ascribed value to this skill-based approach as an effective foundation for student learning. Respected leadership of the Program Developer, as advocate, was another factor in teacher acceptance. There was, however, little consistency in teacher perceptions of the "district authorized" status of the program; definitions ranged from voluntary to compulsory practice. The approach adopted by the administrator in the "school based" implementation was a major factor in shaping these definitions.

Resource services provided by district personnel were described as essential for implementation; the comprehensive Resource Book in conjunction with the seasonal workshops were rated as most valuable in translation of learnings into classroom practice. The District Kodály Resource Teacher provided individual, experienced, non-threatening support for those initiating practice.

Teacher interactions also provided assistance, reassurance and motivation.

Teachers of the Kindergarten, Grade 1 and early Grade 2 programs indicated satisfaction with the scope of skill instruction. Resource materials and support services were adequate for these teachers to instruct the program. However, teachers with little music background voiced concerns that aspects of the late Grade 2 and Grade 3 programs were difficult, if not impossible, to adequately instruct. The particular aspects of concern were the teaching of rhythmic elements (the sixteenth note pattern and syncopated rhythms), and a need for extensive music background to understand this program's structure and effectively present more advanced concepts.

Concerns changed over time as teachers experienced the program. Some teachers only expressed confidence and clarity after six years of actual use. Learning to use the program was a slow process, required sustained commitment, and posed many frustrations because initial changes were complex and often overwhelming. Changes in teacher musicality occurred as the teacher invested commitment to professional and personal development. There was a need for time to master the program, time to let the program develop, time to see student outcomes and further involvement with music. Collective staff concerns over program continuity also emerged over time:

the music foundation acquired by the primary student would come to nought if these learnings are not extended to intermediate schooling.

Strengths of this implementation process included prior planning, resource support, "school-based" implementation, and professional development. Prior planning provided a basis for the implementation process, and included the selection of a small number of pilot schools where teacher commitment was evident, and the gradual extension of the program on a school volunteer basis. Extensive district resource supports included a comprehensive Resource Book, seasonal and summer workshops, and an in-class Resource Teacher which were maintained during the implementation process and revised or supplemented as necessary. "School-based" implementation allowed the school administrator control of the decision when to implement, and flexibility in how to assist teachers. This implementation process provided the possibility of teacher development, both personally in development of musicality and professionally in extension of instruction expertise.

A number of implementation concerns may now need to be addressed on the assumption that implementation is not yet complete.

For example, some confusion existed over whether

teacher use was to be prescriptive or whether there was to be latitude in adapting the program. This study showed that teachers did adapt the intended program to reflect individual relevance, interest, or strength. Therefore, encouragement of the development and use of other musical strengths, more latitude to the teaching of music, and strengthening of resource support may be needed.

Continued in-service in response to changing individual needs of teachers is required as their program experience continues; for example, some clarification of the implementation process may be useful:

> I've found that your findings have given me a good understanding of the development of the program from two to five years of its implementation (#4J, Gr. 2 and 3, 6K).

Very specific assistance is required for those teachers beginning to use the program.

As the program implementation is extended (now including teachers at all forty-four district elementary schools), close contact experienced between teachers and program personnel during initial implementation has been lost. For some teachers this resulted in a loss of involvement, enthusiasm, and implementation momentum. A teacher summarized a number of these concerns in a study critique:

> My main concern is that if I were to change grade levels, I would like further Kodály workshops and assistance in teaching the Kodály program. I feel it needs to be an ongoing process to keep us all interested and enthusiastic (#4L, Kinder., 2K).

A number of ways to provide continued in-service are possible. Encouragement of school or zone based teacher groups to share problems and successes would provide immediate and local support. Designation of a Kodály contact person within each school would provide teachers with a recognized and available source of help; selection of such contact persons, however, would need to be considered carefully because both expertise, and an understanding of teacher concerns, are prerequisites. Perhaps in-service could be developed by district personnel specifically to aid such contact persons. School administrators also need to be seen to be supportive of the program for maintaining the momentum of implementation.

Reassessment of the skill level of the late Grade 2 and Grade 3 programs is necessary for two reasons. Teachers reported that students needed more time to manipulate and internalize new musical learnings, and teachers with little music background indicated that adequate instruction at these levels was difficult, if not impossible. Because of

these difficulties, the concern was voiced that perhaps specialist music teachers are necessary for advanced instruction. One of the non-sample teachers asked to critique the findings commented:

> When (Kodály Resource Teacher) came in I could see lots of good things taking place - enjoyment, singing voices et al, but I can't say that when I was teaching it.
>
> No matter how many courses I took I couldn't seem to get into the program at all - mainly I think because there are too many other subjects to teach and I couldn't or wouldn't find the time to get myself organized to do it and it takes a great deal of organization and practice to become proficient enough to have it go over with the kids - no halfway measures are good enough - the reason I feel it's a specialist's job. Most definitely I think it to be the best school program I've seen (Grade 3, 4K).

Implementation planning is necessary to extend the student musical learnings to the intermediate grades and preparations need to be made for changes in music instruction at the secondary levels. This has begun at some schools, but there is need for a greater emphasis.

Numerous implications for further research are evident. Replication of this study to determine the generalizability of these findings, and on-site observation to check and clarify the self-report data, are needed. This study provided the teacher perspective rather than other participant reactions. Assessment of other perspectives such as the student, parent, administrator, and program personnel would provide a broader portrayal of this music program-in-use.

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	K	1	2	3
GOALS	Enjoyment both in play and in understanding			
	Acquaintance with a great number of singing games, rhymes and other musical activities			
	Clear in tune singing - group or solo			
	Social development through playing with others, taking turns, leading, etc.			
	Development of creative instincts primarily through body movement			
		Balanced training through head-heart-hand and hearing (intellectual knowledge, aesthetic enjoyment, physical skill and aural skill). This development should be fostered through singing, listening, reading, writing, creating, playing instruments, etc.		
CONCEPTS	tempo: fast vs slow, beat vs rhythm	Rhythmic and melodic concepts presented separately, then practised together		
	volume: loud vs soft, accent	Rhythm:		
	pitch: high vs low, to minor 3rd	s m l	d r (d' l, s,)	f + (t,)
MATERIALS	Songs which conform to standards of "Choosing Songs for the Early Years", mostly found in District Resource Book			
	Songs with text appealing to particular primary level			
	Songs that prepare specific concepts to be presented in the following year			
	Recordings (instrumental) or live music for listening or interpretive movement			
	Instruments - rhythm band instruments and resonator bells to aid in developing rhythm and pitch concepts			
				Melody Bells
		Music Boards and Symbols		
ACTIVITIES	Singing in pitch			
	Ability to sing both in a group and class			
	Ability to sing 'nicely'			
	Starting the name song in different pitches			
				Breath control
				Vocabulary skills
	Movement - aesthetic, rhythmic movements, either directly specified or the child's interpretation of the music			
			Conducting	
	Listening - recognition of timbre, in natural sounds, in each others voices and in simple instruments			
	- to songs or pieces performed by teacher, other children, good recordings			
	- develop inner hearing			
		Listen and correct each other's mistakes and evaluate performance		
			Identification of specific orchestral instruments	
	Abstractions - recognition of songs	from loo loo, hum or clapped rhythm pattern		
		Recognition of songs from hand signs or notation		
	- simple ostinato, e.g. 'clap rest'		more advanced ostinato	
		Reading rhythms of entire songs		
		Development of reading, hearing, writing and creative skills		
		Writing concepts learned		

APPENDIX A: OUTLINE OF GOALS, CONCEPTS, MATERIALS AND ACTIVITIES

SOURCE: KAMLOOPS PRIMARY MUSIC PROGRAM RESOURCE BOOK (1976, n.p.)

APPENDIX B

CONSENT FORM

ELEMENTARY KODÁLY TEACHERS

PROJECT: ASSESSING IMPLEMENTATION AS PROGRAM-IN-USE

PROGRAM: ELEMENTARY KODÁLY MUSIC PROGRAM

SITE: KAMLOOPS SCHOOL DISTRICT

RESEARCHER: NANCY RANDALL DATE: _____

PURPOSE: These interview questions will focus on your perception and use of the Kodály music program. Adaptations you may have made in your teaching activities or in program materials or program activities are of central concern. The two interviews will each be approximately 45 minutes long and will be tape recorded.

STUDY RESULTS: The results of this study may have implications for further improvement of the Kodály program implementation. The findings may also be beneficial in planning the implementation of new curriculum.

PARTICIPATION IN THIS STUDY IS VOLUNTARY.

YOU MAY WITHDRAW AND/OR REFUSE TO ANSWER ANY QUESTIONS AT ANY TIME.

YOU WILL NOT BE IDENTIFIED AND RECORDINGS OF INTERVIEWS WILL BE ERASED AT COMPLETION OF STUDY.

PARTICIPATION IN THIS STUDY WILL NOT PREJUDICE YOUR EMPLOYMENT NOW OR AT ANY TIME IN THE FUTURE.

THE DISTRICT ADMINISTRATION WILL RECEIVE A COPY OF THE FINAL REPORT.

_____ Signature of Teacher

_____ Signature of Researcher

APPENDIX C

Kamloops Kodály Program Teacher Questionnaire

These questions will provide some preliminary information so that during the interview(s) we will be able to concentrate on your experience teaching Kodaly.

You may decline to answer any of these questions. All information will remain anonymous.

School code: 2 4 6
Teacher code: A B C D E F G H I J K L M N O P Q R S

BACKGROUND INFORMATION

1. To what grades are you teaching Kodály?....

K	1	2	3	4

2. Number of students in class(es).....
3. Approximate Kodály level of instruction....
4. How many years have you taught? _____ years total.
5. Were you teaching at this school when the Kodály Program was introduced to this school? Yes ___ No ___
6. How many years of experience do you have teaching the Kodály Program
   a) in Kamloops District _____ years
   b) at this school _____ years
   c) in any other school districts? _____ yrs.
      where? _____
7. Have you participated in Kamloops Kodály program in-service and/or summer workshops? Yes _____ No ____

Appendix C, Continued (Kodály Teacher Questionnaire)

7. (continued)
If yes, please circle applicable years:
Kodály in-service at L.R.C.: 1976-77 '77-78 '78-79
1979-80 '80-81 '81-82

Kodály Summer Workshops: 1978 1979 1980 1981

8. Have you participated in any music edcation and/or appreciation courses, other than those provided by Kamloops School District personnel? _____ yes _____ no
If yes, please indicate the type of course and note the name of the institution or location.

Type of Course	Name of Institution/Location (eg. S.F.U. or Nanaimo)
_____	_____
_____	_____
_____	_____

9. Other than the Kodály program, have you taught other types of in-class or extra-curricular music programs? (for example, guitar, recorder, Orff). Please elaborate.

_____

_____

_____

10. Have you at any time participated in personal music training? (for example, choir, voice lessons, piano).

_____

_____

Appendix C, Continued (Kodály Music Questionnaire)

11. Do you participate in music activities in this community? Please comment.

_____

_____

_____

12. Do you participate in other professional and/or community activities? (for example, K.D.T.A., sports). Please comment.

_____

_____

_____

APPENDIX D

Interviews #1 and #2 Schedules, Kamloops Kodály Program

A. Nature of Innovation

1. What does "teaching music" mean for you?
2. What constitutes a good music program?
3. What type of music program was taught prior to Kodály program?
4. What does "teaching Kodály" mean for you?
5. How does the Kodály program compare to the former or a "good" music program?

B. Teacher Use of Elements of Kodály Program/Intended

Card #1

Elements of your total music program: importance

0 not important	1	2 average	3	4 very important

Activities intended to develop student's:

1. In-tune singing
2. Strong feeling for rhythm
3. Musical literacy in terms of writing and/or reading skills.
4. Creative expression/improvisation.
5. Listening/music appreciation.

Appendix D (continued) Interviews #1 and #2 Schedules

Card #2

Specific techniques of Kodály program:use

0	1	2	3	4
not used at all		average use		used in all lessons

Activities intended to develop students' understanding of:

1. Hand signs
2. Sol fa pitch names
3. Development of inner hearing
4. Echo techniques
5. Part work
6. Games and movement activities
7. Time (rhythm) names
8. Use of rhythm instruments
9. Ostinato techniques
10. Stick notation
11. Reading of conventional notation.

C. Specific Bases of Teaching Material

Songs:

1. What are the values of the songs included in the Kodály program as teaching material?
2. What are the difficulties in use? specifically? examples?
3. What types of songs have been added? examples? why?
4. Recommendations?

Appendix D (Continued), Interviews #1 and #2 Schedules

Games and Activities

5. Uses? Class arrangements? Difficulties? Why?

D. Teacher Perception of Student Response to Program

1. Have you seen changes in students':-
   -understanding of music?
   -music skills?
   -enjoyment?
   -singing voices?
2. What are students' reactions to the songs, games and activities?
3. Have you seen any changes in student confidence or self-image through involvement with activities?
4. Are there difficulties involving students new to program? What types? How resolved?
5. Working with students who may have co-ordination problems, have you noticed any changes through involvement with the program? If resolved, how?

E. Teacher Planning and Time Priorities

1. Music classes: per week? length? varying? considerations in scheduling? teacher preparation?
2. Music scheduled as an integrated or a separate activity?
3. Use of Kodály activities as relaxation or change activities?
4. How do you decide which of the activities to use?
5. What are your objectives in teaching music this year?

F. Teacher-student Evaluation

1. Kinds of assessment or testing? Why? Needs?
2. Reporting? How?
3. Parent feedback? Types? Involvement? Demands?

Appendix D (continued), Interviews #1 and #2 Schedules

G. Description of a "Good" Music Lesson

1. Would you describe a "good" music lesson?

Interview #2 Schedule

A. Motivation and Changes

1. How was the decision made for you to teach Kodaly? By self? By whom? Initial reactions?
2. Could you sum up your reactions now?
3. Have you noticed any changes in:
   - -your teaching expectations?
   - -teaching skills?
   - -such as?
4. Prior experiences with music: How has this acted on your teaching of the program?

B. District Authorization

1. What does that mean to you?
2. Why do you think the Kodály program was chosen for this district?
3. What are your reactions to a specified music program?
4. Stability and maintenance of program for six years: Reactions?

C. Specific Sequential Program

1. The Kodály program specifies an order for student skill acquisition: Does this sequential structure work with

Appendix D (continued) Interviews #1 and #2 Schedules

your class? Why? Changes?

D. Resources Available

In-school resources

1. Do you discuss this program with other people on your staff? What kinds of concerns? Share?
2. How does your administrator react to or support the program?
3. If you have a problem or concern with the program, whom do you talk to?
4. Do you use students, parents or other people to help in teaching the program?
5. Have you participated in any staff Kodály in-service session? What was the nature of these sessions?

District-provided resources

Music Resource Book

6. What parts of the book do you find useful? Do you use the lesson outlines as provided? Changes? Why? Access to information/organization? Recommendations?

In-service sessions: L.R.C./Summer Workshops

7. Attend? Frequently/Rarely? Why?
8. Which aspects are most valuable? Needs?
9. Recommendations?

In-class resource teacher support

10. Have you requested that the resource teacher work in

Appendix D (continued), Interviews #1 and #2 Schedules

your class? What sorts of activities? How did the resource teacher involve you? Valuable aspects?

11. Have you involved any other district personnel in helping you teach the program? In what ways?

Locally developed program

The program was developed in this district and has been modified a number of times during the development.

12. In what ways could you see the program being improved?
13. This Kodály program is being adopted by other school districts in B.C. What recommendations would you have for such districts?
14. To describe 'what Kodály is', what would you say?

APPENDIX E

Interview Transcripts

(*These transcripts are only three of a total of fourteen interviews).

Teacher 60: -Grade 3
-2 years Kodály teaching experience

Teacher 2A: -Grade 2
-4 years Kodály teaching experience.

Teacher 6P: -Grade 1
-6 years Kodály teaching experience.

(*Only one of a total of fourteen interview transcripts).

Interview #60: Thursday April 29, 4:00 p.m.

R: First of all, I'd like to ask you what does teaching music mean for you?

T: Ah, well I think it's very important. I think, um, that children love music naturally, and that it should be taught in the classroom, and it should be taught in a variety of ways, you know...

R: Yes.

T: ...and like to learn, ah, to sing songs and to have fun and action games, and, action songs as well as learning maybe, ah, the more technical parts.

R: Uhhum, uhhum, okay...and you've been teaching for one year...no?

T: I've taught Kodály, for, this is my second year with Kodály.

R: Okay, did you teach any kind of music program before you began to use the Kodály?

T: I didn't teach any program as a specific, but I used some of "Mary Helen Richard" songs.

R: Yes, so the ETM...and did you use the songs or the games or the skill teaching things that went with it?

T: No...just the songs and the games.

R: Okay, how does the teaching Kodály compare to the ETM program?

T: Well, the Kodály is, I think, much more sophisticated. They don't bother doing, well, hand signals also, but, writing notes on staffs, and reading it...

R: Yeah, it does take the students' understanding much...to a higher level than...sometimes with the ETM, the games sort of take over the learning, I think,

T: Yeah, right.

R: Um, so what does teaching, what does teaching Kodály mean for you?

T: Well, it's much more challenging....and it, um, certainly is more demanding because of its levels, well you know, how it goes...

R: Now, what do you find, specifically, what do you find demanding?

T: I find it...well being able to teach those things.

R: Now, you're teaching grade 3, also, which is...

T: Well, you know, I find that, sometimes I feel like I don't even know what I'm doing.

R: ...UHHum, ah....

T: I really enjoy it...but I don't know if I'm doing, ah, you know, an adequate job...sometimes...

R: Uhhum, and do you, had you any prior experience with Kodály, before you started the in-services in the district?

T: Uh, no. Well, maybe through some of my classes, that I took, like in music education courses, they briefly go over some Kodály, some Orff, things like that, but nothing in depth, like, ah, the set of workshops.

R: So you didn't find the music education courses at university of much value? Is that a fair statement, in teaching the Kodály in your grade 3 classroom?

T: Right, they just exposed you to it.

R: Yuh...sort of, it's a general comment that, the education ,the university courses in music don't really...they provide some understanding and some of the philosophy of the program, but nothing that, you know that transfers into use, and again, there's a difficulty, how do they provide...information on all of them?

T: Yeah.

R: Um, and the..ah, the last question I'd like to ask is for you, what would constitute a good music program? Teaching your grade 3 students?

T: Well, I would like to have, um....I think it just depends on the individual teacher, and what they're comfortable with. Not just you, I don't say that I'm comfortable with teaching games and songs, and I don't just want to have to always use that, but, perhaps, using what they know, and are comfortable with, and using other methods and teaching other skills, and sort of trying to integrate that kind of thing together. 'Cause I think if I didn't have to teach Kodály, I would just be teaching games and songs, and I don't think that is really, you know, that beneficial. It would be fun for the children but they wouldn't be really learning anything that could, you know, carry them on to the next grade, and so on.

R: Yeah, yeah...it's difficult, you know, I can understand...taking on the grade 3 program, and for the first time, you're working on all the skills, from kindergarten to 1, to 2, to 3, that you have to understand and extend, and learning that all in one go is ...difficult.

R: First of all, looking, I'd like to look at this card, um, I'd like you to rate each of those elements, in order of importance in your music program, zero being not important at all, two of sort of average importance, and four, that you would rate as being very important...in your music program teaching grade 3 students.

T: Hmm, in tune singing...

R: Would you like a second to look through them, before we carry on..? Would that be fair?

T: Yes, please. *(tape stopped)*

T: To tell you the truth, I don't really evaluate the kids too much on it, in their music, it's something that I don't....

R: Um, would, like...in-tune singing...taking in-tune singing, for example, would that be something that you would go back to try to get the students on pitch, or would that be something, well, if they don't do it, they don't do it and you'll carry on and go on to something else in music? So, how would you rate that?

T: I would rate it as...well..1..; strong feeling for rhythm....2 to 3...musical literacy in terms of writing and/or reading skills...2 to 3...creative expression, improvisation...3...listening, music appreciation...2 to 3...

R: Okay, and um, the second one...and again working with the fact that you're working with the Kodaly program for the second year, and working with grade 3 students, um, which of these elements of the Kodály program do you not use at all, rating that as zero, 2...average use, and 4, used in all or very nearly all of the lessons...Okay?

T: Uhhm...hand signs...2...; sol-fa pitch names,...2..; development of inner hearing...0...; echo techniques ...2..; part work..?

R: Ah...beginning with rounds and then working into anything that has harmonies...or group singing... one group singing one line and the other group singing another melody line....

T: Zero...games and movement activities 2 to 3...time rhythm names...?

R: 'Ta' and 'titi' and 'tickaticka'...

T: Oh...um. 2 to 3...use of rhythm instruments..ah.. 1 to 2; Ostinato techniques..ahh, I'd say zero to one...

R: It's again, something that comes in towards the end of the grade 3 program.

T: ...and stick notation...yes, well it's just starting, 1; and reading of conventional notation.

R: ...the reading of music...or...as we usually see it.

T: ...ah... zero.

R: Okay, are there any of those ones there, you know, as a beginning with the Kodály program, that you feel less confident with or pose great difficulties?

T: Yes, I don't...I'm not very confident, I'm not confident at all with part work...and I...I'm not too sure about the development of inner hearing...

R: Uh huh, you mean the techniques, or how to teach it, or when to use it...?

T: Yes, when to use it.

R: Uh huh.

T: And, ostinato techniques...plus the reading of conventional notation.

R: Could you kind of sum up your reactions to the teaching of Kodaly, now, you know, how you feel about the program now?

T: I feel that it's a good program...it certainly has a lot to offer...but I don't feel like I am that... I don't feel that I'm doing it justice...by not practising all the elements that are in it, and um, I'm certainly not that consistent...it, it's so, the program for me is, is sort of overwhelming in a way.

T: I, I can't seem to grasp everything that I'm supposed to know, from a workshop and be able to bring it back to the classroom and be all that comfortable in executing what I've learned in a workshop, and I, um, I try and attend all the workshops because I think they'd be really helpful, I mean it's also a boost to go to these things, and sort of get, um, rejuvenated...um, just, um, know that it is possible to do, and yet, I think it's a really good program, it's just that I can't teach everything that's in it. I feel like there's so much in it...I don't even get...maybe I'll get half done ...in one lesson plan that's suggested...and the pacing is, is not. .. not what I've been able to keep up with.

R: Yeah..um certainly talking to, for example teachers who have worked with the program for six years, the common theme is that the first year, the first year with the Kodály program, they felt confused... that it was just absolutely far too much, and it's taken them six years, working steadily with the program, to get any sense of what it's all about. And then feeling confident about teaching one element, and knowing it ties in some place else. It's taken years, and so I can certainly appreciate, looking at the whole program; from the grade three point, which is quite, you know, asks a lot of the teacher,...how you're feeling.

T: Well...if it's a general thing, I'm glad I'm not the only one.

R: Yuh, no, and it's certainly...I don't know what can be done about it, maybe a better sense of what the whole program is about, when you're beginning it, but even then, that might be so overwhelming, that, uh, you'd think, "This is impossible", I don't know. But it is a general feeling...so.... It doesn't help at all!

T: Those work...like I really would like to attend the summer courses they offer, but it's at the very end of the summer, and I couldn't attend it last year because I was going away, and this year I hear that it's at the end of the summer again...

R: And so you won't be able to...?

T: Um, I probably will make an effort to go.

R: Yup, yup...

T: ...because you know I think it's really important, I don't have any other specific place to go.

R: Yuh...they're worth it in the sense they are intensive like the workshops...you almost, it's almost over-kill in some ways, or saturation, but you do see a larger part of how the program is operating...and they offer sessions at, for example, the grade 3 level, so you can look at what the whole program can be, in four days, which again is so concentrated, but nevertheless, it's sort of, they're really valuable...They are....

T: Yuh,...I'm sure they are.

R: Um, can we look at some of the specific parts of the program? Um, particularly the songs...first of all, what would you see as being their values as teaching material, and secondly, what are their limitations as teaching material?....The songs in the Kodály program...?

T: Um, I think the songs are appealing to the kids, they're easy to learn, their lyrics are simple, and they've, um, a lot of them have catchy tunes, plus, they, I think some of them have been adapted...from the music that's sort of, I don't know, they've changed the lyrics to music that's familiar...some of that has happened and I think that's good, too. The games that accompany some of these songs are lots of fun for the children..And the limitations, well, sometimes I think some of the songs are a little bit, um, well, not really geared to the level that, for example, that I'm teaching. For example, "Hop old Squirrel"..I think, I don't think the grade 3's would like "Hop old Squirrel"....maybe grade 1's and kindergartens would like "Hop old Squirrel."

R: So you what..have to select carefully the songs that will work with your grade 3's then?

T: Uhhum...

R: ...or not use something that you can see...

T: Right, like "Shoot the Rooster"...I find that the title itself, is very, it sort of has a violent kind of a....

R: ..Overtones...or whatever.

T: Right...so I guess...but they have such a selection you can choose from it, and you can eliminate whatever you don't want to use.

R: And, um, have you added any songs to the grade 3 program? Have you used other songs?

T: Yes...

R: And, such as?

T: Well, I use songs from Sharon, Lois and Bram, the action songs, like "Waddly ah cha"(?) Things that I find really fun, and I like to do them, and camp songs like, um "Vista", because I like them so much, the kids like them, you know...

R: And so, it's just songs you've collected from various experiences in your past, or things that you've been involved with that you feel the students would enjoy?

T: Yes.

R: And action songs...?

T: Yes.

R: Are there any songs that you could see would need to be added to the Kodaly program, to improve it?

T: Um, well not if if you use the songs for...like what they do, they use it to write...

R: ...the teaching of a specific skill.

T: But some of those songs, um, are just for fun, and they don't require that the students learn to write it or whatever...I think, um, the action songs from Sharon, Lois and Bram would be really fun.

R: Uhhum, just to sort of spark interest? Ah, games and activities...you use them, you said you use them an average to a bit above average, first of all, how do you select which games you are going to use?

T: I, from the Kodály?...I guess. Well I try and choose, select a song that I can use later on, for the same, for the purpose of writing and reading.

R: And then you use the game that it goes with...

T: Yes.

R: Okay, any difficulties using the games? With your grade 3's, or in your classroom, because of spacing or anything like that?

T: Uh, maybe just a little, I,...what's one of the games... some of the circle games that you do, there's not enough room here, even with the tables pushed aside, unless I have the whole room cleared, it would be, it's not very comfortable.

R: Okay, so sort of mass rearrangements in order to use some of the games then...How do your, the grade 3 students react to the games?

T: They find them enjoyable.

R: Yuh.

T: And, um, yeah, I think that, they enjoy them, and they're positive, and they react positively to them.

R: Okay, well how do you think, ah, or have you seen any changes in the time that you've been teaching at the school, which is 2 years...this is your second year now?

T: Yes.

R: Um, in students' enjoyment of singing, or in-tune singing, or...or music ability? Like, ah, working with these grade 3 students, do they, are they stronger or weaker or? How do they compare?

T: From when they came to me?

R: Either from...well first from when they came to you in September, or this grade 3 class in comparison to your last year's grade 3 class.

T: Yeah...last year, well the grade 2 teacher who taught them music, like she's taught both classes that I've had, I think she's a good teacher, I don't know if I've done anything in their...you know, anything in their musical growth.

R: Again, it's difficult to judge sometimes, it would be interesting to tape them at the beginning of the year, and then tape them at the end, or something like that....

T: I think the only way I could find that out...is um, by getting (Resource Teacher) to come in, and evaluate them.

R: Well, just sort of informally evaluate them to find them out, find out what point, sort of, that they are at...the progression of skills, or something...She will come in and do that, she'll quite happily come in...as long as she has time, she's usually over-booked.

T: Yes, I realize that. I had her in quite a few times last year, and she was very helpful. I don't know why this year I didn't contact her again. I thought I would try and do it on my own, and, not depend on her so much, you know...I really want to...to do it, and um, and I don't know how long it's going to take, before, you know, I really do more of it.

R: Really begin to feel confident, and...in using the program.

T: But I'm finding that I'm not depending so much on doing the games and activities that I know. I'm sort of trying to get away from that and do more of the things like reading and writing.

R: Yea .. and I think a lot of it is that well, on your part, on the teacher's part, that you are going to use those, those parts of the program, even if you

find them difficult, you're going to try to use them and eventually, as I said, four or five years....This we can look forward to!....Um, I was just going to ask very quickly about students, students who are shy or who lack in self-confidence, do you see that changing as they work with the games and songs in the program?... as they, for example, take this part, their individual part...does that help?

T: Some of the activities they like to do, um, well they'll participate in it, uh, for example, if there is someone who wants...I'll ask someone to go up to sing a melody, or to sing a...ah...to to say, read the rhythm, they will gladly go up, whereas if it's where they need to do the actions and they feel inhibited about it. It's kind of weird that they would want to go up to the front and do that, and yet they're not willing to sort of let go of their own selves and enjoy the movement of their bodies.

R: They feel comfortable with one sort of activity, and, not another. Maybe if things...because of things that have happened in their pasts...something that they felt uncomfortable with too, I don't know...um, What about students with co-ordination problems; do you see that as being a problem with getting them to clap rhythms, or any of those types of things? Does that interfere with the grade 3 students...is that a problem?

T: For me, it's not a problem, I don't really, um, I don't make too much of ah...I don't really note those kinds of things...too much, like I don't evaluate the students in their, um, when they're doing music. The only thing that I would hope they would do is, to participate, and cooperate with the activities, but I'm not, like if they can't clap the rhythm properly, I don't stop and get them to do it, because they probably can't feel it, and they can't hear it maybe so, um, I just do it and hope they follow along.

R: And then writing report card comments, what kinds of comments would you make on...reporting to the parents?

T: I usually just say, you know, if the student is participating in music, or not participating in music, but I don't, I don't really mention too much about music in my reports.

R: Would you see formal music assessment being a need? For yourself with the grade 3's?

T: Ah, well, I don't see it as that important, but maybe it is important, and maybe I should look at it as, ah, a need.

R: Well, no, I think again, it's how different teachers approach the teaching of music, and uh, actually most teachers have said that they prefer to evaluate in their own way, that they prefer to observe the students or whatever...formal music assessment is not what they would see to be a need, but no,...again I want to ask...Um, parents, have any parents come asking you for information about the program...what is it all about, or expectations of what their students are doing?

T: No parents.

R: No parents. Have you talked to the parents about the program at all?

T: No, I haven't.

R: No. No, I just...

T: Right.

R: And um, the other questions I wanted to know, music classes, do you have a scheduled music class time?

T: Yes.

R: And how much time per week?

T: It's only twice a week, and it's half an hour, which I know is not adequate, but I don't know how else I can get it in, I really don't know.

R: Yes, it's that, plus, everything else that you have to get into the day.

T: Right.

R: I can appreciate that, um, do you use the music activities, or the Kodály activities at any other time during the day?

T: Oh, well I was thinking...well, how could I do it so that they get more exposure to it?...and I was thinking to do it in our opening, just some rhythm clapping, echo clapping, and practice it in the mornings, make it, ah, a more regular thing. And that's when I fitted it in.

R: Yah, that's sort of taking a little bit more time for music, but, without taking too much time away from anything else.

T: Yeah.

R: It is difficult to get all of those music, that music teaching within, um, langugage arts, social studies, math, everything else that has to be done...Uh, what would you see as being your objective, or objectives, for teaching music this year?

T: Um...specific or general?

R: General objectives for your Grade 3 class in music, for this year.

T: Well...to learn the skills that would, um, that would prepare them for the following year...however, it just depends on what the grade 4 teacher does also....Sometimes the continuity is broken, like I can admit that for myself, I haven't been able to keep up in the Grade 3 program, so I've broken the continuity. If in fact the Grade 2 teacher was able to cover the whole Grade 2 program, though, in her year, and then they come to me, and they've got me, and you know, I can't carry them as far...Then they're not, they haven't completed the Grade 3 program, and they go to Grade 4.

R: Yes... okay, last question I'd like to ask, then, is to describe this program ... what is Kodály?

T: Uh, what is Kodály? .... It's a music program... It's a music program, um, ... that's taught, um, to children at their level, and it involves many facets; reading, writing, singing, and lots of fun. If the teacher gets to the point where she can feel it's fun ... and feels comfortable with it.

R: Okay, thank you. Those are my questions. Is there anything else you'd like to say, or any other comments you'd like to add?

T: No, I don't think so, no I can't think of any right now.

R: Okay, thanks.

Interview #60 #2: Monday May 10, 3:30 p.m.

R: Okay, the first question I was going to ask you was; how was the decision made for you to teach Kodály?

T: Well, when I came to the school, it was just something that was already being taught, and I believe that it was expected of me to just carry on the program.

R: Did the principal ask you if you taught Kodály?

T: Oh, um, no I was never asked that...but, um, in my interview with (administrative officer) he asked, or he saw on my application that I taught music, and that I was familiar with doing music.

R: ....and had a music background, yes.

T: But he didn't ask me, I don't think I recall him asking me if I taught Kodály, because I never had taught it anyway.

R: Okay, and you said that there was a sort of "an expectation" that you teach the program. Could you say more about that?

T: Well, Kodály is already being taught here in this school, and the teacher who, um, I replaced was expected to teach music, and Kodály, but because she didn't teach it, she just traded her subject with another teacher who did, so I just naturally assumed that it was Kodály. And I'd heard that Kodály was, you know, the thing to teach.

R: The program, um, could you sum up your initial reactions when you first knew that you were going to teach the Kodály program?

T: Uh....I had no real reaction, I just knew it was something expected of me to teach. The situation that I came into in receiving this job, was a unique one. LIke

I got it towards the end of September, and the fact that I got the job made me, you know, very happy, and I was willing just to take whatever I was supposed to teach. So, that was part of it so I was, I just accepted it. I was afraid of it and a little bit wary of it because I didn't know how to do it, and then there was this workshop, early in October, I believe, and I attended that, and I attended as many following, ... subsequent workshops.

R: Okay, and could you sort of ... what were your reactions when you attended the first sessions, when you saw what the Kodály program was?

T: I was very ... ah ... I was quite motivated by them ... because it has so much in it, and, um, it's the kind of music that has a lot of content, and I really appreciated that, I really appreciated the way it was being taught by (Program Developer), you know, and by (Resource Teacher), too.

R: Now, you've worked with the program for about two years. Have you, or what would be your reaction to it now; how do you feel about it now? Have there been changes, or not?

T: Uh, I would like to do everything the program has to offer but I don't realistically I don't feel that I can follow it in every step.

R: And what again, or what in particular are the areas that are difficult?

T: The areas that are difficult are the higher level skills, like, um, writing, and reading, not the rhythm patterns, but reading the solfa notes.

R: Yes ... on the staff.

T: Those are higher level, ah, skills, in my opinion, and I feel, um, those ones, I'm having problems with them.

R: Now working with the program for two years and attending the, ah, in-service sessions, have ... would you say your expectation of yourself, as a music teacher,

at grade 3, has that changed? Of what you expect yourself to do?

T: Uh...

R: In comparison to when you began with the program?

T: Well, I think that I ... like when I first began, I just thought that I would, ah, teach, what was in the guidebook, and I never considered it being, you know, difficult, or anything, and now, I mean now that I've gone through it, after the first year, I knew that I couldn't do a lot of things. It sort of made me feel frustrated that I wasn't meeting the guidebook's, you know, their dates and everything. But also I feel that I'd like to improve my expertise, I would like to become a better music teacher, and the course has everything possible to offer to help me reach that goal.

R: Uhhum, for teaching Kodály next year, as a music teacher of Kodály for next year, what would you like to accomplish? What would you like to be able to do?

T: I would like to be able to have a clear idea as to how I would like a lesson to go, and have my own format drawn up, probably based on the format that is already given, but not going through every skill that they have in a lesson. I would just cull what I would think would be important, but I would have that, um, lesson format all figured out. I would like to be really able to do that, and then when I do a lesson, I know exactly how to do it, and I would feel comfortable in following my own format.

R: Yeah, so you worked out the stages of the lesson, it's not trying to follow what somebody else has set out as the steps in that lesson?

T: Right, and then using the Kodály book, as sort of, not even a guide book anymore, just something to go to for pieces of music, for game songs and ideas.

R: So not as the key teaching book but just as a resource...

That's good. Now you had had experience in music in various forms, before you began using the Kodály program. How did that act on your learning the skills in the Kodály program?

T: Uh...

R: For example working with piano before, and having, and ah you'd had...had some experience with music beforehand.

T: Well, actually, you know, when I played the piano, I never did learn to read music, in terms of solfa.

R: Or the moveable 'doh'...

T: Yeah ...so that actually was new to me. Um ... but just having the music, I think maybe it sort of, um, being able to, well I just enjoyed music, as such and uh ....

R: So you had that as a strength .

T: I don't even use an instrument really in the classroom, um, I think I can hold a note fairly well. So I don't even think about it, I guess ... I'm sort of learning just from scratch too, and that's good, because I don't have anything to sort of hold me back .

R: Yuh...

T: ... from old habits....

R: That's true ... yes ... The program is district-authorized, what does that mean to you?

T: Um, it means that it's been probably looked at by the various members of a, you know, committee, or something and they probably tried it out and experimented with it and they've got feedback from people who have tried it out, and, I don't know it it's been a long term thing that they've experimented with it, but, I guess it has proven to be effective and, it's proven to be useful and a good tool so it's an approved, it's an approved course or program.

R: Okay, um, the program has been maintained now for six years and there is a commitment to keep it going for about another three, at least, a commitment for another three if not longer; what are your reactions to that?

T: I think that's good because it takes a long time for something to really grow roots, and ... like, even for myself it will take me at least'til next year 'til I can start really feeling comfortable with it.

R: Yeah ...and that would be after, well three years of using the program, that ...you're saying in the fourth year you would think then there would be an ease with it .

T: And then I think my third year I think I would start feeling better.

R: Yea ... yuh ...

T: I'm starting to get a clear picture of what I want.

R: And you don't get that from a page ... an overview of the skills, or anything else, do you, not in this program, at any rate, with another program maybe it's different. Okay, and, ah, why do you think the Kodály program was chosen for this district?

T: ... Ah ..... (pause) I really don't... Why do I think... or do I guess if I don't know?

R: No, no, ah ....

T: I really don't ....

R: No, I just wondered if ... you know, it was the Kodály program not the Orff program, not any other program and I wondered if, you know, you'd ....?

T: I'd um, all I can think is it's got ... well I think Kodály taught for children, and it's effective for children like it's long established. He taught way back and he used it for many, many, many years, and that's all.

R: I was going to ask to do with being a district program is that it's a specified music program, it's to be, at least using elements of the Kodály program, um, do you think that's good to have, a specified music program, or should teachers have choice of the type of music that they are teaching in primary grades?

T: Um ... I don't know, I think a specified program is good.

R: And why?

T: Ah ... because if they specify a certain music program then certainly they must provide the teacher with, with materials or resource people, to whom they can go to if they need more help, if they need some sort of guidance, and, but if they were able to choose their own program, there might be some teachers who might never teach music, you know, where they should teach it, and just slot in any type of songs on records, or just, you know, records and that's their music, mainly maybe. It wouldn't have the quality, I don't think.

R: Okay, and now, talking about concerns, if you do have concerns, or have questions about how to teach a skill, or, questions about the program in general, do you talk to anybody on the staff?

R: Uhm ... let's see ... no, actually, I haven't.

R: Do you, have you talked to anyone on the district music staff?

T: Well, I did last year, I sought out (Resource Teacher) quite a bit.

R: Yuh, and what kinds of concerns did you have?

T: I just wanted to know how to teach.

T: ...you know, Kodály. You know, I came into it, never having been exposed to it, and um, I wanted to know how it was taught....It seemed like a very fast, fast moving lesson, one thing goes to another, and, I don't, I was having problems in just trying to maintain that kind of pace.

R: Yup, yup....

T: ... but um ...

R: ....and as you said having it very clearly in your head what you're going onto next.

T: And (Resource Teacher) was always available whenever I needed her, so that was really appreciated.

R: Okay, um, how do you feel that your administrator this year, reacts to, or supports the program?

T: Hmm ... I think he, ah, he supports any ... music program that ... I have never ... like I have never really talked to him about the program itself ... but um, he's in favor of anything that has to do with music, and ...

R: And could you give examples of what ways he does support, um, music?

T: Well, he encourages a lot of ... or approves of a lot of these other groups coming into the school, and sharing their music with us, and he encourages a lot of the teachers who are teaching music to the intermediates, more the intermediates, in you know, sharing their music with others, and they are always going into the district, doing the district choir, that kind of thing, and he, he attends those concerts that are out of school time. I know he's interested in that.

R: Uhhm, so it's visible support and encouraging, um, performing groups, and as you said that sharing between classes, which is really nice too.

T: Yes, and he also, at the beginning of the year, he wanted to make sure that the primaries were getting their junior choir underway, you know, he was making sure that it was going to happen.

R: Yup ... um ... resources that you need for teaching the program; do you have those? In-class resources, like you don't use the flannel boards, I don't think, any more in grade 3, or do you use them?

T: Those little ones? I have them but I haven't used them.

R: Any supplies that you need in teaching the program, do you get those ones if you need them?

R: ... Um, ... the supplies, like instruments? ... Well, um, ... some schools provide resource books for their teachers, some schools make sure they get the up-dated resource books as new things come out, whereas some schools leave that up to the individual teacher, for example, those supplies, and oh, rhythm instruments, any of those kinds of things, that you might, may need in teaching the program, particularly those kinds of things, plus the flannel boards particularly at the grade 1 and early grade 2 levels. Those things, if you need those for teaching the program. Can you get them?

T: Yes, um, at the end of the year when all the committees get together to start ordering things for next year, everyone, you know, has input into what they want, or, and we order for music ...

R: Okay, so ... as far as the budget goes its available.

T: Uhhum.

R: Okay, and have you used any students or parents or otherpeople in your class in helping to teach the program?

T: No.

R: Okay, and have you seen videotapes of the Kodály program?

T: No, I didn't know there were any.

R: There were one or two in the district. I understand one is being taken back to update it. Um, they're available, or were available, through the L.R.C.

R: (Program Developer) brought in some for in-service from other districts. Have you seen any Kodály sessions where a class of students were being taught? Or where the actual class was being taught Kodály?

T: I did during the music conference, but that was the only time.

R: Uhhum, was that of value?

T: I ... yes ... I would say it is .

R: In what ways?

T: Seeing how the students respond to the teacher, you know, usually when I'm in a workshop, or something, we are the students supposedly...

R: Yes .

T: And we can respond much more ... well not spontaneously, but we are sort of ... our responses are a little bit more geared to the correct response.

R: Yes ... and a few other experiences in there, in the odd twenty years ... you've got on the students ... I guess!

T: Yeah.

R: Okay, would, would you see that as being something of value, or necessary, or not? ... to see the classes or videotapes of classes?

T: I think I would like to see, um, I wouldn't mind going to visit teachers who teach Kodály, and I wouldn't mind seeing videotapes, probably videotapes would be better because of the timing and all that .

R: Yeah ... okay, um, I'm going to ask some questions about the district resources that are available. First of all, the music resource book. What parts of that do you find most useful, now?

T: Now ... uh ... Well, actually I ..... (pause) I ... the beginning section, before all the levels ...

R: Where it lists the songs and sort of their approximate ....?

T: Yeah ... there's all the, um, it says, um, it has all these other pages that describe what certain things are, and also it gives you some ideas on what you can teach .

R: And, and that's the section that you find, find most useful?

T: Well, in directing ... but I also use the rhythm cards a lot.

R: Yuh ... and problems in getting information out of that book? Or finding things in that book?

T: It's quite straightforward, once you know how to do it!

R: Yes ... figuring out the coding .

T: Yeah .

R: Um, any recommendations for changing that, or making improvements to the resource book?

T: Ummm ... maybe a simpler format for the lesson plan, each lesson plan. Well it is rather, it is quite basic actually, I don't know, maybe it's just my personal thing. Like I'm going to have to make it simpler, but, if I had probably started out, ah, with a Kodály, a course ... starting right at the beginning before I had to teach it, maybe I wouldn't have had that problem.

R: Just as an off-note, or to tie in with that, a teacher that I talked to who had some Kodály at university, and then had taught Kodály for three years, was doing what you're suggesting, um, a few minutes ago, and that she'd gone through it and developed her own lesson plan ...After she'd taught it twice she went through it and worked up her own set of lesson format, and what she planned to teach in each of the lessons, um, she did that after her second year, I think, or third year, and then in her fourth year, she said, she wrote ... she used the same format, but she rewrote all of the lesson plans

R: with a much clearer sense, and feels, she says she feels comfortable with them now. But she's gone ahead and done that and used the resource book, as a resource. She said she has thrown out the ones that she taught previously, and she has rewritten them completely but sort of working on a knowledge now, of where she's going, but um, that ... sort of ... you know what you're saying that you might find it valuable for yourself in a couple of years. Um, the in-service sessions at the L.R.C., or at any of the other places that they were held, because they were in various places...What parts of those were valuable for you?

T: Um ... you mean when I attended them, which part did I enjoy?

R: Yeah, what part did you find most valuable? For yourself in teaching the program?

T: Well ... I don't know if I ... I came away with a lot of ideas that were given to me, but I still didn't feel that I was any better ...

R: Uhhum ...

T: You know, maybe (Program Developer) assumes that we know everything about the Kodály program and we're all basically comfortable with it, but I, you know, when I'm attending an October workshop or a November workshop, I wasn't that comfortable at that time ... either, like maybe even this past year. But we're getting all these ideas thrown at us, and they are all just fabulous, and I write them all down. But I still haven't got the basics. Um, the workshops are good, in that they really give you good ideas, but I think kind of ... when I go to these workshops, I think I want more ... more practice in being able to do some of these things.

R: And would you find it valuable, for example, if the people who were just beginning the program were gathered together and went through what would be sort of the essential parts of the program and practice them, rather than sort of ideas to elaborate upon the program?

T: Yeah ... I think I would like that, because I haven't even, I haven't had that, I've sort of had to take ... well I'd sort of had to go into it when it was already in the ... you know, already started up. I never did get to start at the beginning. I don't know how many other teachers are in the same position.

R: There are a number. I certainly don't know how many throughout the district, but people who were hired, ah, a number of years after the program was put into motion, but are still teaching at the beginning, as it were . Yea ...now okay, two questions to do with that. The program was locally developed, and sort of based upon Kodály but with other adaptations to suit this area, and, um, changes made with the resource book, modifications etcetera .... Are there any recommendations that you would make in order to improve the program within this district ... within say, for the next three years, or something ... within ... for the future?

T: Ummm ... (pause) ... for people who are coming into the program or starting with the program, they should be given the opportunity to attend, um, a course, or, probably not a workshop, but a course where they would be given the basics, you know, taught how to go through the basics ... I don't know if it would be good to make it, well if you made it compulsory it probably would be better, but you know, you can't. I don't know if you can force those kinds of things.

R: It's difficult...you're quite right. Anything else?

T: Um ... probably have, um, I don't ... like there are a lot of music people within this school ... but ... there's no real resource person within this school ... like everybody ... a lot of people do their own music, and I don't feel that comfortable going to anybody to ask them about my music, you know, for help.

R: And you would like to have someone sort of designated as the person to talk to, or a contact person, or something of that nature, would that help, or ...?

T: Yes ... I think it would. Ah ... like I did that before, I tried to approach somebody in my very first year here, to ask them something but I never got any help, so from that point on I didn't feel like I wanted to approach

anybody else. Maybe I should have, you know, I shouldn't have just let it go at that, but ...

R: But ... I, I understand, ... It's, it's difficult, particularly if you've got a good number of concerns about teaching the program, and then, to go to somebody and say, "How do I do this? How do I do that?", and yet, and yet learning from other teachers is often the most sort of valuable way of learning, I think.

T: Or maybe we should have more music resource people too.

R: Yeah, it would be nice ... The latest budget has really not helped that, but .... Second question to do with that um, some districts, Prince George being one, and a number of districts in the mainland are considering using some adaptation of this particular program, and are just beginning it. Now, what recommendations would you make for a district that is just putting this type of a program into motion? What would be essential?

T: Um ... ah ... essential ... Well, good resource people, and a good, a very um I think ... a strong commitment for teachers who are going to be involved in teaching, a commitment that they you know, are really devoted to carrying out thisprogram and that they try and keep up with all the incoming new things that have to do with the program. Um, I also think that ... there should be, if there is a guide book, it should be a very simple one, with not too many, just a real simple guide book, nothing too overwhelming, something really basic.

R: So maybe the essential ... what would be the necessary parts and any additional parts in a separate book, or, you know, not in the resource book, or whatever.

T: Uhhum, it would be good if they could have a pilot program where all the teachers would be able to attend that, and then all the following ones, and you know hopefully they would be able to attend each one, but that they would be, be able to provide input into how the program's going, and get some feedback on how they are doing, plus, um maybe get ideas along the way, but not to get everything thrown at them at once.

T: Ah, yeah, and I've got objectives, like for myself, it's just to become more effective in teaching it, and um, but mainly, and also for the students, I would like them to enjoy music as something that they would look forward to.

R: Could you, looking back or reflecting on teaching music in grade 3 this year, is there one lesson that you felt was ...some lessons that you felt were more successful, or that you really felt good about, or that the students really responded to?

T: Ah...I think one lesson that I did, had to do with the song that I introduced, "Boil them Cabbage Down", and I really got into the swing of the whole song, and we'd sing the nursery rhyme, then we'd go back to the theme, then we'd sing the nursery rhyme and go back to the theme...I enjoyed that and then we got into writing the rhythm of it. It kind of went really smoothly.

R: A kind of flow to the whole lesson...

T: Yes, and it's been a more recent thing for me...so maybe I'm sort of getting it, a little bit now.

R: Yes...yup. Those are the questions that I'd like to ask. Is there anything else that you'd like to say about how you're using the program, or comments about the program?

T: I think, I think I've said basically, already what I've mentioned. I'd just like to know if, um, I don't know, I'd really like to know if...what kind of a job I'm doing in teaching it.

R: Well, you know, (Resource Teacher) will come into your room and observe you and if you wanted that, and then talk to you afterwards about what you're doing and what could you change. That's one of the things she'll come in and do, and that might be a possibility.

T: Right, but on the whole too.

R: You mean in terms of how much you're accomplishing of the grade 3 program with your class?

T: Right, but then you said I could do an informal kind of evaluation, and see how far they are.

R: Yeah....okay, ... thanks ever so much.

T: You're welcome.

(*Only one of a total of fourteen interview transcripts.)

Interview #2A: Tuesday, April 27, 1982.

R: Okay, could you tell me what teaching music means for you?

T: Oh, dear, well I guess, for me, it's a way to introduce the kids to music as a part of their lives, a way to relax and enjoy themselves, to identify rhythm and beat and qualities of music.

R: Good.

T: ..But basically that's what it is, is to introduce it to their lives, because for some of them, they don't take music lessons or anything like that. Maybe they don't have stereos in the home.. usually it's the T.V. that's blaring on, so it's a way to enjoy themselves and relax, and to hopefully introduce it through their lives.

R: Super , and you've been teaching the Kodály program for about three years and teaching for about seven, what kind of music program were you using before the Kodaly program?

T: Uh, I...Kodály is all I've ever taught.

R: Okay.

T: .. Now, I didn't start teaching until I came to this district, and when I was in university training, we took Kodály as well, so that's the only music training I've had is in Kodály, and that's all I've taught.

R: Okay, that's good. You're the first teacher that I've talked to who has had Kodály training at university.

T: Oh, Uvic, does it. That's been their program since, well when did I graduate..'72, something like that.

R: Uhhum, now how did you find the university training in Kodály, and this district training in Kodály, how did that work; did that work together; how did that help you?

T: Yes, and I found the training offered through this district much superior to what we'd been given in university, much superior.

R: And in what ways?

T: Because there was more time to spend, because we had monthly meetings when the Kodály was first introduced in Kamloops which was the first year I started teaching here, we had monthly meetings, we were also

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T: given whole day in-services to develop it and they also had a guide book, a program to go by already developed..and we had no such resource at university. We had simply been introduced to it as "a technique" and told about it, and you just try and write notes about how to teach it.

R: And so there is no understanding of the program?

T: Well, we understood the basic principles of it, and we applied a lot of the skills, but when you're taking a one unit course, which means it's one hour a week, for, ah, eight months, you certainly don't get very much.

R: Okay, that is very interesting, again, to hear, because one of the questions is: How can the universities, you know, improve their music instruction courses?

T: Well, I certainly think it's to increase the time allotment..I mean I understand the problem..Uvic, I understand has now gone to a two year professional year program, and if that's the case, then Music should be in both of those years, giving you a chance to deal with those programs more.

R: Now, when you came to this district, were you asked if you had Kodály background?

T: Yes, I was.

R: You were..

T: That's why I was hired.

R: I see. Interesting, that's good. So, what does teaching Kodály mean to you?

T: Oh..Teaching Kodály means that I can teach music. That's what it means to me, because until I had Kodály, well I knew nothing about music, I'm not musical at all, never took a voice lesson, or a piano, instrument lesson in my life. And to have Kodály I can hang my hat on it and I could actually teach music instead of just sing, which is all I grew up with in school was music class which is a time when we sang.

R: Okay, so this, the Kodály program is the enjoyment and the singing plus the skill..

T: Right.

R: ..basis as well. Okay, good. I would like to look at; perhaps we could look at this one. Looking at your total music program, um,

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R: these activities, which are not important at all..rating that as a 1.. of average importance, rating that as a 2, sorry, zero; two; and very important, rating that as a four. And that's in the Kodály ..music program that you're teaching this year.

T: Well, in-tune singing, I'd say that's about a 2..I'm not all that concerned..I try and work on it a bit, but I don't worry if they're not singing in tune. Feelings for rhythm, I'd say that's a 3..I think that's a 3; and music appreciation, I'd give that a 3.

R: Okay, now you said that in-tune singing was not as important. Why do you say that?

T: Because so many of the children I have taught over the years are not able to sing in tune, and I am in no position myself, and I do as best as I can to try and get them so sing in tune, but if they cannot follow, if they are octaves below me, or octaves above me, as long as they are trying to sing in the same range, I give that as much value as being able to sing in tune.

R: ..Right on pitch..and I guess they are developing the ear to hear the different pitches.

T: ..See I don't have perfect pitch when I sing with them either, so I can hardly expect them to have perfect pitch..what I actually need in here is a piano, or something, so I can get myself more in pitch .

R: Or a set of melody bells, or something..

T: Right, and I understand we have some melody bells; I should dig them out.

R: Okay, then the second one I'd like you to look at are elements or techniques used in the Kodály program..and I'd like you to rate them..zero as not used at all; two, about average use, and four, used in all or very nearly all lessons.

T: Okay, handsigns, is 4.. I use them almost all the time; pitch names ..I use them all the time..inner hearing, I use that about 1; not very often, just really at the beginning of the year, and that's all I've done with it; echoing, we've just started that, but it's going to be the rest of my program, for a while, so I'd give that about a 3; part work, now what do you mean by part work?

R: That's..such as beginning with rounds and into harmonies..

T: Okay, all right, I'd say that's a zero..I don't do any harmonies; games and movement, 4, in every lesson, rhythm names, in every lesson, rhythm instruments, about a two, we don't use them all the time; ostinato, we did that, we've just started doing that, I'd say that's about a 2; stick notation about a 3, and conventional notation, I haven't done it yet.

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R: Okay, again this list is from kindergarten to grade 3, so some of the skills are ones you wouldn't be working with, um , the rhythm instruments, you don't use them much..why?

T: No, you see I used to use them a lot when they were in the classroom. We don't have them in the classroom anymore and it's hard to find them. Then at one point, we had a music room, where everything was located and all you'd have to do is just go and get it, well now.. it's partly in C.'s room, and and partly in J.'s room, partly in P.'s room, and I have to run around and try and find them; well it's just not worth it, I just do it once in a while.

R: So, just getting hold of them.

T: That's the difficulty.

R: Okay, that's super, um, looking at some of the specific teaching materials of the program, first of all the songs what do you see as the values in the songs in the Kodály program?

T: Yeah, what I like best about them is the limited note range..so most children can sing them. The other thing I like about them is the simple words to deal with. They are often traditional tunes that the children are already familiar with, and then you can introduce skills, that are available as a result of the Kodaly program to go with them.

R: Do you find any difficulty teaching any of the songs?

T: No.

R: Do you, for example, if the children know a different melody line than the Kodály melody line that they have used, to introduce a specific skill, is that a difficulty in teaching?

T: No, I haven't noticed it to be. No.

R: Okay, um, have you introduced any other songs to the Kodály program? to your music program?

T: To my music program?...Many.

R: What types?

T: Oh..mostly just, um, things like out of the radio program, like, "I've been Working on the Railroad". Just songs that the kids enjoy singing, they are certainly not Kodály songs in the sense that they have a limited note range.

R: Yes, yes..

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T: ..that they are all up and down, and they are not very good, some of them for singing, but the children enjoy the story behind them, or the game activity that you might do with them.

R: And the sources for those songs, what would that be?

T: Mostly my own background, because I was in Girl Guides, and I have old song books from that, and I also have a really good teaching resource book, Music for fun and music for learning, that has excellent, um, material, and I have also used that to get ideas.

R: Okay, but you're using those songs at other times for enjoyment ?

T: That's right, to supplement the program; it doesn't go along with my Kodaly.

R: Now, how do you find your students react to the Kodály songs?

T: They really enjoy them, I've never had one child say, "Oh, that's a dumb song" or " I don't want to play that game". They are all really, really keen.

R: That's super.

T: Yeah, it is nice because I, at one point I thought you know, some of these songs are pretty Mickey Mouse, like the one where they have to go around and bop everybody on the head with the little "Twinkle, twinkle, star thing" and they had to tell their wish, and I thought, "Oh, they're just going to think this is dumb" .They just couldn't wait to have their turn. They'll sing forever so they can have their turn to do it.

R: I think part of it is in the presentation..if the teacher introduces this as something that is really neat, or enjoyable to do.

T: ..Yeah, anything that is labelled fun, they think great.

R: Little do they know what they are doing.

T: Right. They're going to learn something out of this!

R: Okay, games and activities, you mentioned that you used those a lot.

T: Right, every lesson.

R: And, how do you select the games?

T: Just sort of give and by golly, well I go by that outline in terms of what songs should be introduced at what month..although I'm about six months behind, easily but I'll look at those songs and I'll say: "Well, today, we'll try this one and next week we'll try the other one"..and we'll get through all the song that way,

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T: but I'll use the guide at the front...for the song names and then I'll go through it to see what games can be played..and I choose them that way..we have some favourites that we always play.

R: Uhhum, okay, how about for choosing skills or whatever that you're planning to teach...how do you go about that?

T: I use the front of the guide the same way.

R: Okay.

T: ....when it says, this is a preparation for a so and so, then I do it, then when it says to present so-and-so, then I do it.. and so on.

R: Okay, so you're following fairly specifically the sequence.

T: That is right.

R: Okay, good, have you seen, teaching the Kodály program, for the three years, any changes in, um, student abilities with music, or enjoyment, or in-tune singing?

T: It's quite an interesting contrast, because out at School X, I was the only teacher that taught Kodály, and so when the kids came to me they had nothing, and then coming here where they had some Kodály, in grade 1, there was a big difference, a really big difference.

R: Exactly what?

T: There was more in-tune singing, there was more enjoyment and participation. In all events, you know, almost always, there are children who do not want to do it, but end up joining the others, but don't..but don't seem to enjoy it to the ability of..the extent the others do, but, ah, this year, that I've taught here, and the last year, both groups have been so keen, just because they've had it in Kindergarten and grade 1.

R: So, not necessarily the Kodály songs, but just the fact that they've participated.

T: ...They've been keen..they've been really keen, and when I'll go to do a song like "Bluebird", they say.."Oh I remember when we did that in kindergarten, that's a neat game!" and they remember what, the things they did with it in kindergarten..and they don't mind doing it because they have always enjoyed it.

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R: Okay, and talking about students participating, for example, students who are quite shy or lack self-confidence; have you noticed any changes over the year, with those sort of people?

T: Umm. I think there are small changes in those children, I don't think that we can say that the Kodály program has created great changes in these children, in their ability to be able to speak out more easily, and so on, but certainly, an opportunity, it gives them an opportunity to participate in an acceptable way, and they can sort of, they can participate and at the same time be part of a group, as opposed to being an individual set out, which I never do with those type of children.

R: So, it's just participating as their turn comes up.

T: ..right, not being singled out..I very rarely have my children solo, for any reason...because I just find that children don't want to do it..I'd say to two or three of them; "Fine, if you want to do it together, that's great". But when they don't want to do it by themselves; "Fine, don't."

R: Okay, um, co-ordination problems, do any of your students have difficulty clapping the rhythms, or?

T: Yes,..yes I've noticed that..um..probably less this year than other years because they've had the other two years of it, but I still do notice that some children have difficulty, very rarely with beat, but often with rhythm.

R: Okay, so, and just working with..how do you..how do you work with that?

T: Well, we just do a lot. I think we just basically practice it in many, many different ways...we get down on our knees and we pound it on the floor,..we get down and we pound it on the chalkboard, we pat it on desks, and we use fingers and we use ears ....we just do it a million different ways, trying to get it and if usually if we've worked with one song for the whole week, by the end of the week they've got that rhythm down pat..but the next week when you introduce something a little different, they have some difficulties, at some point.

R: Uhhum, and certainly that's one of the aspects of the Kodály program that they've tried these skills out, in all sorts of different settings, as it were, so that if one child doesn't pick it up one way, the possibility of picking..

T: ..another way ..yeah..

R: Um, students new to the program, first of all, students coming from outside the district, where they have no Kodály background, have you any students..?

T: One or two, like that..yeah.

R: And how do you involve those students?

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T: Well, basically, we , I just let them join in with us, as they feel ready to, and most of them catch on very quickly to the elements that we're talking about, and at the grade two level we haven't introduced all that many skills that they can't pick up on..they may not know the names as beat and rhythm and 'ta' and 'titi', but they've had those elements, in terms of maybe calling them other names, like with some other music programs, and I just, I can't even tell you because I've never worked with them..But they understand what a single note, versus a double note, (claps the rhythms) but they give it a different name, and it doesn't take them very long.

R: The children do a transferring...um, how about students coming in from other schools in the district, have you had any students?

T: Yes, I have had some..and most of them are ahead of us!..so they know more than my kids do.

R: So they are "reviewing".

T: Yes, they are reviewing.

R: or assisting ..or whatever..but they have had the background then?

T: Yes.

R: at least some of them?

T: at least some of them..yeah.. I have one from Winnipeg this year, and of course she has no idea of what is happening..but she is getting the hang of it.

R: Good..and um, music.., time for teaching music, perweek, is it a scheduled class, or....?

T: Basically I schedule two-twenty minute blocks per week, that's all my schedule allows for me, for music, and it's not what I should be doing with Kodály, and that's why I'm so far behind...because, I think, they want it four times a week, in a twenty or a thirty minute block, I don't do it that often.

R: Now, why?

T: Because I'm a part-time teacher, I have a teaching partner who is in for the other times, and I am responsible for teaching music..on my days, and I just don't have time to do it on those other days.

R: Okay, um, and you keep more or less to the same time schedule, or does that..?

T: Yes,...I keep to the...being a part-time teacher, it's really difficult to be flexible, in time-tabling, you pretty well have to stay..

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R: I've been in the same situation, and you..

T: When it's time for music, you drop math and you do music, because otherwise you haven't met your commitment for that time .

R: Do you use any of the Kodály activities at any other time during the day?

T: Not usually, no.

R: Um..okay, ah, what would be, what would you say would be your objective for teaching music for this year...or objectives?

T: Oh..dear..my objectives for teaching music this year well..my first would be affective..in the sense that I want the kids to start to enjoy music. My other objectives would be skill related, in terms of recognizing melodic elements, and the start of in-tune singing, ability to clap and sing ostinatoes, etc, etc, like that..um..That's about it, I guess..I do..I really like teaching music, because the kids have a lot of fun with it, and I'm afraid that my affective end of it, as far as I'm concerned is much, much more important than anything else. I'm really not too...

R: So the enjoyment is first, and underlies everything.

T: That's right, and the skills come second.

R: Uhhum.

T: ...if they are introduced to the skills over several years, because the Kodály program is meant to go that way, they, by the end of their three years in the primary end, they'll know all those rhythmic elements.

R: .....if the program is maintained..yeah... okay, and, um..what about in comparison to other classes..subjects, that you are teaching, for example, math. How does your preparation time compare?

T: Preparation time...well I use, I have been using the same set of lesson plans for about three years with Kodály, my prep time with Kodály is much less than it is with other subjects, like..I can just pull out a lesson plan and say, "That's the one for today," and then it's simply a matter of collecting materials, and have them ready on my desk. That's one, another thing I like about it is, I'm familiar with the program, I know my lessons..where they are taking me..and I don't have to spend a lot of time preparing.

R: But it took, how long..?

T: Well, it took at least three years to get up to that level, like I'd make lesson plans as I went along the first year I taught. The second year I taught, I rewrote every lesson plan, I never used another one again. By my third year I'd refined them..a little bit more..added

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T: some different things to them, and then of course last year I didn't teach it at all, because music wasn't my part of the teaching arrangement, and then this year..I'm pulling out old lesson plans. I guess I'm having to spend a bit of time, because I haven't done it for a year, I'm having to review it...sing it over.

R: When you first started teaching, how much time were you spending in preparation, approximately?

T: I probably was spending between fifteen and thirty minutes for each lesson, preparing .

R: Uhhum, which is quite a bit of time.

T: ..That's right, it is quite a bit of time, but it was also very new to me, and not knowing a lot about music, and every time I kept going to a workshop, you know, I was learning something new as opposed to, you know, not just the children learning, I was learning.

R: Yes.

T: ... ... as we went along.

R: Yeah..taking just a quick look at evaluation or assessing, student testing, do you do that?

T: No, I don't do any testing.

R: On report cards, or report card comments, do you comment on music?

T: I do comment on the odd report card, now, I haven't a lot since I went part-time .

R: Why?

T: Because we haven't a lot, I teach the language arts segment and the math segment, which tends to be what parents want to hear about, and so when I finish writing all that part, my partner wants to have some space to add anything too..so I don't comment too often on music. I usually comment on children who really enjoy it, who are really involved, who are always asking, you know, "Music's next,can I do this?" or, "Can we do that?"..um..and children who that?"..um.. and children who have, or seem to have, a natural ability, that are catching on really quickly, and, ah, doing really exceptionally well, with the skills.

R: Okay, super, you mentioned that you do not do any testing in the classroom. Why?

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T: Oh, basically, because I think kids do not need to be tested..they get tested all day long, all the time in Language Arts and Math, and I'm afraid that's the core of my program..that I shouldn't apologize for...

R: No.

T: That's .. I think that's really, really important, and they know that there are certain criteria that they have to meet, in those other blocks, and I think in music time that we can let each individual excel in their own way and we do not have to make it a testing situation. We can make it just an enjoyable one.

R: Have you had any parent comments, questions, or asking for information about the program?

T: No.

R: Never?

T: Never.

R: Okay, the last question, if you were....could you look back over teaching Kodály, over the last year, for example, and describe one lesson, that you felt was really good...that really worked?

T: Humm.. .....They all go reasonably well. I can't think of one that is really outstanding ..let me think a bit, maybe I can come up with one...

R: It's um, it's really nice to hear that, that reaction to that question that most, or all of them are working.

T: Yeah,..they all work, are basically working really well, I have a very keen bunch this year, and so they get involved in every lesson, that we are involved in..hmm. I guess, I guess, maybe the one where I introduced 'too', it went really, really well, I was pleased that they caught on to it so quickly.

R: And why, why did you feel that, that was..what elements of the lesson made it so successful?

T: Really well organized. I think I spent at least a half an hour before figuring out exactly what I was going to do with it. I wasn't going to let it fall to chance that we would...and so I went over the songs, and wrote them out, and, uh, checked my own rhythmic symbols on each line, and made sure that that they were exactly the way I wanted them, and thought about at what point I would introduce the new element, and I really thought about it a lot. I think that's probably why it went really well.

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R: Okay.

T: ..and all the equipment was ready to go..none of this uh, "Casey, can you go find it on the back shelf?", it was all sitting there ready to go.

R: Uhhum, super..um, those are my questions about how you use the program, ..Do you have any other comments that you'd like to make?

T: I don't think so.

R: Okay, thank you.

T: Well, thank you.

Interview 2: #2A, Thursday, May 6, 3:30 P.M.

R: First of all, how was the decision made for you to teach Kodály?

T: Well, for me it wasn't really a decision that could be made because it was the only training that I had, so that's what I was going to teach. Whether or not the program was in the school that I had been assigned to, wasn't a concern at that point. It wasn't until I went to the district, ah, Orientation Day, that I even realized that they did Kodály in this district, and that's when I met the Program Developer, and she was quite thrilled that I had even taken it at university.

R: And I think you are one of the few people that does have some training. What were your initial reactions when you went to those first sessions?

T: Oh, I thought they were excellent, absolutely, you know.

R: Uhhum good, in what ways?..you know, specifically?

T: Well, they would go through and they'd say ,"Here are a set of lessons, to get through September, or September or October". And they go through each lesson, and how it was presented, and so on and so forth. Now I sat in the grade 1 meeting, because I was teaching a grade 2 class but they hadn't had Kodály, so I was going to be doing it. It was really simple, and it was easy to understand and figure out and do with the kids afterwards.

R: Yuh..and so you started with the program and worked through it.

T: That's right.

R: ..which is super. I think that's the way to do it, if it could be arranged.

T: Yes. I think so, I don't think you'd understand the grade 2 and 3 program if you hadn't gone through the grade 1 stuff.

R: Yuh, I just, you're fortunate because there are a lot of teachers that haven't had that opportunity. Um, could you sum up your reactions now, after having worked with it for what, about four years?

T: Yeah, about four years um, I still am really, really happy with it. I use it a lot. The things that I am unhappy with are the time allotments that they expect us to use for it. It's very unrealistic, especially considering the fact that they've just increased our P.E. times and so on, and reduced our cultural times, which means music and so on, have been reduced. So we don't have the time to do it three or four times a week, um. The other thing I'm unhappy

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T: with about, and it's not anyone's fault but my own, really, is that I don't have the grade 2 training. The years I spent going to Kodály workshops, I spent going to the year 1 program, and so I'm having to semi-teach myself the year 2 material. Now, being familiar with the year 1 material and how that's presented and so on is a big help, but still I spend a lot of time going through the book. Like I still haven't taught my class 'ray' or 'tickaticka' and I'm having a great deal of difficulty distinguishing, myself between the small intervals in those notes, and so when I'm experiencing concern with it, I know it's going to , they are going to experience concern with it as well.

R: And so you're just taking it very slowly?

T: Yea..very slowly.

R: Okay, um, have you noticed, in that time, any changes in your expectations of yourself as a teacher of music?

T: Uhhum...

R: In what ways?

T: I think I spend far less time in preparation and planning of music than I did at the beginning. I think a lot of that is not because I'm getting more..well, part of it is because I am more familiar with the program, but a lot of it is because when you're first...those first few years you teach, you put your "all" into everything you do.

R: Yes.

T: And, after a while you don't do that. You know, you concentrate on certain areas.

R: ..Do you think your teaching abilities in music have changed?

T: Probably so...not a lot...I still am not knowledgeable at all. I am knowledgeable as far as my kids are with the program. But that's about as far as I could say I am. 'Cause I had no music training at all.

R: So..it will be with working through the program a couple of times.

T: That's right.

R: Varying it each time, or adding each time.

T: Yeah..

R: Now, as you say, you didn't have...or have very little music background. How did that act on your learning the teaching of this program?

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T: I think it meant I had to spend a lot more time than other people did. Where other people already understood how you divided things into bars and measures and what those symbols, the two bar lines with the dots meant , I had to teach that to myself, on top of all the other concepts; learning the games, learning the words. And so I think I had to work harder at it than someone who had a music background. But I...on the other hand, I also think that this is a program that can be done for someone that, ah, that doesn't have any music background. That at least you can learn. Whereas if somebody had stuck me into a conservatory program, my gosh, you know, I would have been just fumbling from the start, and never...I'd quit after two tries, because you couldn't get anywhere with it. At least with this, if you persist with it, you can at least understand what they're trying to get at.

R: And as you say, the teacher learns along with the class.

T: That's right.

R: ..with the students, and so..ah, and if they're capable of learning it, eventually..

T: Yeah..the teacher ought to be able to learn it if the kids can.

R: Yuh..

T: There's no reason not to learn. It's just if you don't want to commit yourself to learn, I think.

R: Uhhuh, there's a lot to that one. Um..the program is district authorized. What does that mean to you?

T: District authorized...it means that we can, if we wish, use Kodály... but we do <u>not</u> have to.

R: Okay, it's interpreted in grand and glorious forms all over. It's most interesting. Now, why do you think the Kodály program was chosen for this district?

T: I think probably because it was a new program that had been recently introduced. That it had shown a great many...a great deal of success in Hungary and places in the U.S., where it had been implemented and used, and so based on those successes they tried it and because they ended up having some teachers that had gone back East, I think, to do the training, and so they had expertise in the district. So better to go with something that someone has expertise in, than something that someone doesn't.

R: What are your reactions to having a specified music program, that it be Kodály music, not Orff music, or anything else.

T: I think that's not good, I don't think that's quite right.

R: Now, why?

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T: It's just like in the language arts program, that we have authorized material and we have prescribed material. That if you take all the choice away from it, then there's bound to be bad feelings somewhere along the line. That some teacher's going to say.."I don't care what they say, I'm going to do it". And you know those kinds of feelings can be avoided if you at least give at least two choices, you can do this..or this...

R: Do you feel you have lee-way, or latitude, in what you teach along with the Kodaly program?

T: I think so.

R: Okay.

T: I don't think anyone is saying, "You have to use only Kodály", or something like that.

R: Again, it's interesting. Some people haven't got that message, and it's not what was intended, I think.

T: No.

R: But it affects their program and their reactions.

T: But you see, if you're going to the workshops and they're dealing exclusively with Kodály, if you don't, if there's no...if someone doesn't say directly to you, "Well of course, you would supplement it with your own material." What they're concentrating on is the Kodály program, and so I can see how that feeling would be conveyed. But I don't think it was ever stated that you just had to use that material.

R: No, I don't think it was. It's just one of those things.

T: That's what people assume, yeah.

R: Now, and the last one, it's been in the district for six years, and there's a commitment to maintain it for at least another three years. What are your reactions to that?

T: Oh, I think it should stay. It's been established now. I think it should stay for a good long time, give it a chance to work, and when we can see some results coming out at the other end. If we only use it for, say another year, we'll never know because those kids that started with it in grade 1 won't have the opportunity to let us know until they get to say band, or whatever, that they have some musical ability based on the fact that they went through this program. You've got to give it a fair shake.

R: Do you feel any pressure to teach Kodály, just because you have students coming into your classroom, that have Kodály background?

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T: No, I don't think so. I felt pressure to teach Kodály when I came to this school, because that's what the principal wanted when we were hired. He says..."Kodály is the program we teach in our school". "We are on the list of schools that will be aided this year, in terms of implementing Kodály". And of course that wasn't a scary thing for me because I had already done some Kodály, but I know for other teachers at this school, it was a scary thing, because they had done none. They felt that it would be too difficult for them to do.

R: Um, looking at, okay, first, specific sequence of skills for the program..do you vary that sequence that is suggested in the program?

T: Yes, I slow it down..I spend far more time working on the game angle.. and the having fun angle than I worry about the skill angle. For instance, my group, we are only up to 'lah' and 'too'. We've done two/four time, but just sort of, as a side line, we haven't gotten to 'ray'. Well we've gotten a little bit to 'doh'...and not having done 'ticka ticka'. I'll be lucky if I get two-thirds of the way through the program, because I slow it down so much, I don't worry too much about the skills. I'll introduce one skill, say every couple of months, and then we'll work on that through all the games and activities, but I don't do a lot of flashcard drills or writing things in their desks with the music. I'd sooner spend the time singing and playing around with the games.

R: Okay, teaching grade 2; are there any of those skills that you find more difficult to present?

T: Uhhum, 'tick-ticka!'

R: What is it..the..?

T: I don't know how to do it! I don't know how to present it! It's a rhythmic element. It's a..the 'ta-ta' is with the 'too', and the 'tickaticka' (claps) is closer together than that and I just have a heck of a time to... I mean I can barely clap it let alone explain to the kids.

R: Or lead them to hearing that.

T: That's right. You have to hear it. I mean the fact that it's four..(teacher claps) so close together..you have to be able to, you have to be able to assimilate those four together and realize it's four separate individual...I have a heck of a time.

R: Have you talked to anybody about how to work, teaching that?

T: No, I haven't. But, I should because I'm sure it can't be any more difficult than any of the other ones, it's just that I'm letting something hold me back here!

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R: I know, I appreciate that! Um, and, and do, if you've got problems teaching the program, do you talk to anybody in the school?

T: Yeah, I usually talk to L. across the way, she teaches the grade 2's for G. and the grade 1's and she's been doing it for a couple of years.

R: What kinds of concerns do you discuss?

T: Mostly I talk about the fact that we're not going too fast...and she sort of says, "Well, you know, it's not that important." Well, I'm looking more for reassurance than anything else, really.

R: And the intent is to do what you can do?

T: That's right. To do as much as I can, and I am afraid that when it gets to the end of the grade 2 program, I'm going to be really uncomfortable, because I'm not as familiar with it as I should be, and I think that's the reason, I avoid it more than the fact that I can't do it. It's just that I'm not as happy with myself doing it. I feel a little on edge, a little uneasy, sort of when you're student teaching, you know?

R: Yes.

T: You're not quite sure it,it's going to work, or not?

R: What is the next step going to be. It's, the teachers who have worked with the program for six years, teaching it for six years, now are beginning to say, "I feel comfortable with the program, I'm beginning to experiment a bit with it," but it's taken six years.

T: That's right. I don't experiment with it at all. When it says, "Present 'lah' such and such a way," that's exactly the way I do it, I do it with the same song. I do it in the same order. I've got my book open right in front of me, so I don't miss out anything along the way. You know, do it exactly the way the program describes.

R: Okay, have faith, it takes time! Um, does your, how does your administrator react to or support the program?

T: Well, he is insistent that it be used, in the school, as far as insistence can go. Like he says, "Kodály is the program for our primary." As far as coming into my class to make sure I'm doing it, no he doesn't do that. He knows I'm doing it, cause I tell him I'm doing it but he doesn't come down to check it.

R: How does he support the program, or your teaching of the program?

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T: Um, well he 's got all the supplies that are required to be able to do it, like the felt boards and the bells, melody bells, and the rhythm instruments and the rhythm records, the Bowmar series that we need to go with it, or that can supplement it, and anything we've asked for we've got to aid the program. So, he's supportive in terms of providing the materials that are needed. He's also supportive in the sense that he'll allow people who aren't comfortable with it to do some switching around so that the kids get it. He doesn't care, really, whether you teach it, as long as the kids get it, because that's supposedly the program we're using.

R: Yes, and that is the intent, that the school adopt the program, and how it's taught is up to that staff.

T: Right.

R: Um, when you were attending workshops, were you given release time?

T: Yes.

R: How did you find out about workshops?

T: Ah, I got letters from (Program Developer) all the time, because, I guess because when I first started in the district, and I was at that Orientation Day, and I had spent some time talking with her about being on the Kodály program, and so on, I used to get the letters just sent to me at the school. Um, the other teachers found out about them when I told them about it, or when the Music...I think I found out about a couple of them because of the Music Co-ordinator, I may have gotten a notice, to know about possible in-services, and posting them.

R: So, word of mouth plus that direct contact.

T: Yeah, the direct contact, yes.

R: Because, that's another concern, how do people find out about things?

T: Yea, right.

R: Um, have you used students, parents or anyone else in teaching the Kodaly program in your classroom?

T: Oh, no I've never used students or parents. I always do it myself.

R: Were there staff in-services at this school?

T: Yes, there were.

R: Did you attend them?

Interview 2: #2A

T: No. Last year there were two, I think, half-day in-services, but, see, I teach part-time. Last year, my teaching partner was W. She taught the music segment because she was trained in music, and had already worked with Kodály program and she really wanted to do it. While I could do it, I chose not to. I said, "Fine, if you want to do it, that's fine with me.. because you have more background, you're more comfortable, with it probably, than I am." So it wasn't that I wasn't prepared to teach it, she chose to do that segment of the program. So I wasn't involved with the in-services, but there were in-services at this school. I know that (Music Resource Teacher) was out at the school about six different time, observing W.'s class, and taking our class to show her how to do a particular skill or present a concept, or whatever.

R: Now, have you used (Music Resource Teacher) at all, yourself?

T: No.

R: Why?

T: Well, I think because mostly, I would feel really uncomfortable with it. Because I know how skilled she is with it, and how comparatively unskilled I am with it, and that she would be shocked to find out how far behind my kids were.

R: Yes, I don't think that would bother her, really.

T: No, it probably wouldn't, but that's sort of how I feel. I would feel defensive, she's going to come and I probably haven't done it the way I'm supposed to, you know, that kind of thing.

R: Next year!

T: Yea, right!

R: Ah, videotapes, have you seen any videotapes of classes in action?

T: No.

R: No , and have you observed any Kodály classes in action?

T: I guess I have. At university I did, because she brought in her class of kids that she taught the year previously and showed a couple of techniques that she did with them, at the university.

R: Was that approach of value to you, or?

T: Well, I don't think it really was, in that setting, because we were all student teachers anyway. We had no idea about regular teaching, techniques, you know, let along a special technique with music.

Interview 2: #2A

T: For most of us it was certainly interesting to watch, but I don't know if we gained a great deal out of it.

R: You didn't know what to observe?

T: No, I don't think we did, I don't, you know, when I think back now, do I remember anything she did? No, I don't really remember anything she showed us, so obviously I wasn't looking at the right things.

R: Would you find...think that would be of value for you, now?

T: I think, yes, it probably would be, to watch another teacher...Someone like (Music Resource Teacher) or (Program Developer) or someone who's been working with the program for six years and feel pretty comfortable with it, that wouldn't be bothered by someone sitting and watching.

R: Yea, it is a good...it's a good way to see the sense of what can be done, or what is being done.

T: Right. As a matter of fact that's a really good idea. I should approach the principal about that, about going to see someone.

R: Uhhum, I'm sure he'd support that too.

T: Yes, he does, and that's really...he's musical himself, and he likes to see the music program going places in this school.

R: But I think being aware of how difficult it is, to get teachers to master...

T: That's right.

R: ...all those skills. Okay, taking a quick look at district provided resources. The music resource book, could you sort of briefly outline what parts of that you find useful, or you use?

T: I use all of the material at the back, where it shows how to present, practice or just reinforce a skill. Ah, I use the index pages, where all the songs are indexed so I can check back and see what games go with it, or what the words are if I don't know that song. And I use the front segment-the first list, you know, where they show what date you should be on a certain song, and I use that as a guideline to go through.

R: So, you're making use of a good part...

T: Pretty well every part of the program. I don't use a lot of the worksheets. I have used them once or twice, but I don't use much of that kind of thing.

Interview 2: #2A

R: Okay.

T: Oh, and I also use all their flashcards, and everything that was provided with the book...I use those.

R: Any difficulties accessing any information in that resource book?

T: No.

R: No. Um, any recommendations for changing it? Are there any things that you could see being added? or deleted? That would make it more valuable?

T: Umm, no, I can't. I really can't think of any. Like what I've taken it and rewritten it into lesson plans, and just whenever I'm going to use it verbatim out of the book, I just say, "See Kodály Manual." But I find it more useful to have them written up in that format, than hunting through this. But I think that's something every teacher has to do,hunt through the book to figure out where they are going to go, otherwise they'll never be familiar with the book anyway...and the material. If they are given a whole set of lesson plans, they are never going to get as familiar with as they would from flipping around and figuring out what parts go together. Everything is there that you need, you just have to thumb through to find it.

R: The in-service sessions at the L.R.C., what parts of those were valuable? What aspect?

T: I think probably the parts where we actually did the rhythms or, if we were working on beat at that particular time, we actually got involved in activities, moving around and so on and so forth. And played the games, we knew how they went besides just reading the written part there, because sometimes it doesn't make very much sense. When you're just reading the words on how the game is played. So we played the games, we clapped the rhythms, we tapped the rhythms, you know, we practiced with the flashcards, and used the modulators and so on. So we were participating in it so we would remember how those techniques were applied to teaching, and I think that's the part I enjoyed the most.

R: Okay, and ah, any recommendations for those workshops to improve them?

T: To slow down.

R: Okay.

T: Yea..they would go through about two or three or four months worth of lessons in one and a half hours, and my gosh, you're just flipping papers left, right and center, and by the time you got out of there, your mind was spinning because you couldn't remember whether that part came with this lesson, or with another one, and your notes were all in a jarble, and you can't really tell what's up or down.

Interview 2: #2A

R: Okay, so just take one or two lessons, and really concentrate on them or more in-service, or less at each time?

T: I think so...or give a broader overview as opposed to wanting sixteen individual lessons in a row, and saying, "Okay, now we're onto lesson 4. Now we're onto lesson 5", and flipping through papers. You know, you start to get lost. You don't even know where you're at.

R: Sort of past the saturation point!

T: That's right.

R: Um, and the in-class resource teacher, you said that you hadn't requested her.

T: No.

R: And that you wouldn't feel comfortable with that, at this time. Is that fair?

T: That's fair.

R: Okay, have you involved any other district personnel in concerns with the program?

T: No, not that I can think of.

R: Okay, then just two general questions. Ah, the program was developed locally, it's being changed and modified. Are there any recommendations that you could make, or would make, to help the classroom teacher teach that program, in the future, as it's continued to be implemented?

T: (pause) I think that the...I think that the best way to learn it, well, would be to go to in-services, 'cause I don't think that you can get it by just reading the manual. And I think that's what scares off a lot of teachers who haven't been to the in-services, who think the program is some horrendous thing because all they do is look at the book. There are all these foreign looking symbols, and, these funny names, like 'ta' and 'titi' and, "What in the world does that mean?" and, I think, by going to the in-services you soon figure out that it's not as terrible as you thought it was to begin with.

R: So, an absolute necessity is that those in-services be continued?

T: I think so, yes.

R: And that support be given?

T: Yes, I think so, yes.

Interview 2: #2A

R: Now, other districts, Prince George for example is adopting somewhat of a similar program. Are there any recommendations that you would make when this kind of a program is implemented?

(pause)

R: What would you see as being essential?

T: Well, I think that they would have to go through, ah, a series of in-services, in the first year, without making a recommendation that teachers be required to implement it, at least that first year so that they have a chance to go to in-services and not feel pressured, running back to the room and trying to teach it madly and then go back for another in-service, before they could teach more, and have a manual like we do. But I think that's the only reason I got turned on to it, and stuck with it, is because I went to the in-services.

R: And you're also saying a gradual, a very gradual introduction?

T: I think so, yes, 'cause I hear what other people say about the Kodály program in this district. "My God, I have to teach it!" and they are scared to death. And, that's not fair, you know. Teachers are stabbed with curriculum changes, every subject level, at every level. Over seven years we can have five curriculum changes. It's not fair to expect teachers to be able to keep up with all those things, and then on top of it, throw in a new program and say, "Well, here it is. You've got to start teaching it tomorrow!" That's not fair. I think they should do the kind of implementation they took with the Language Patterns, and the Ginn 720. That was a process over four years. I think now, we're still in the midst of that process. There's one more year before schools have to start using those two programs, as opposed to their old series, so it gives people lots of chance for adjustment. There's been lots of in-services offered after school, during school days, and release time off, for every school so they could go to a Ginn 720 workshop, a Language Patterns workshop and so on. That was a very gradual implementation. I think it worked really well.

R: Lots of support again.

T: That's right.

R: Yuh..

T: You know, a lot of release time, a lot of people coming into the schools, a lot of sending out memos that have bits and pieces of things that you can use the program to help you get started, and so on. That kind of thing is what you need, when you're starting a new program.

R: Okay, thanks. The very last question I'd like to ask you is; if you were going to describe this program, what is Kodály?

Interview 2: #2A

T: I think, Kodály is a program designed to get children aware of music, the function of music that music plays in their lives. That is has, um, elements that they should know about like beat and rhythm and pitch and speed and so on. That it can be useful in their own lives, that they can play with it, that they can have fun with it, that they can learn something from it, that it can have cultural implications in the sense that you can learn there are songs from such and such a country that, um, describe the traditions and so on and so forth.

R: Okay, thank you very much.

T: Thank you.

(*Only one of a total of fourteen interview transcripts.)

Interview #6P Thursday, April 29, 2:40 P.M.

R: Okay, for the first question I'd like to ask you, what does "teaching music" mean for you?

T: Um.. at this level I think it's enjoyment that adds to every moment of the day, not just in music period. I use it constantly to assemble children, or to put over an idea in Language Arts, a song, or whatever. It's just part of every minute of the day.

R: Fantastic.. so part of their life, not a separate event.

T: No.

R: Good. What would then, for you, constitute a good music program?

T: Uh, I think a lot of songs that appeal to the children.. they find easy to sing, relate to, some of these chanting type songs, they really seem to enjoy. They like playing games to the songs, except they have to learn the song well first. I find the games overshadows the singing unless they learn the song well enough..um. I think the technical part of the program that we're using now, with the worksheet end of it, boards notes, that part of it, that is good, but not to the latter part of the primary. I feel, I think that at times it is overwhelming for the young children.

R: And so, setting a basis of enjoyment, and music is essential, or a part of life.

T: That's right.

R: Is the basic and underlies the skill part.

T: Right.. right.. That's how I feel for the early part of primary, yes.

R: Good. Okay, now you've been teaching Kodály for about six years and teaching for about twelve years, what type of music program were you using before you began to use the Kodály?

T: Um, basically just the This is Music, and various music books, Sally go Round the Sun as a source, um, just little jingles that I've picked up over the years through Prime Areas, or shared with other teachers, um, done a little bit of operetta work, not too much, we have had.. I have been involved in a couple of primary operettas. I found that they were very enjoyable, but it got to the point that, uh, it really limited what you did in music, at the time you were doing the performance so..

Interview #6 P

R: Okay, then, ah, how would the Kodaly program compare with what you were doing previously?

T: I think it's helped me organize my music a lot more. Um.. I've particularly found, this year, I've started the "Math their Way" program, and a key thing in their program is developing patterns, recognizing patterns, and it's gone together beautifully with 'tatiti ta' and the rest. And we've done rhythm clapping the Math program, and it just all flows into one another, and they've been saying, "Oh, look there's a pattern here and a pattern there," and they don't know whether it's music or math that they're doing now.

R: Musical math..or..

T: That's right, and as a matter of fact, the other day, a little girl was working in her workbook, and she had circled the answers and they had gone...middle, up, down, and she said "Oh, this is just like music, soh, lah, soh, me' (sung on tape), and she was singing through her answers in the book and I thought, "Well, it's really integrating it."... But they are looking for the pattern idea, and that is what happened with it, so I'm really excited about that part this year.

R: Super.. and then to sort of sum up this, what would "teaching Kodály" mean for you, now?

T: Um.. in one word: "organization".

R: Okay, great, now I'd like you to take a look at some elements of music, of your total music program rating these as being of importance; zero being not important; two, of average importance; and four, very important. Could you look at each one of these elements and then rate them? Would you like to look at them first of all?

T: Yeah, we'll just have a look.

T: In-tune, I feel it's really important.. but that's one area I've really had trouble with.. I'm not strong in voice, I do play the piano, and have used that as a crutch, you might say, in establishing pitch..Yes.

R: ..as a means of establishing pitch, or whatever..

T: Yes, or melody bell..but I found with the Kodály program that they stressed that you didn't have to lead the class, you started them and you let the children sing, so I'm learning to do that over the years. So I would rate, if I were looking at this from the children's point of view, that it is very important. And strong feeling for rhythm, I think that's very important as well, and we develop that it needs that developing. Literacy in terms of writing or reading, I would put that at an average...

Interview #6 P

T: Use of rhythm instruments, ah, 2 to 3, I think it's important and I have used it, but not as much as I should. Ah, ostinato techniques, yes I've done that, I'd say 2; for that though; um, the stick notation, you mean the writing of the..

R: Yes.

T: ah.. yes, 3 I'd say..at this time of the year..ahm, reading conventional notation, other than just the notes, we haven't put the sticks to them or anything, but we are at that point, sort of, um, putting it on the staff, at this point in grade one, yes ..

R: So that would be..?

T: Ah, 2 to 3, at that point.

R: Thank you very much, that was great. It is interesting to compare the different uses at different grade levels, as well, because I've been working with people from kindergarten to grade 3 . .

T: um..

R: Varies...Um, looking at some of the specific elements of the teaching materials; first of all the songs, do you see values of the songs in the Kodály program, as teaching material?

T: Um.. there's that continuity..that I find, you know it's very sequentially developed, starting from point 1 and going through, and I've worked with it up to grade 3 and I have worked through. Um, sometimes the repetition, of like the 'soh', 'mi' in the beginning appears to be boring and I feel the children still need, ah, time to have nonsense songs, ah, hand play songs..and things to, and you can work that into the Kodály as well, but they encourage you to use that as well, that's right.

R: I was going to ask what songs you've added, but you've already answered that. Are there any other songs that you've added to the Kodály program?

T: Ahm..not many that I can think of off hand, other than This is Music 1, I use a few things out of there, and ah, I can't say specifically, you know,.. offhand.

R: Some just for enjoyment, not to do with the Kodály program, and some that you sort of adapt to use with Kodály techniques, is that correct?

T: Ah, yes and clapping rhythm, that sort of thing, fitting it in with other songs.

Interview #6 P

R: Working with the grade one students.

T: At this level, at this level I like to get involved with it, but it isn't a priority, I feel the other development, if they don't have the rhythm and the pitch first you might as well forget the rest; ah, creative expression and improvisation, I think that's terrific, kids love to improvise, and it should be all part of it, so I'd rate that high; and listening ..that's part of it too if they have a model to hear..and emulate, then they need that too..so I think that's a very important one as well.

R: Super, and as you were saying, the in-tune singing and the rhythm are sort of the basics of the Kodály to...

T: .... to further the others, yes.

R: Now the other card, card two, are elements of the Kodály program and I'd like you to rate them in use in your program. Zero being used not at all, two of average use, and four being used in all or very nearly all lessons.

T: Uhhuh.. okay.

R: Would you like to look at them first of all, or?

T: Umm....I think I can go. Hand signs, yes, I use that a lot; four, I find the children really enjoy that, it helps with their feeling the pitch.

R: Yes, that sense of interval.

T: That's right. solfa pitch names: They've come along with that very well, and I do use that all the time. Development of inner hearing... um.. that's very important, but I have to say how I use it, it should be about a 3, yes 2 to 3, probably. I use a puppet a lot and we're hiding it, or whatever, .. sometimes I think: "Oh yeah, I better go back and do a little bit more in that area"; echo techniques, yes, with the rhythm clapping and the singing. I find the pitch is a little bit more difficult to work with then the rhythm part; doesn't come quite as naturally. Part work..singing in parts?

R: Singing in parts, beginning with rounds, but then into harmonies.

T: Um, I'd have to say one, on that.

R: I should have said at the beginning, the elements are working from kindergarten up to grade 3.

T: Yea, I'd still say 1. We're only doing a little bit of that. Games and movement activities. I would say 4 for that. Rhythm names, 4.

Interview #6 P

R: Super, do.., are there any difficulties with teaching any of the Kodály songs, that you find?

T: Ahm, not at this level, I feel fairly comfortable with the grade 1 level , I found the grade 3 was a challenge ... I wasn't up to it!

R: But a fantastic basis for..

Yeah, as you grow, I've done Grade 1, Grade 2, but Grade 3 was about my limit, the kids got beyond me.. after they grasped it.

R: Are there any recommendations that you'd make about...adding new songs to the program? that you could see would improve it?

T: Ah..gosh, I don't know more folk songs, I think and I think they have stressed that at workshops, that, you know, to use those things, but you know...I think at the grade 1 level that "Michael, Row the Boat Ashore" or other things like that that children enjoy that, and then if they hear older choirs or groups singing, they, ah, have that feeling for the music as well, and some of the Walt Disney songs, and things, or, we've had films on Winnie the Pooh, and stories to go along with that as well, not heavily, because a lot of the range, I find, is just too difficult for them to sing..but it shouldn't mean they should be excluded, I don't feel, at times.

R: And so, the addition of songs..but ah, you're quite right, that five or six note range for children's voices at the level.

T: That's right.

R: That limits the kinds of songs that you can use for teaching. Um, games and activities, you indicated that you used them in almost all lessons. What...how do you decide what games to use?

T: Ah, well usually with the songs that I'm using at that lesson, ah, I use the games as a break, sometimes at other times during the week, not just only at the lesson, um, just improvise on them as I need them.

R: So you use some of the suggestions in the book, plus variations, or have you changed..

T: Ahm, mainly from the book, I've followed along with that.

R: Uhhum, okay, have you.. working with the students for six years, have you noticed changes in students' understanding of music, or in-tune singing voices, over that time, as you've begun to use the Kodály program and the students have begun to work with those skills?

Interview #6 P

T: Have I noticed any improvment? Yes, and I find even, as I said, in pitch my weak area, but I find that this time of the year even their pitch is really very good. And you can just start them off, and especially if, even three children who are very strong, they carry it themselves, and that it's quite pleasing that, all of a sudden, you notice that there is that growth. That you can notice and the tuning.

R: You can notice that nice ring in the air, when they're starting to sing.

T: That's right.

R: That's excellent, um, what do you find the students' reactions are to the songs? to the Kodály songs?

T: Um..not as keen as to fun songs or nonsense type singing.

R: And why, do you think, why do you see that?

T: You know it's hard to explain..maybe it's because the nonsense songs have a greater range..and sometimes it tends to be a little boring when they notice that it's always the same three notes that they are working with. Ah, they did "Hush, Little Minnie", the other day, though, and they said, "Oh, I've got a record of that at home and there are other verses to that!". That developed an interest but just the ones they are not familiar with, I think at times, I think they do at times find them a little limiting.

R: As you've said, you've added other songs, too, as a spark.

T: Or changed the wording, and add their names and other colors and you know that sort of thing, it sort of helps it along to change it.

R: Okay, and, um, have you noticed any changes in, um, for example students who are perhaps shy and lack in self-confidence, as they've been involved with the games or the songs. Have you noticed that that has helped them?

T: Yes, and I think you know, singing with puppets and things has drawn attention away from them and they've joined in and even the quietest child, by this time of the year will sing along solo, or whatever.. I'll often start the singing in the morning with the attendance, and things, where they sing to the child next to them. There's not the self-consciousness there had been on other programs, you know. I think it works along throughout the year that they feel quit confident singing.

R: Just as a natural part of the game or activity.

T: Uhum, right,.. if, we do it often enough.

Interview #6 P

R: Yah, that's good, any difficulties with children who have, um, perhaps co-ordination problems and clapping the rhythms?

T: Yes, I always have some!

R: And how do you deal with them?

T: Um, sometimes they are reluctant to clap, they recognize themselves that they have that..ah, but they try and instruments help, rhythm, using a stick, or having a maraca or something, I find that they'll join in a lot more readily.

R: Sometimes sort of the honor of having that.

T: That's right!

R: ..is reason for...

T: Just persevere....

R: Okay, music classes, do you have scheduled music classes per week, or..

T: Yes, I do.

R: The times?

T: Ah, now when do I have it? I'll have a look, ah, two in the afternoon.. and one before lunch. I've tried to not have them at the end of the day, because I've found if they are tired; it's not the program to be doing when they are tired. But with our P.E. programs being every day as well, we had to juggle them around a bit this year. But I have three definite classes when I follow lesson plans, and all in the program.

R: And, ah, you're sort of extending the time by using the activities as change activities, or attention...

T: Yes, every day we'll do a bit, but it's not a definite, "Well, we're going to this today."

R: Is that enough time for you to work through the grade 1 program?

T: Ah..

R: More or less..

T: More or less..I do get through it but not to the best..you know I don't feel that good about it. I find that I lag behind when we have a concert and I miss some, I get behind, and I feel like I'm running about half a month behind right now.

Interview #6 p

T: And it depends on your group, too. Like sometimes you have a group that's just super. Like a few years ago I had a grade three group that were really with it, uhm, and we moved a lot more quickly than others. And as you say, there's other children that even the clapping part of it needs twice as much, whatever, and if you haven't established that, well, you might as well forget it.

R: That basic understanding of the beat, underlying..

T: Yes.

R: Um, How...what would you say would be your objective, or objectives, for teaching music this year? with your grade 1 class?

T: Um..I think an appreciation of the music, to have the sense of rhythm, and recognize the pitch, feel the pitch. The working with it in the written form, um, is not as important to me I don't feel in grade 1. I think sometimes we push too much, and that's when they feel it is a chore to do rather than, ahm, fun, but although, it shouldn't be just a fun thing either, where there isn't a purpose involved. That they don't see what's happening with their music. Uh, I feel that the worksheet part of it can't be pushed. Uh, they enjoy recording the rhythm with the 'ta titi', on a piece of paper, to clap it back and write it down, that part of it, but I find the staff work takes a lot of work. But, through the game approach, it works quite well... "Who can find this or that?" and "What would you do?" It's that type of activity; but you still have the child who's half, you know, half a year behind. And you try to have them all working at once to find it, but the ones who don't have the pitch, don't have the rhythm, those are the ones who sit there, you still have, like in any, any class Reading, Math or whatever.

R: But you're saying that you approach each of the concepts or skills in a number of different ways to that..

T: Yes, try to..yeah..but I would feel that the written part of it is the most difficult, and I was talking to the Grade 2 teachers and even with work we'd done last year in grade 1, she feels that even in grade 2, at the this point, that's the most difficult for her... that they can clap it, they can say it, but when it comes to recording it.

R: Putting it down.

T: ...that's where it, yeah..

R: It's getting those parts together. Eventually it will probably come, with enough practice, but...

Interview #6P

T: That's it..is giving the practice..and, sometimes the time just runs out, like half an hour just isn't long enough to get it all in, and I think, maybe taking the time to set up a centre, where they can go and practice, and whatever, is very valuable. Setting out that time to do that...I haven't got that together yet...I was experimenting today, I had taken the the sol-fa cards, and on the back, put a staff, with what it should look like, and they are able to play it on the bells, put it on the board, and then mark their own, and they thought that was really neat, and they were even in a lunch today, trying to do that, so I thought, at the point where they're getting fairly sure of it, and a little added practice, a little something added, rather than the individual boards, I feel that sometimes that's a chore, getting them all out.

R: Uhhum, and keeping it organized..and making sure that they put things back.

T: Yuh.

R: Can I just stop for a second...?

T: Yes.

R: The other questions I'd like to ask..were, how much preparation time do you find you have to spend? Now and compared to when you first started the program?

T: It's a lot less because the songs, you know them, and you have the feeling for them and ah, and I find particularly at the grade 1 level, it's a lot easier but I have found too that the lesson plans that they have set out in the program are just super, and I don't divert from them. I'm not experienced in music myself, I've had a very limited music background, and I find it's just beautifully laid out. And then the reinforcement lessons, taking your different songs, and then just changing but with the different songs using the same format has worked very well. I have to admit that I haven't sat down and written out my own lesson plans daily, for I've used what has been provided. I haven't innovated too much.

R: But what you are doing, is again, the basics, that are set there and then...

T: Yes. You go off on your own on other things.

R: Following the guidelines.

T: But the guidelines are there and I have followed those, yes.

R: Uhhum, okay, working with your grade 1 students do you do any testing or assessing?

Interview #6 P

T: Ah, through the worksheets, yes, but through observation, I have a very small class, this year, and I find that that has helped and...

R: It makes it easier.

T: ...and just had a little booklet where I have done clapping of rhythm patterns, and they write them down, and they mark them, and the pitches, well, just little spot checks like that.

R: Now, for writing report cards, or reporting to parents, what kinds of comments would you make on the report card?

T: Well, with the new report card, I didn't put any unless there was an outstanding one way or the other. Um, when parents come to parent interviews, we have discussed the comments though, and if there's been an outstanding comment I might explain what's happening, or their child has a keen interest in music, and should maybe pursue it, and sort of that way.

R: And, uh, you mentioned that you've talked to the parents. Have parents come to you asking for information about the program or..

T: No, they've not.

R: Expectations?

T: No, and perhaps you know, if I took the time to do a Parents Night, where you could do that. Perhaps next year, with the new math program, implementing it, it might be a good place to start with the parents, that way.

R: Okay, the last question I was going to ask you...looking back over your teaching of grade 1 Kodály this year, could you describe one lesson, or some lessons, that you felt were very successful, or that the students really responded to? That you felt really good about?

T: Oh.....

R: That's a tough one...

T: One..

R: It doesn't have to be one..

T: Um....

R: Or just in general, that you feel that...

T: I think just in general it's gone fairly smoothly.. um.. I like the idea of them having their own boards, but having someone up at board, the large board, to model what they are doing, and to double-check. "Are they doing the same?...No, that's not what I've got!"

Interview #6P

T: You know, and you check it that way, I think that's...they are all involved, you don't have them squirming, wondering, waiting for my turn. I think that is really essential there.

R: Learning for all of them, and you can check each one.

T: That's right, and it is very certain. The flashcard part of it, um I think,the rhythm is easier than the pitch, um, as flash cards per se, they enjoy it, though, when you put some up and you sing some and they have to identify which one you're singing. And they enjoyed the, ah, making a sentence with the rhythm and then the taking one away until I took them all away, and they had to recall.

R: Yes, that memory.

T: ..and even at this level, they enjoying doing that game idea again, and uh, "Name that Tune", they like that.

R: So there are all kinds of things that you're doing.

T: Little tricks, yeah, put in, yes.

R: Uhhum, that's super. Those are my questions I'd like to ask you. Are there any other comments you'd like to make about how you're using the program? We'll look at resources, and things like that, in the second interview.

T: Oh, fine, okay. Um I don't think so, just, um, the part of it with the written part of it is, I think, the biggest hangup. And I know there are a lot of grade 1 teachers that feel that it shouldn't be part of it, at all, at this level. But I don't think that that's totally so either, you have children, just like in reading, that are two years ahead, you know, whatever, and they are ready for it and so they should be exposed to it. But I don't feel too badly if they don't all get it,but they've been exposed, and they do as much as they can.

R: So when the grade 2 teacher, or the next teacher starts to work on that, some bells ring or whatever.

T: Yes, hopefully,you know.

R: Okay, thanks ever so much.

T: Okay, good.

Interview 2: #6P, Monday, May 10, 2:40 P.M.

R: Okay, the first questions I'd like to ask you in the second interview, is,how was the decision made for you to begin to teach Kodály?

T: Uh, we were asked if we would like to do it.

R: By whom?

T: Ah, the principal suggested there was going to be the pilot program, and that we'd maybe be interested in it.

R: Do you remember what your initial reactions to being asked were?

T: Very interested. Didn't know anything about it at all, but liked to know more about it.

R: Okay, and what were your reactions when you first attended the workshops?

T: Confusion, overwhelming, the hand signs and just everything seemed to be so much to deal with at first.

R: Uhhum...

T: I think probably the general feeling of the meeting seemed to be that way too, that the first thing was, "Oh, how will we ever feel comfortable using it in the classroom?"

R: Do you remember who...which people were at that first meeting?

T: Uhhum, it was headed by (Program Developer) at the beginning.

R: And it was teachers from this school.

T: Oh..yes it was. The teachers that went, have all gone, though, the primary end of it are all changed.

R: Can you kind of sum up your reactions now, after having worked with it for about six years?

T: I feel quite comfortable with it now, but still need to grow in it, and still feel that I need refresher courses in it, and, to keep in touch, ah, not as often as we did have it, but I think it's necessary to have a refresher, even a summer course or whatever. Mainly because I don't feel, ah, you know, really skilled in the music area. I find that that can be a difficulty.

Interview 2: #6P

R: Yeah, and you would feel refresher courses within the district would be the answer, not...?

T: Yes.

R: Okay, what would you say, planning on teaching Kodály for next year, what would you like to accomplish as a teacher? What would you aim for?

T: Um.

R: What areas, you said you would like to grow...what areas would be of concern?

T: I think I have de-emphasized more of the written part of it. More of the every day, working it in throughout the day, integrating it as much as you can, rather than the set class. Having the set class where you actually do the lesson plans that are set out for you and you are formally following that, but to be aware of using it every day, and I think it's the daily morning opening exercise and fitting it in, and from that the children can see that growth come. You get a little lazy or forget or have interruptions and think,"Oh, I haven't got time to fit it in," then they do suffer and you do see a difference.

R: Oh, and so making more use of...

T: Making more use of the program within the day. Being more aware of doing so, I try to do that, but not consciously.

R: Um, have you, or what kind of changes have you noticed in your expectations of yourself, as a teacher of music, during the time that you have been teaching the Kodály program?

T: Yes, I think it makes you a lot more aware of what you are doing, more aware of pitch and rhythm and just the basic skills, that are expected, that I really wasn't aware of. I've even noticed that I sing more in-tune now than I used to.

R: Yes.

T: You know, I have felt that my own voice has become stronger and more on pitch, than it used to be.

R: Uhhum, and what about discriminating pitch, when the students are singing? Can you hear now, without using the piano, for example, can you hear if they are singing...

T: Yes.

R: ..on the'soh' or the 'doh'..Yes, I guess that's something we build up.

Interview 2: #6P

T: And it just builds. I didn't have it before. But I often find if I'm driving back from Vancouver, singing in the car, I think.."Gee, you know, I think I do sing."...not terrific, but I've noticed a difference, that it did grow, and even in the workshops with other teachers, when we would sing together with (Program Developer), that having other voices around and matching that pitch was a help, too. And a lot of them in the beginning, that's where it seemed to be frustrating. You'd sound so good in a group, and you'd come back to class, and you'd think, "That's not the way the song sounded when we sang it together!" But it grows. But it gradually started to come.

R: And the mistakes one can make in a group are much more evident when you're working...

T: Yes.

R: by yourself.

T: And the unfortunate thing is at this grade level the kids really mimic you, so if you make a mistake, they do too.

R: You had some piano background and some music background; how did that act on learning the Kodály program?

T: It was a big help with reading of the music, I would think that if you hadn't any it would be very confusing, at first. Just the idea of the staff and whatever really helped. That part of it, I feel, really made me comfortable. It's the voice part I've had to work on.

R: What about, working with, for example, the moveable 'doh'? I mean that's something that you don't really consciously use in playing the piano. Was that a problem in learning the Kodály program, or not?

T: Not at this level.

R: Okay, that's something that I know, I had difficulty with. Um, the program is district authorized. What does that mean to you?

T: Um, that we should be having it in our schools. I feel that is should be in every school, if possible. That it shouldn't be so much a choice of whether they should or shouldn't, and people feeling that, "Well, I don't care to do it...or I feel a lot of fault with it." That I would like to see people try because, even I went into the program enthusiatic, but was frustrated. I think as you work with it, you can see valuable things. And there are things that are problem areas still, that bother you, but I think that basically it's a good grounding to begin with.

R: Yea, it sort of does provide a common background for the students, that there's a language there.

Interview 2: #6P

T: Yea, and you can tell when children come from another district, or from another school that haven't had it. Just the rhythm, the clapping and that, it really does develop. And even if you do the minimum, I think that it helps. It even helps when you work with, ah, listening for syllable sounds and that where it all sort of flows together. So I think it enhances the program in primary.

R: Can I ask, ah, you've mentioned using it with syllables or Language Arts, and also that, ah, the students in the Math program.

T: The patterning.

R: Followed the patterns. When did you find that you were beginning to integrate it with other subjects? How long had you been teaching the program? Or was that something that started right from the beginning?

T: No, it didn't start right from the beginning. The syllables sort of fell into place, but the math has been this year, that has fallen into looking for patterns, and ah, with poetry, rhythm, I guess, you can't really say, I guess the last four or five years. Not at the very beginning, I wasn't doing that then.

R: Yes, the initial...

T: Yes, the initial shock, right.

R: Um, why do you think the Kodály program was chosen for this district?

T: I have no idea why it was chosen, other than the people that introduced it, and particularly (Program Developer) has been so interested in music all along that I sort of trusted her. She must have felt that it had the components for the basic program. I think you know, it depends how you went...how you looked at it when you started. If you went in to criticize it... Maybe because I don't have that much music, I wanted to have something.

R: You saw that as a need...

T: I had that need, that I was pleased to go, I was pleased to go in the summer and learn. I enjoyed it.

R: Yea, that's good. Um, specified...or rather the program is, or has been maintained for six years, and will be...there's a commitment to maintain it for another three years; how do you react to that?

T: I would approve of that, I would enjoy going along with it.

R: Um, the program specifies a specific order, an order for learning the music skills. How does that work with your grade 1 students? Do you make changes, or?

Interview 2: #6P

T: No. I follow it specifically.

R: Uhhum, and do you find that kind of flows?

T: Yes. Because I find that maybe by the end I don't get through the last part of it, but the beginning part of it, I feel they've established.

R: Okay, that's good. If you have concerns or a question about how to teach a particular part of the program, do you talk to anyone on the staff?

T: Um, I used to but I'm the one that's used it the longest now, except C. in grade 2, who is quite experienced in music, and we've discussed things. Um, there are others on staff that have maybe grade 10 music in piano, or whatever. But we really don't talk to each other that much, we just haven't and this is really the first year that I haven't been involved in going to workshops, or have had (Music Resource Teacher) come in or whatever, I think maybe for a change for the children it would be nice to have someone come in and do a demonstration lesson, but I feel that there are a lot of people who have never had them and I feel that it is their turn, this year.

R: And you feel more confident with the program and not needing to...

T: No, I feel that I know the basics, it's elaborating and adding to that I need to work on.

R: Now, when you did use to discuss it or had concerns, what kinds of things would you discuss with another teacher?

T: Rhythm patterns...particularly when teaching at the grade 3 level I found, um, when you get into the 'tickaticka'..it didn't come that naturally and ah, we would maybe work through a song together and establish it before teaching it.

R: Uhhum, so working on specific skill sequence.

T: Yes.

R: Okay, how do you think the administrator at the school now, reacts to or supports this program?

T: I feel from just general comments that he's very pleased and he has mentioned many times that the Kodály is established as music in the school, helping the children to move into the band or whatever. And I think he's quite positive...I get that feeling, whether he is or not.

R: Yea, so you're sort of getting support in terms of what you're doing as a basis.

Interview 2: #6P

T: Yes.

R: Um, resources or materials that you need for the classroom. Do you get those?

T: Pretty well, yes. Our budget has been cut back last year but we did get a few things and each year we add a little more and he makes a point of saying, you know, "Budget is out...Get your lists in." So we have a chance at it, and it depends on the cutbacks. And I think the music program in the whole school is very well supported by the administration.

R: Yes, and it does make a difference.

T: Definitely... And I think it's nice to know you have that feeling. I don't know what it would be like to work for someone who didn't care whether you were doing it or not. Um, I would do it anyway but it's nice to know you're appreciated, that you are taking the time to do that.

R: Um, has the principal ever sat down and talked to you specifically about the Kodály program?

T: No.

R: Um, okay, have you used any students or parents or anyone else in teaching the program in the classroom, for example, this year?

T: No, I haven't, not this year. Um, I was going to say you were asking before about other staff members taking courses and that. The kindergarten teachers, both teachers have, and we've worked together and we've...they really follow through, and so I enjoy having them right nex door, so I can see what they've done. And then we just build on it from there.

R: And another question, to tie in with that, um, for example beginning instruction in grade 1, how do you decide where to begin? Or do you just sort of begin at the beginning of the grade 1 program?

T: I begin at the beginning to assess where they're at, but I've found that their rhythm has really been established, a little bit more work needed on the pitch part of it, but they do a lot of rhythm, and have felt very good about that part of it.

R: Yea, and as you say, working that closely with the other teachers you can get a good idea...

T: That's right, and you can hear what they do, and so I think, "Oh, yeah, they've done that!"

R: So now we know! Um, videotapes of a class in session, have you seen any?

Interview 2: #6P

T: I had a student teacher this spring and we booked one and we got a notice back saying that it had been, become obsolete, that it was no longer any use. It was on pitch and rhythm, sounded exactly what I wanted, and that was my only attempt, and it failed.

R: Maybe it's been withdrawn, with an intent of having another one made.

T: Could be, but this was just in March that we did this. I was so disappointed.

R: Because that is one way of seeing, you know, what happened in other classrooms, and things. Have you seen any Kodály classrooms, or any classes being taught Kodály, actual classes?

T: Um, when I was teaching grade 3, the next classroom had grade 4 and S. was teaching that, and I, just from maybe having a spare, or something, had watched what S. had done, or heard it. Not definitely gone in and sat down, and said "May I watch?" ...No.

R: Um, are those kinds of things of value? As a teacher...?

T: I think so. I must say though, I haven't watched C. but our walls are paper thin, and I can hear exactly what she's doing and she sings every single day, and I can hear her doing the 'doh', 'ray' and whatever, so I know how she's following through with the children that I had, and we have compared notes you know. She'll say, "Gee, I hear you doing this, but they're weak in this still. After all this year I worked, they are still weak in this area." And so we do, even though we don't see each other, we have that comparison.

R: And C. also mentioned, she was very much concerned with combining the pitch and rhythm and the writing skills, which is a big step.

T: Right, we were discussing that, ourselves too, that we felt the writing was maybe rushed a little at this level.

R: The problem of what to, you know, not do.

T: Well, even today, I was doing a music lesson and one little girl couldn't hear 'soh..la'...that there was any difference, and I thought, "After all this time she's still not tuning in." And when she could see I was playing differently on the bells, then she said.. "Oh yes!" But she wasn't hearing it. So I really feel that we could maybe cut back on the written part, and more of just the ear-training.

R: And emphasize, repeat those learnings in different forms. Just talking about some of the district provided resources, first of all, the music book, what parts of that do you use now? What parts of that

Interview 2: #6P

R: do you find most valuable now?

T: I use the lesson plans, specifically. And I try to cover all the songs that are listed for the year, and then those that are not just for fun, and game activities. Um, I use it a lot. It's always on my desk, and I think I rely on it a lot.

R: Any recommendations? Any things that you could see that could be changed?

T: Not really, I've been very happy with it, and I think it's been very well set out for my purposes, anyway, not knowing that much. It's great, it's a real tool for me in the classroom.

R: Okay, the in-service at the L.R.C., you attended those for a number of years?

T: Yes.

R: Um, what aspects of those were most useful for you?

T: I think they forced us to get up and play games and actually do the things, and it's just like the children come in and they are shy about singing to each other, but by the end, you experienced what the children are feeling with the program. Heavens, who'd ever think that I'd stand up and sing in front of fifty teachers, and the children experience that too, and I think the participation, working through every song...You need that, you really do.

R: Just as the children do, they have it repeated.

T: That's right.

R: So that's it's almost an unconscious part of.

T: That's right, and uh, in the beginning there was a bit of complaint of, "Gee, it's just three notes for the first year," but it takes that long to really establish that, and learn that, and even the little girl today still couldn't hear. I think that is necessary, to really reinforce it, and feel comfortable. But I see now when we sing songs, the kids are putting their hands in without being asked, or just sitting on the floor we'll do that too, they are feeling that now, and it takes that time.

R: Yes, okay, now the summer session, ah, you attended once?

T: No, I've been to two summer...

R: Sorry. Now, what parts of those did you find valuable? In what ways?

T: I think the participation, and also, it gave an overview of from kindergarten to grade 3, so you saw where it had come from and where it was going, and at the time that I took it I was doing grade 3 music, which I said before was almost at my limit, and it was nice to have that reinforcement of...these were the years before, this is what the children should have done, but when I got to teach them, I

T: found they weren't there, usually. So then you needed to know what came before.

R: And, needed to realize what hadn't been taught.

T: That's right.

R: Now, any recommendations that you would make for either the sessions at L.R.C., or the summer sessions, that you could see would improve that?

T: I don't think, I can't really think of any, I thought they were really a full week, just mind-boggling all the stuff at the end of it. But, um, I don't know how they could change it to get it all in and get through it all, really exposed to it.

R: Yea, uhhum, given we have little time and so many other things.

T: That's right. When we were going to the monthly ones, ah, they were a full two hours, or whatever they were, I felt you went in, and you just...there wasn't a minute when you were day dreaming. It was very well organized, but you needed, I felt I needed, I could never have taught the program without that.

R: If you were going to rate those resources, the music resource book, the sessions held during the year, and the summer sessions; which of those would be most necessary?

T: I think the ones throughout the year because you forget. "Oh, yes, now I remember doing... now how did we do that?" I think monthly or every other month, or even when they were doing them seasonly, up to Christmas and then spring, and they gave songs that you fitted in with it. That reinforcement at the time you were doing it was more valuable. The summer was fine, but you do forget and then maybe give up, because of not being able to remember.

R: ..Or, "I can not figure this out!..."

T: That's right.

R: Okay, ah, two questions, to do with sort of extending the program. The program was developed in this district, it's been modified a number of times, and there is a commitment to maintain it for another three or four years. Are there any ways that you can see that the program could be improved, within the district?

T: I think maybe the expectations could be lowered. Also, I think that it's necessary that someone on the staff is very familiar with it, for new teachers, beginning, or those that that are not sure of it; that it's nice to have someone to go to in every school. Ah,

Interview 2: #6P

T: and I think the monthly meetings or every other month are absolutely necessary, with the change of staffs, or whatever from other districts. There is always someone that needs that reinforcement. That is essential for it to be successful.

R: Someone they can go to without feeling threatened about anything.

T: Yes, and that's another thing. I'm glad you brought that up, because I've always dealt with (Music Resource Teacher) and (Program Developer). You never felt threatened with it. They never made you feel, "You are just never going to be able to do this!"

R: Yes, "Why didn't you know this last week?"

T: Other than that, sometimes, (Program Developer) makes it feel very easy, and it's not!

R: The other one to do with that, the program is being considered for adoption in a number of districts in B.C., or they are starting on adopting it. Now, are there any ways that you would see this program, or any resources that this program should have, to be used in a district just beginning it?

T: Well, the book, and, um, just having resource people trained or make sure they have a summer session before it begins, I think that's really important.

R: Okay, now the last question. To describe this program, what is Kodály?

T: Oh, enjoying music, and giving a basic foundation for the skills of music; an introduction to that at a young age.

R: Very good, thank you, ah, those are my questions. Is there anything else that you'd like to say?

T: I don't think so...very thorough.

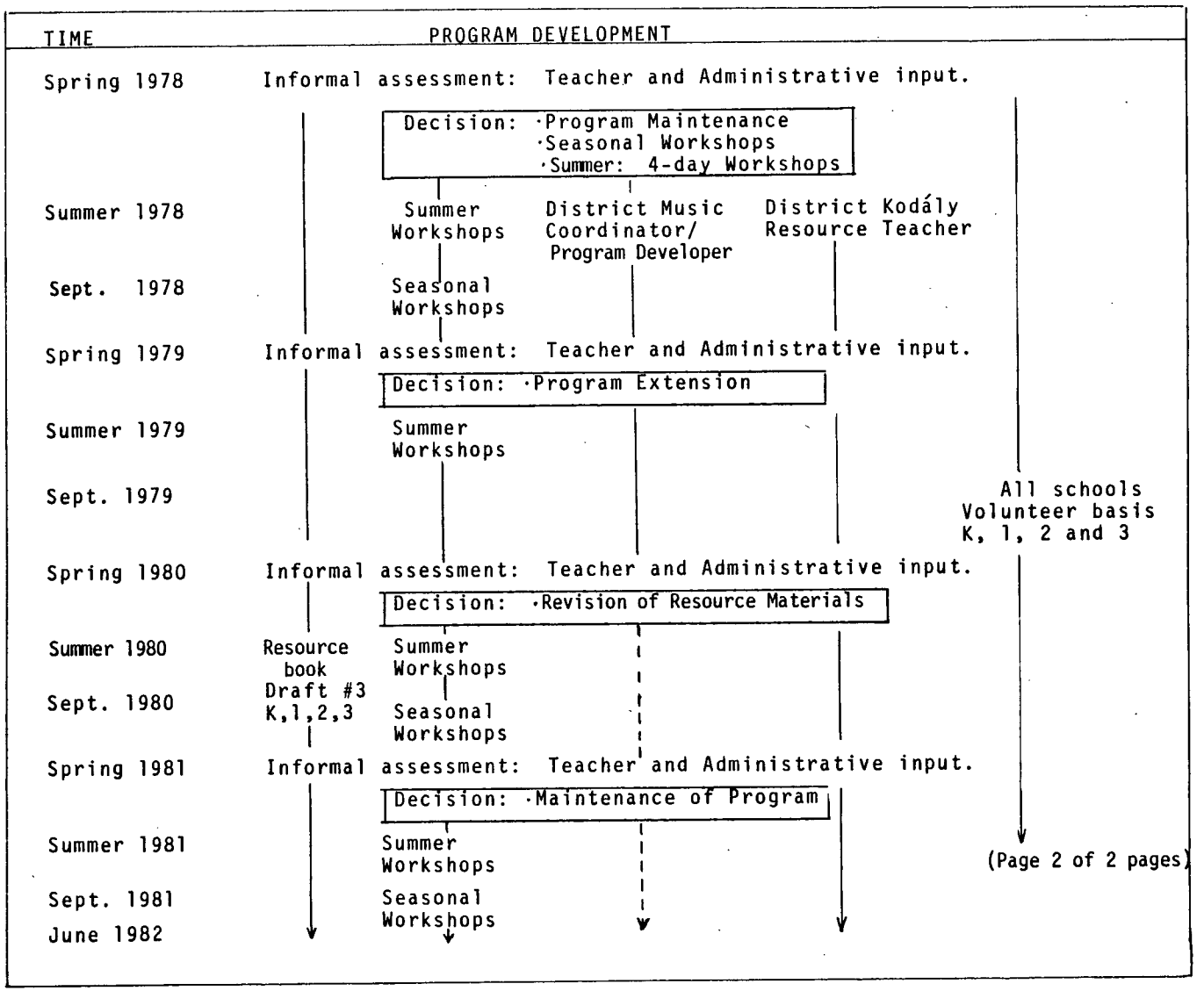
MODEL : KAMLOOPS KODÁLY PRIMARY MUSIC PROGRAM
SCHOOL DISTRICT #24

TIME	PROGRAM DEVELOPMENT
1975 & 1976	Initial stages: Needs reviewed; Research of Program Options Program Parameters set by District Administration.
	Decision: ·Kodály approach selected. ·Designated District Authorized Program.
Summer 1976	Format of District Implementation Established:
	RESOURCE MATERIALS / SUPPORT SERVICES / SCHOOL-BASED IMPLEMENTATION
Sept. 1976	Resource Book Draft #1: Kinder. & Gr. 1 / District Workshops / District Music Coordinator/ Program Developer / 6 pilot schools, central zone Kinder. & Gr. 1
Spring 1977	Informal assessment: Teacher and Administrative Input
	Decision: ·Program Extension ·Additional District Support ·Revision of Resource Materials
Sept. 1977	Resource Book Draft #2: K., Gr.1, Gr.2 / Monthly Workshops / District Kodály Resource Teacher / All schools volunteer basis K., Gr.1 & Gr.2

APPENDIX 7: OUTLINE OF KAMLOOPS KODÁLY PROGRAM DEVELOPMENT

SOURCE: INTERVIEWS WITH PROGRAM DEVELOPER AND PRESENT MUSIC COORDINATOR.

(Page 1 of 2 pages)



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