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Student Teachers Reflect: Real World Perspectives on a Learner-Centered Model of Teacher Preparation

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The issue of how best to prepare effective educators is of ongoing interest to both researchers and practitioners. For example, Shalock, Shalock and Ayres (2006, p. 102) noted the "limited utility of our research base in answering questions pertaining to policy or practice concerning preparation and licensing of teachers," and recommended further research regarding teacher preparation. Recent studies have called for examination of the traditional teacher-centered model of instruction (Barr & Tagg, 1995; DeZure, 2000; Fink, 2003; Gardiner, 1994). Concurring with these ideas, Weimer (2002) and Fink (2003) have noted that student-centered learning allows students to retain and apply knowledge better and take more personal responsibility for their learning, as opposed to instructor-centered teaching that some contend results in surface learning (Kolb, 1984) .

Specifically regarding music students, Raiber, Teachout, Killian, Dye, and Vandehey (in press) concluded that "while teacher educators make numerous decisions concerning curriculum and instruction, it appears that they do so with little theoretical foundation on which to base their judgments". Music students in instrumental courses (Conway, Eros, Hourigan, & Stanley 2007; Paul et al., 2001) and in student teaching settings (Conway, 2002; Paul et al., 2002; Stegman, 2007) who experience student-centered learning have indicated a positive preference for this method of instruction.

A theoretical base for learner-centered learning has been presented by Fuller and Brown (1975) and applied to music settings by Raiber et al. (in press), Paul et al. (2002) and Paul (1998). This model postulates three stages through which teachers tend to progress. In the first stage, teachers' concerns are self-directed. Teachers then become more teaching-directed with concerns about method and pedagogy; and finally they become student-directed, focusing on student learning.

Using the idea of learner-centered experiences, we have been examining the learner-centered model of teacher preparation (Raiber et al., in press) in which students gain teaching skills and reflective practice through means of both peer and public school teaching using the plan / teach / archive / reflect procedure for each structured teaching episode. The longitudinal study at Texas Tech University evaluating the effectiveness of teacher preparation using the learner-centered model is an ongoing process of data collection and subsequent evaluation. Prior research has indicated that students value these procedures highly, and almost uniformly believe that they personally improve in the areas of confidence, teaching, leadership, planning, use of time and clarity of directions (Killian, Dye, & Buckner, 2008). More recently, student reactions to the

beginning of their experiences compared with reactions to their student teaching experiences revealed that student teachers rated themselves slightly lower than they had rated themselves in previous semesters on the categories of teaching, planning, observation and reflection (Killian & Dye, in press). We have speculated that such ratings may indicate that student teachers have become more realistic in their self-judgments, and we have called for further research regarding this idea.

The purpose of this study was to continue our examination of learner-centered teacher preparation and to explore how students who are just completing student teaching compare their current teaching skills with skills they demonstrated in previous teaching episodes (TEs), and how they reflect on their progress.

Method

Volunteer students (*N*=15) who completed their student teaching in December of 2008 at Texas Tech University served as participants. Because volunteers had completed their student teaching, we will refer to them as "teachers" throughout this study. Each teacher was given four videos of their teaching experiences (TEs) completed in semesters prior to student teaching. Each video contained 8-12 minutes of peer teaching followed by filmed constructive comments from peers and instructors. In all cases, the camera (Canon Digital ZR500) was focused on the teacher. The TE process appears in detail in Killian, Dye, and Buckner (2008).

Prior to viewing any videos, participants evaluated their present teaching skills by circling the number from 1(low) to 5 (high) that represented their current teaching effectiveness, and answered the following free response question: "What do you believe to be your personal areas of strength and weakness as an educator?" Participants then used a Likert scale to evaluate their present skill in the categories of confidence, delivery, leadership, planning, clarity of directions, use of time, eye contact, use of proximity, and conducting. These categories were identical to ones evaluated following each semester of teaching episode experiences (see Killian, Dye, & Buckner, 2008).

Participants then individually viewed each TE and answered evaluative questions following each video. The evaluative questions mirrored the overall evaluation instrument, asking how well they taught this lesson, what was the most positive thing about the teaching in this TE, and what could have been improved. A final question following the viewing of each TE asked them to view this TE with new eyes. "What did you notice in this TE video that you didn't see when you viewed it immediately after teaching it?"

A final evaluation page asked participants to compare the TEs, to indicate which TEs showed the most and least effective teaching, and to indicate whether their current teaching skill was better or worse than the teaching viewed in the videos. Finally we asked how we could improve TEs.

Results

Data consisted of free responses and Likert scale responses regarding overall teaching effectiveness as well as teaching effectiveness following each TE viewing. Table 1 displays the group means for the ratings teachers gave after viewing each TE as well as their original ratings of how they now perform on each of 9 teaching effectiveness categories. Note that the final row is a response to the question, "Overall, circle the number that represents your evaluation of your

current teaching skills" or "Circle the number that represents how well you taught this particular TE." Interestingly, the TEs that were believed to be the least well taught had overall ratings noticeably lower than the mean ratings of the list of teaching categories. Results indicated that students rated their teaching skills higher in every category as they gained experience; ratings were lowest for TE1 and highest for TE4. More detailed examination revealed that students felt they were stronger teachers after student teaching in the categories of leadership, confidence, eye contact, conducting and use of proximity. Ratings for use of time, planning, delivery and clarity of directions were slightly lower after student teaching than they were following the final TEs.

Table 1

Teacher Characteristics across 4 Teaching Experiences (TE) and After Student Teaching using a Rating Scale from 1 (least effective) to 5 (most effective)

	TE #1	TE #2	TE #3	TE #4	After Student Teaching
Teaching Characteristics					
Leadership	3.67	3.73	4.15	4.31	4.64
Confidence	3.13	3.67	3.92	4.31	4.50
Eye Contact	2.80	3.73	4.0	3.92	4.43
Conducting	3.08	3.20	3.31	3.85	4.21
Use of Time	3.08	3.53	3.77	4.15	4.07
Planning	3.80	4.00	4.31	4.23	4.07
Delivery	3.53	3.13	3.55	4.33	3.93
Clarity of Directions	3.07	3.80	3.62	4.39	3.79
Proximity	2.40	2.80	3.08	3.33	3.79
Mean of All Categories	*3.17*	*3.51*	*3.75*	*4.09*	*4.16*
Overall Teaching Effectiveness	**2.80**	**3.14**	**3.77**	**4.00**	**4.07**

Next we asked teachers to identify their most and least effective TE. Table 2 presents these data. Not surprisingly, most (10 of 15) felt their first TE was the least effective and a majority (8 of 15) felt their final TE was the most effective. Two teachers, however, believed that their very first teaching experience was their most effective effort. We examined these two teachers' responses in individual rather than aggregate detail to determine if their experiences were somehow different from the others. Both rated themselves as 5 out of 5 (much better) when asked "Compared to the teaching my TE videos, my teaching now is:" Both rated themselves as a 4 out of 5 when asked prior to viewing any TE videos, "Overall circle the number that

represents your evaluation of your current teaching skills." In these responses they were very similar to their peers.

Table 2

Identification of Least Effective and Most Effective Teaching Experiences (TE) by Teachers (N =15)

Least Effective TE	Most Effective TE
TE 1, $n =10$	TE 1, $n = 2$
TE 2, $n = 4$	TE 2, $n = 0$
TE 3, $n = 1$	TE 3, $n = 5$
TE 4, $n = 0$	TE 4, $n = 8$

We were interested in how teachers compared their current abilities with those they had observed on the videos. To address this issue, we first asked teachers to evaluate themselves without seeing videos. The question read: "Overall circle the number that represents your evaluation of your current teaching skills." Quality of current teaching averaged 4.73 out of 5, with a standard deviation of 0.43, and a range from 3-5. The final question of the survey after teachers had viewed their TE videos asked, "Compared to the teaching on my TE videos, my teaching now is:" Results indicated a mean of 4.73 out of 5, a standard deviation of 0.43, and a range of 4-5. Examination of the individual scores revealed that although the averages were identical, individual scores were not. Some individuals answered the two questions differently, although data indicated a large degree of agreement on both questions.

The remainder of the questions called for free response answers. We were most interested in the questions querying overall personal strengths and weaknesses following their student teaching. The specific prompts were: "What do you believe to be your personal areas of strength as an educator (characteristics and abilities you want to keep)? "What do you believe to be your personal areas of weakness as an educator (things you are still working on)?" Responses were scripted, emerging categories identified, and frequency of these categories tabulated. Results appear in Table 3.

Table 3

Areas of Personal Strength and Weakness as an Educator

Areas of Strength	Frequency of Mention	Areas of Weakness	Frequency of Mention
Planning/Organization	8	Teaching Techniques	8
Student/Director Rapport	7	Classroom Management	5
Confidence/Personality	4	Conducting	4
Classroom Management	3	Confidence	2
Teaching Techniques	2	Student Rapport	1
Conducting	1	Planning	1

We then examined teacher free responses after viewing each TE video. We scripted and categorized the responses to the following question: "Viewing this TE with new eyes, what did you notice in this TE video that you didn't see when you viewed it immediately after teaching it?" We were interested to see if these teachers, who had just completed student teaching, would focus on themselves, on musical elements, or on the students (Fuller & Brown, 1975). We analyzed a total of 55 written paragraphs and categorized the comments into self-centered, music/teaching-centered, or student-centered. Some responses were longer and could be categorized into more than one category. Results are presented in Table 4.

Self-centered comments included: "I remember how unconfident I was with this TE and feeling how bad I did." "Saying 'uh' too much." "Didn't make eye contact." "Looks like I have quite a bit of confidence." "I noticed how much more relaxed and how calm and collected I am." "I fidget when I get nervous." "My rambling seems much more noticeable now that I've been teaching longer and have had more experience."

Teaching/music-centered responses included such comments as: "spent a really long time doing rhythms by rote." "I snapped the tempo the whole time." "I lacked the choral knowledge to make it a good lesson." "The piece was difficult from a vocal perspective." "I didn't break the piece down into smaller pieces." "I was able to give better instructions." "Conducting was too tense for a chorale." "I realize how important it is to repeat instructions." "Conducting could have had even more expression." "Tuning of the group was not good." "My gestures caused tempo problems."

Student-centered comments included: "I would know not to focus on details when people are having trouble with tone production." "I didn't see how much off-task time I gave to the students while working with each part." "I would apply more air exercises and fix the problems quicker." "By the time I finished talking they had totally forgotten everything I said because I was so boring and long winded." "There were bigger things going on than just the missing part and wrong notes." "Good starting over after students were confused." "I notice looking back that I really didn't involve the students much and hold their interest." "Environment was a little too open and allowed comment/opinion of students, so had the potential to allow opportunities for discipline problems." These student-centered comments implied an awareness of what the students were doing. There were no comments that mentioned whether the students were or were not learning. Frequencies of these comments appear in Table 4.

Table 4

Frequency of Self-, Music/Teaching-, and Student-Centered Comments

_____

Type of Comments	Frequency
Self-Centered	36
Music/Teaching-Centered	27
Implied Student-Centered	11
Student-Learning	0

_____

We also asked these teachers to make suggestions for us to "improve TEs and instruction to further emphasize your strengths and to assist your development in areas of weakness." Amidst positive comments regarding the value the teachers placed on the TE process were several suggestions. These included assigning a TE that provided only minutes of preparation time to simulate student teaching situations ($n = 5$), and providing more instructor and less peer feedback ($n = 3$). Suggestions also included the desire for longer TEs with more complex music ($n = 2$) and the idea of allowing students to re-teach TEs that didn't go well ($n = 2$).

Discussion

The purpose of this study was to examine the thoughts of student teachers (1) immediately upon completion of their student teaching experience regarding their current teaching effectiveness and (2) after reflecting back on their previous Teaching Episodes after viewing the video recordings of their prior TEs. Not surprisingly, results indicated that generally students felt they were stronger teachers after student teaching than in their prior teaching experiences. Specifically, teachers felt they were more effective following student teaching in the categories of leadership, confidence, eye contact, conducting and use of proximity. The fact that ratings for the categories of use of time, planning, delivery and clarity of directions were slightly lower after student teaching than during the final TEs might confirm previously reported speculations that teachers tend to have a more realistic self-assessment after extended teaching experiences such as student teaching (Killian & Dye, in press).

Also unsurprising was that almost all teachers (13 of 15) felt that their later TEs were more effective than their earlier ones. Individual examination of the 2 who thought their original TEs reflected their most effective teaching revealed that they had no other ratings different from their peers and that their ratings may have reflected their lack of self-confidence; perhaps these two teachers tended to be more critical of each of their teaching episodes than were their peers. Several of their peers mentioned such thoughts as "I noticed how much I've grown after finishing my student teaching. Even though I thought some of my TEs were teaching flops after I

watched them the first time, they weren't so bad and I can see my progress clearly." "At the time I thought the delivery and timing were great, but [now I see] they could definitely improve." Both these statements perhaps reflect the self-assured or self-critical personality of the individual. These inconsistencies also point out the necessity to remember that in a complex skill such as teaching, these young educators are individuals and perhaps should be evaluated individually. In this study, we examined 15 students from a single institution and used a researcher-designed instrument to survey their opinions in one instant in time. Although trends might appear intriguing, generalizations to other populations should be made with caution.

Of particular interest was how teachers would describe their experiences and their reflections about them. Most revealing were the lists of personal strengths and weaknesses. Strengths, as displayed in Table 3, included Planning ($n = 8$) and Rapport ($n = 7$) perhaps indicating the one area we had emphasized repeatedly (planning) and the enthusiasm for teaching and developing relationships with students that might be particularly characteristic of young teachers. Weaknesses involved Teaching Techniques ($n = 8$) and included such comments as "woodwind knowledge," "listening on the podium," and "tuning quickly." Weaknesses also included a concern about Classroom Management ($n = 5$) concurring with research indicating that behavior in the classroom is (a) a frequent reason teachers leave the profession (Killian & Baker, 2006), (b) the number one concern of pre-service teachers (Kaiser, 1999), and (c) the most prominent subject of advice given by in-service teachers (Fredrickson & Hackworth, 2005). A glance at Table 3 reveals that most of the areas of both strengths and weaknesses were teacher-centered. Only one category (Rapport with Students & Directors) could be considered student-centered. In other words, these young educators did not mention whether or not their students learned; it appears to be a category that is simply not within their awareness. This finding would certainly raise the issue of whether a more student-centered approach might be taught, or whether graduate coursework with experienced teachers might address this issue more successfully.

Following the Fuller and Brown (1975) model that postulated that teachers enter three stages in their development (self-centered, teaching-centered, and student-centered), we divided comments regarding "What did you notice in this TE video that you didn't see when you viewed it immediately after teaching it?" into those three categories. Table 4 indicates that these teacher comments were highly self-centered ("I ramble too much." "I'm not very confident.") but contained some music or teaching comments ("Conducting was tense." "I didn't break down the piece into smaller sections." "Tuning was not good."). There were very few comments that implied student-centered thoughts ("I didn't see how much off-task time I gave to the students"). None of the 55 comments directly mentioned whether or not the students were learning.

The final question asked teachers how to improve instruction at this institution. Perhaps this is a personal issue only of value to this institution but we are including results here as an indication of the types of modifications possible to make the teacher training process possibly more effective. Teachers suggested shorter planning opportunities to mirror student teaching experiences, leading us to question how much preparation time might be ideal for a novice music educator during student teaching and the best ways to prepare cooperating teachers for that expectation. Teachers also asked for more instructor rather than peer feedback, a suggestion we will definitely consider in future revisions of our program. These respondents, however, didn't seem to share our vision that peer feedback is beneficial to the peers giving the comments as well as those receiving it. We will attempt to make this connection more apparent to our future pre-service teachers.

Overall these teachers overwhelmingly felt they were better teachers following student teaching than they had been when teaching the TEs (4.73 out of a 5 point scale). We do not

minimize the importance of a teacher's belief in him/herself; however, the question remains as to whether they actually are better teachers after the student teaching experience in some observable way. Further research into this important area of teacher preparation is certainly warranted. These comments included positive remarks about the growth possible in this learner-centered environment. "I now realize now how much I've grown after finishing my student teaching." "I liked reviewing these TEs. It was a great way to reflect on my growth as a teacher." Future research topics might include surveying early career teachers who have completed this process. Are their comments as positive after a year or two of teaching experience? Do they emphasize the importance of the same categories? Given the positive comments from these teachers, we certainly intend to continue our longitudinal examination of effective methods of teacher preparation.

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Lifespan Learning: Toward a Philosophy of Adult Music Education

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"She finished high school with honors*! Then Business College gave her training in six months and she started out to beat typewriters for a living. Fine! But Susie was temperamental. Grinding drudgery* might do *for the type of girl whose only aim is an early marriage. For Susie it was* killing. *So Sister Susie 'took up the saxophone.' Now she was an average girl. You could never call her* gifted *or* talented. *But within a week she was playing tunes and in six months she could handle her saxophone* like a veteran. *Then things happened. First, a little club orchestra. Next, a local sextette. Then some home town 'entertainment' – a sharp-eyed scout from a well-known booking office – a contact – and little Miss Susie hit the* 'big time' vaudeville, *drawing down as much cash weekly as the salaries of* half a dozen stenographers. *Only Buescher assures success!"* (Mark, 2002, pp. 106-107).

    Unsubstantiated philosophies of education often contain inaccurate assumptions about learning, the motivation behind that learning, and the outcomes associated with the didactic process. The absurdity of the 1928 Buescher saxophone advertisement above brings to the forefront the importance of fashioning a well-defined, well-crafted philosophy of adult music education. Such a philosophy, then, might guide thinking and instruction and may be impervious to others' attempts to place a disproportionate amount of emphasis on those factors that may or may not have a direct influence on the learning process and future achievement of its participants.

    Philosophies can be created to serve several purposes and to encompass a wide array of individuals, groups, and beliefs. Traditionally, philosophies have been used to unite those within a profession and to ground the behaviors of those in that profession with a set of guiding principles that provides awareness of the past and direction for the future. While Reimer (1989) noted that any philosophy possesses limitations, he concurrently purported that it, "must be conceived as being 'of a time,'" and that it, "must also give recognition to the fact that it can only provide a point of departure for practitioners of that time" (pp. 2-3). Given adult education's nebulous history (*andragogy*), the notion of reevaluating and redefining the principles of adult music education among both practitioners and students may be an important step in advancing philosophical thought within our current situation.

    Astonishingly, the percentage of the population represented by older adults will continue to rise, which suggests that adults may be seeking educational opportunities to improve their quality

of life. Rapid technological advances in society have shifted attention onto meeting the learning needs and interests of all ages, and the convenience and abundance of global information that exists today contributes to the desire and demand for self-discovery learning. This, subsequently, supplies the impetus for creating an innovative philosophy for adult music education and necessitates the development of a flexible, adaptable philosophy in a shifting society.

In order to construct a viable framework for forming a philosophy of music education for adults, however, it will be important to examine the historical placement of *andragogy* (adult education) by outlining the ancient roots of adult education to the contemporary philosophies of Malcolm Knowles, and to emphasize the philosophical writings of several individuals who have mused over the ramifications of music meaning and the purposes of music in society. Additionally, central principles to consider in crafting a philosophy of adult music education will be presented, both from the perspective of the adult learner and from that of the teacher, as well as the inherent values of such a philosophy and those values that may be acquired through its use.

Historical Placement of Andragogy

The term *andragogy* has appeared in various countries and has possessed different connotations in each of them (Reischmann, 2004). According to Reischmann (2004), one of the world's most celebrated and distinguished authorities on adult education, three popular definitions of andragogy exist. First, andragogy has been categorized as the scholarly approach to how adults learn. In this paradigm, it is viewed as the science of understanding (*theory*) and supporting (*practice*) the education of adults for a lifetime. A second definition is that andragogy is based on the hypothesis that adults are self-directed and autonomous learners and that teachers are the facilitators of learning, not the leaders. This is a particularly North American approach to andragogy and one that will be discussed further in the following pages. A third, more unstable definition is that andragogy is an unclear term with an unclear purpose whose meaning can change within a single educational publication and whose varying terminology is incapable of accurately describing adult education (2004). Given that cultural and provincial schemas have influenced the numerous contexts in which andragogy exists, a uniform definition has yet to be found, which, consequently, may explain andragogy's tumultuous and ambiguous evolution through multiplicitous definitions and meanings.

The roots of ancient education are beset with significant figures who, primarily, were teachers of adults, not juveniles. Gradually, though, a teacher-centered approach was adopted, whereby students were subjected to mandated instruction, assuming the term *pedagogy*, or the art and science of teaching children. (The Greek stem *paid* means *child*, and *agogus* means *leader of*). (Knowles, 1984). According to Knowles, pedagogy was, "the millstone around education's neck" (p. 42) that forever altered the course of learning:

> I believe that the cultural lag in education can be explained by the fact that we got hemmed in from the beginning of the development of our education systems by the assumption about learning that were made when the education of children became organized in the Middle Ages…Tragically, the earlier traditions of teaching and learning were aborted and lost with the fall of Rome; for all the great teachers of ancient history – Lao Tse and Confucious in China, the Hebrew prophets, Jesus, Socrates, Plato, Aristotle, Euclid, Cicero, Quintilian – were chiefly teachers of adults, not children (p. 42).

Knowles (1984) then traced the development of monastic schools established by European cathedrals and churches, where church doctrines and morals were taught and instilled among pupils and whereby the "pagan" beliefs of self-discovery and "learning by doing" were stifled (p. 42).

In general, andragogy has been a highly debated concept for nearly two centuries. (The Greek stem *aner* means *man*, "as distinguished from boy") (Knowles, 1984, p. 43). This theory of adult education was expanded by and is currently studied within general education arenas, but has been disproportionately understated in regard to music education. While the construct of adult music education is not a new one, the term *andragogy* does not often appear within music education research. In order to more fully understand the principles of andragogy and to determine its applicability, if any, to music, it will be important to investigate the historical contexts of this intriguing, yet contentious term.

The First Appearance in Print

Reischmann (2004) conducted exhaustive research on the history of andragogy. Initially, it was Alexander Kapp, a German high school teacher, who first used the term *andragogik* in his 1833 publication, *Platon's Erziehungslehre* (*Plato's Educational Ideas*), which paid homage to Platonic idealism and educational morality. Nearly halfway through the book, Kapp placed his chapter entitled *Die Andragogik oder Bildung im männlich Alter* (*Andragogy or Education in the Man's Age*), and, in sixty pages, described the need for lifelong learning in all people. He argued that education, self-reflection, and nurturing the character are the first values in human life, and that repeating these patterns continually influences one's moral fiber and objectifies competencies. While this was the first time *andragogik* was captured in print, Kapp did not explain if he invented the word or borrowed it, and he did not provide a theoretical framework for implementing adult education. He did, however, promote lifelong learning and claimed it was a necessity in life (Knowles, 1984; Reischmann, 2004; Smith, 1999).

Between 1820 and 1840, European and American cultures were already interested in adult learning, which had become a popular commodity. It was during this time that Europe's workers' education programs, the educational work of churches, the enlightenment movement, and reading societies flourished. Simultaneously, town libraries and museums in America were thriving, and the addition of Boston's Lowell Institute and the Franklin Institute in Philadelphia left an indelible mark on life-wide education (Reischmann, 2004). As a result, an additional term to define adult learning during this time was not needed, and, consequently, Kapp and his term faded from society.

The Second and Third Inventions of Andragogy (Term used by Reischmann, 2004)

After nearly 60 years of dormancy, adult education experienced a theoretical revival in 1920 Germany. Groups of scholars revitalized the term *andragogik* and developed a practice known as *Neue Richtung*, or the *New Direction*, in educating adults (Reischmann, 2004). Although the why, what for, and how of teaching adults was discussed in this document, a methodological approach was not prescribed. Lindman (1926), in an example indicative of andragogy's controversial ambiguity, mistakenly referred to andragogik as an actual method of instructing adults during his tenure at Frankfurt's Academy of Labor. Lindman, incidentally, was also responsible for bringing the term *andragogik* to North America. Although an academic, scholarly approach to andragogik loomed in the distance, workers in adult education were disparate,

individualistic, and not yet affiliated with university support, and, because of its highly theoretical and undefined meaning, andragogik was once again forgotten for nearly 30 years (Reischmann, 2004).

The third invention occurred in the 1950s when andragogic publications began appearing in Switzerland, Yugoslavia, Hungary, the Netherland, and Germany. Despite this activity, the notion of andragogik was still known only to insiders and was not yet accessible to, or accepted by, other scholars. Because the conventional, historical foundations had long been forgotten, no continuity existed in educating adults, educating teachers of adults, or developing stable curricula. At this point in time, adult education reflected a non-defined, amorphous mixture of theory, practice, and musings. This instability warranted an eventual differentiation between "doing" and "reflecting" within the practices of adult education (Reischmann, 2004).

Identity Achieved

In 1967, Malcolm Knowles, Director of Adult Education at Boston University, was approached by Duscan Savicevic, a Yugoslavian adult educator, at an adult education conference. It was there that Knowles was first introduced to the word *androgogy*. (This was how Knowles initially chose to spell the term.) Knowles' fascination with this new word prompted him to further investigate adult learning and understanding, and in the subsequent publication of his 1968 article, "Andragogy, Not Pedagogy," he made sharp distinctions between pedagogy and andragogy. His views also emphasized the principle of self-directed learnedness among students and a mode of facilitation among teachers. These ideas and concepts gradually spread throughout North America and other English-speaking countries (Jarvis, 1991; Knowles, 1979; Merriam & Caffarella, 1999; Reischmann, 2004; Savicevic, 1999). Knowles' *Farewell to Pedagogy!* appeared in 1970 and provided guidance to adult educators who otherwise had never received formal instruction in adult education experiences. Now, theory and practice ("science and art") were merging and creating new shape, structure, and guidance to this nebulous, previously undefined construct. Others, though, did not agree with Knowles' definition of andragogy and criticized his work, claiming it was reductionistic and particularly limited (Merriam & Caffarella, 1999; Reischmann, 2004; Savicevic, 1999; Smith, 1999). In fact, Dutch scholar van Gent (1996) claimed that Knowles' work was a "specific, prescriptive approach" (Reischmann, 2004), which may be seen in Knowles' definition of adulthood:

> Andragogy assumes that the point at which an individual achieves a self-concept of essential self-direction is the point at which he psychologically becomes adult. A very critical thing happens when this occurs: the individual develops a deep psychological need to be perceived by others as being self-directing. Thus, when he finds himself in a situation in which he is not allowed to be self-directing, he experiences a tension between that situation and his self-concept. His reaction is bound to be tainted with resentment and resistance (Knowles, 1979, p. 56).

After having attended to the criticisms of his contemporaries who appealed for a new definition of andragogy, Knowles softened his posture in 1980. It was at this point that he relinquished the notion of adult exclusiveness and deemed andragogy as the process of *self-directed learning*. In fact, the author retracted his earlier stance regarding the disparity between pedagogy and andragogy, writing that he should have used the phrase "on the way from pedagogy to andragogy" (Knowles, 1979). Knowles' expanded meaning of this concept now

included teaching and learning styles rather than a prescribed specialized set of learning criteria determined by one's age. In order to better understand this new model, it is important to outline Knowles' basic assumptions of adult learning and to report the resultant discussions lead by his critics. Considered by some to be the father of modern andragogy (Smith, 1999), Knowles created four original assumptions regarding adult learners. A fifth assumption was added some time later. It is this set of assumptions that has sparked educational debate, discussion, and calls for reform in adult learning.

Knowles Assumptions

1) *Self-concept*: As a person matures, his self-concept moves from one of being a dependent personality toward one of being a self-directed human being.
2) *Experience*: As a person matures, he accumulates a growing reservoir of experience that becomes an increasing resource for learning.
3) *Readiness to learn*: As a person matures, his readiness to learn becomes oriented increasingly to the development tasks of his social roles.
4) *Orientation to learning*: As a person matures, his time perspective changes from one of postponed application of knowledge to immediacy of application, and, accordingly, his orientation toward learning shifts from one of subjective-centeredness to one of problem-centeredness.
5) *Motivation to learn*: As a person matures, the motivation to learn is internal (Knowles, 1984, p. 12).

The presentation of these assumptions produced a striking rift between pedagogy and andragogy, and its principles are still highly debatable. Critiques of Knowles' work and his five assumptions are, not surprisingly, fecund within educational literature. With regard to his first assumption, *self-concept*, critics believed that children may also be self-directed learners and that learning comes naturally to them and that it can be spontaneous. Brookfield (1986) noted the writings of Piaget, Erikson, Dewey, and Montessori that address this issue of self-directed behavior in children. Other opponents believed this particular assumption was a culturally bound, patriarchal, North American mindset that is not evident in all cultures. In contrast, Nah (1999) suggested that, although the concept of self-directed learning changes from culture to culture, cross-cultural applicability is still a viable occurrence.

Critics in opposition to *experience* believed that not all learning is best achieved through experimental, problem-solving ways (Brookfield, 1986; Smith, 1999). The growth of technology and new information often positions learners in lecture-oriented and teacher-centered courses of instruction, suggesting that not all adult learning is conducted andragogically. Furthermore, past experience may not always lend itself to enhanced learning, as children's learning experiences may be no less significant than adults'. While it is true that children have smaller reservoirs of experience, this does not indicate that their learning events are less meaningful (Smith, 1999). Correspondingly, Dewey (1933) believed that, educationally, age and the amount of experience make no meaningful difference in one's learning.

In terms of *readiness to learn*, it is believed that children also have to perform and uphold social roles (Tennant, 1988). Brookfield (1986) believed this assumption was an oversimplification on Knowles' part and that it could be misinterpreted as a reductionist view, whereby the parts of learning become a series of steps, such as those found in skill-based models. He believed Knowles neglected the component of learning through the enjoyment that educational opportunities afford. Humphries (1988) suggested that Knowles' use of the term "social roles" has the potential to reproduce oppressive forms of social labeling, and feminist

writings have accused Knowles of overlooking the power and learning needs of women (Tisdell, 1993).

Knowles viewed *orientation to learning* as an acquired trait, not a natural one, and believed that adults have a greater need for immediacy in their learning than children. Tennant (1988) argued that the reverse is true, in that adults have the capacity to accept a postponed application of knowledge until such time as it is put to use or is needed. Brookfield (1986) also disagreed with Knowles' focus on problem-centeredness and suggested that adults gain pleasure from learning things in which no specific goal is set. Reischmann (2004) refers to this as "partly-intentional or non-intentional" learning, whereby knowledge is circumstantially acquired through non-conventional, informal, and often unexpected means.

Because Knowles focused primarily on age and stage of development, he did not view the *motivation to learn* as an organic process, but, rather, as a conditioned response through formal learning environments (Smith, 1999). While Tennant (1988) believed this was a utilitarian approach to learning, Hanson (1996) argued that this highlighted the relationship between individuals and society. Ultimately, Davenport (1987) made an appeal for educators to redefine andragogy by monitoring its evolution through empirical means and by closely managing the discussion and debate regarding adult learning.

Summary

It is undeniable that Knowles' principles surrounding andragogy forced educators to evaluate their perspectives regarding adult learners. The overarching criticism of his work is that his set of assumptions is but one concept that is extremely general and reliant on its historic context of the time. Others attack Knowles' offensive posture initially taken against pedagogy and pedagogues. Alliances were broken, and those who did not share in andragogic perceptions, according to Knowles, would be lost to the knowledge afforded by andragogy (Reischmann, 2004; Smith, 1999).

Knowles' teachings were not – and still are not – as popular in Europe as they are in North America (Reischmann, 2004; Smith, 1999). European views tend to be more philosophically diverse and include numerous learning theories and strategies. In fact, European authors often use the expression "adult education" or "adult pedagogy," instead of "andragogy" (Reischmann, 2004). Reischmann also noted that the International Society for Comparative Adult Education currently defines andragogy as a "scholarly approach" and adult education as a "field of practice" (2004).

Because it does not explain how or why adults learn, Knowles' theory has been said to exist as only a set of assumptions and not a true theory of adult learning (Knowles, 1984; Smith, 1999). Some believe that andragogy gained popularity at a given time in history and that it speaks more about that moment than it does about the learning process itself (Jarvis, 1991; Smith, 1999). While exclusive use of the term andragogy may be, at best, unsubstantiated, Knowles' concept was a thought-provoking and creative approach that engaged educators in healthy debate regarding appropriate measures within adult education. As a result of this dialogue, several international publications and institutes of adult learning devoted to andragogic theory have appeared worldwide, including programs in Europe, Canada, the United States, Africa, Venezuela, South Korea, Estonia, Serbia, the Czech Republic, and Slovenia (Reischmann, 2004).

Pedagogical approaches have traditionally been employed in music education classrooms. In many cases, independent musicianship is not fully achieved, because students may become dependent on the instructor. While it is undeniable that pedagogic techniques, such as teaching

posture, fingerings, breathing, notation, counting, and forming and maintaining an embouchure must be used in teaching an individual of any age to play an instrument, self-initiated musical behaviors may indicate that andragogic, self-directed thought patterns have been assimilated.

Knowles' later definition of andragogy, that it is, in fact, self-directed learning, may be of great benefit for music teachers. Using this as a starting point for discussion, it is feasible that teaching and learning styles can be placed on a continuum, or a sliding scale, with andragogical facilitation on one end, and pedagogical teaching on the other. This visual representation may be a useful model for music educators, as much of teaching that takes place in a successful music classroom may continually and artistically shift between teacher-centered and student-centered activities. This model provides the compelling (and refreshing) notion that while pedagogical techniques may be used with the most aged of learners, andragogical techniques may be used with the youngest. Despite the attack on Knowles' work, andragogy continues to provide implications for current use as a basis for adult educators and their students to maintain healthy dialogue.

While early definitions of andragogy, like those of Knowles, are specific to the adult population, a contemporary submission is that andragogical behaviors may be observable in students of any age if conditions are such that these behaviors are encouraged and nurtured by instructors (Kruse, 2007). Additionally, viewing andragogy as a *style* of learning may be helpful in realizing that there may be ways of learning not reliant on age or experience and through which students of any age may be able to make independent, age-appropriate decisions regarding their own learning. Nevertheless, adult learners may be the best models we have for exploring this type of learning. This notion, then, becomes an essential component in examining the definition of music education and in crafting a philosophy of teaching adult learners in music.

Philosophical Beliefs Regarding Education

"The philosopher sees the problem of adult learning from the point of view that 'civilization is a race between education and catastrophe'" (Knowles, 1950, p. 6). The foundations of educational philosophy have historically been rooted in two primary areas of thought (Knowles, 1950). One concept of educational philosophy is the notion that education is an instrument of social development, whereby education may be valued for its effect on improving society and those in it. This model endeavors to generate individuals who are productive, contributing members of society who follow the guidelines and cultural patterns established by that society. The primary objective, then, is to create a pliable educational philosophy that bends in relation to an ever-changing world. A second concept of educational philosophy is the idea of improving the individual person. In this model, it is the development of character, intellect, physicality, and respect within the person that ultimately creates beauty, goodness, balance, and truth within and among peoples everywhere and at all times (Knowles, 1950).

Plato, epitomizing the two tenets of educational philosophy as described above, argued that music is good for both the individual and for society. In *Republic*, the ancient philosopher espoused that music creates a good person, stating that anyone surrounded by music, "would praise beautiful things and take delight in them" and that the listener would subsequently become, "beautiful and good" himself (Mark, 2002, p. 6). Plato also acknowledged that transcending the mechanics of music results in a deeper understanding of emotion, passion, and sentiment, which have been shared beliefs among music philosophers:

> Then, by heaven, am I not right in saying that by the same token we shall never
> be true musicians, either – neither we nor the guardians that we have undertaken
> to educate – until we are able to recognize the forms of soberness, courage,
> liberality, and high-mindedness, and all their kindred and their opposites, too, in
> all the combinations that contain and convey then, and to apprehend them and
> their images wherever found, disregarding them neither in trifles nor in great
> things, but believing the knowledge of them to belong to the same art and
> discipline? (Mark, p. 7).

Similarly, Dewey drew a distinction between technicians and artists, stating that, while an artist may not possess technical prowess, there may also exist a technician who is void of artistry: "Mere perfection…can probably be attained better by a machine than by human art" (Ross, 1994, p. 207). Addressing the internal, emotional facet of creating art, Dewey warned that the artist, "must care deeply for the subject matter upon which skill is exercised" (p. 207).

Adult education programs have traditionally embraced the first philosophy, the improvement of humanity, due, in large part, to the inclusive, comprehensive nature of its principles and its focus on societal productivity. As Knowles espoused, adult education is, "the instrument by which we can produce mature people, and through them, mature society" (p. 8). Still, it is vital for adult educators to periodically evaluate existing philosophies and to redirect or redefine certain characteristics within those beliefs in order to align themselves (and their students) with the desired individual or communal goals. It is perhaps by reflecting on influential writings in music philosophy that leaders of adult students may be able create their own cohesive philosophy of teaching by identifying the value systems associated with musical participation. Additionally, many of the selected writings contain similar themes, including democracy in education (Alperson, 1987; Knowles, 1950, 1973; Ross, 1994; Woodford, 2005), the value and importance of acquiring experience (Elliott, 1995; Ross, 1994), and the opportunity to submit oneself to musical expression (Alperson, 1987; Elliott, 1995; Reimer, 1989).

Philosophical Beliefs Regarding Music

> In these days, when we have forgotten or abandoned the idea that the fine arts
> make a specific sort of contribution to the formation of the mind, we may find
> ourselves wondering what the purpose and scope of a general theory of the arts,
> or of music, could possibly be (Alperson, 1987, p. 36).

While Francis Sparschott posed several thoughts regarding the aesthetics and meanings of music in *Aesthetics of Music: Limits and Grounds* (Alperson, 1987), he maintained that the arts contribute to life, which has been an important consideration in adult education. Purporting that music has been connected with philosophical theory from its beginnings, Sparschott spoke to music's expressive components, acknowledging, as did Plato, that emotions have historically incorporated thoughts of music. This provides strong implications for not only maintaining a philosophy of adult music education, but creating one that is conducive to and respectful of historic perspectives of emotion. In addition, because of the primordial relationship between music and emotion, the mere idea of one being irrelevant to the other is, according to Sparschott, "ludicrous" (Alperson, p. 38). Finally, the philosopher addressed the importance of respecting and appreciating the inherent goodness found within music, and in his final statement, extolled and promoted the role of music in society by declaring that music "becomes a celebration of community" (p. 41).

In a similar vein, Alperson (1987) himself set out to answer whether music could be defined as a philosophical art and spoke to the concepts of expression in performance and to one's position within the community. He acknowledged the metaphysical issue of "human thought and action, such as the nature of the self or person, freedom, immortality, God and the place of human beings within the general scheme of things" (p. 196). Additionally, Alperson addressed Sparschott's argument regarding the ability of musical performance to transport humans to an, "alternate world of autonomous meaning" that, in turn, generates for people alternative realities and alternative ways of existing in the world (p. 200). Here, again, philosophical thought is directed toward the multifaceted roles individuals may have in both small- and large-scale societal constructs and toward the self-directed, self-selected actions people elect. This line of thought not only reflects the historical foundations of adult education programs but also embodies the characteristics and behaviors of adult learners. Lastly, Alperson concluded that music must, indeed, be considered a philosophy, as the driving force behind music results in, "personal experiences of music," whereby inspiration may be used to generate numerous perspectives and theories (p. 206). The aforementioned musings avowed by Sparschott and Alperson are perhaps some of the most remarkable philosophies devoted to music and community.

Often, philosophical thought emerges following an examination of established practices or entrenched beliefs. Perhaps some of the most insightful thoughts regarding successful adult teaching can be taken from the writings of Dewey (1933). The celebrated logician drew a distinction between traditional educational practices and those of his own. Evident are the differences he made between teacher-centered approaches and student-centered activities, concepts that have been enthusiastically debated in music education:

> To imposition from above is opposed expression and cultivation of individuality; to external discipline is opposed free activity; to learning from texts and teacher, learning through experience; to acquisition of isolated skills and techniques by drill, is opposed acquisition of the means of attaining ends which make direct vital appeal; to preparation for a more or less remote future is opposed making the most of the opportunities of present life; to static aims and materials is opposed acquaintance with a changing world (Dewey, pp. 5-6).

Dewey's philosophy of teaching was structured around several fundamental concepts, including experience, democracy, continuity, and interaction (Knowles, 1984). In regard to experience, a predominant theme throughout education philosophies, Dewey suggested that one's education is heightened through one's experience, and that the central problem in education is to, "select the kind of present experiences that live fruitfully and creatively in subsequent experiences" (Dewey, 1933, pp. 16-17). Experience is perhaps one of the most compelling principles sustaining lifelong education and the cultivation of a philosophy regarding adult education in music. Dewey further wrote that art, "unites the very same relation of doing and undergoing, outgoing and incoming energy that makes an experience to be an experience" (Ross, 1994, p. 208). In essence, the act of doing or creating may become an artistic endeavor when and only when the product itself is perceived to emulate the original intent of the creation. This, especially, has implications for adult music education, for when a performer's investment for participating is genuine and respectful, the foundation for creating an artistic endeavor – in this case, music – may be realized.

Dewey's second concept, democracy, is closely linked to that of experience. He argued that democratic structures, "promote a better quality of human experience" and that, in contrast to

anti-democratic forms of social life, enjoyment can be accessible for anyone (p. 24). Next, his striking concept of continuity in education complements the Platonic implications of morality of the self, speaking to lifelong learning and the prospect of deepening reservoirs of experience:

> The principle of continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after. Growth, or growing and developing, not only physically but intellectually and morally, is one exemplification of the principle of continuity (Dewey, 1933, pp. 27-28).

For Dewey, interaction is a final component in educational experience that, "assigns equal rights to both factors of experience – objective and internal conditions" (p. 38). Dewey maintained that traditional education limits the emphasis placed on the internal issues within individuals by placing a disproportionate amount of energy and focus on the external conditions of learning. With this in mind, Dewey noted that, "experience occurs continuously" (Ross, 1994, p. 205), which supports the claim that adults' life experience readies them for future learning. In this model, experiences and life events become additive over time and subsequently prepare the learner for a richer, more sophisticated way of experiencing things. In relation to the arts, Dewey believed that an artistic product will be misunderstood, underappreciated, and possibly misrepresented unless the artist's experience is acknowledged as being inherent in the work.

Perspectives and Values on a Philosophy of Adult Music Education

It is through the beliefs of the aforementioned philosophers – as well as countless others not mentioned here – that the creation of a music education philosophy for adult learners becomes both a possibility and a necessity. While Reimer (1989) duly noted that any philosophy is limited by time, there historically have been reoccurring trends in adult education that have remained steadfast and noteworthy. These themes may, in turn, serve to establish value systems within a philosophy for adult learners.

For instructors of adult students in music, a philosophy that speaks to the democratic learning undertaken by people may be one potential consideration. According to Knowles (1950), a democratic philosophy is described as, "a concern for the development of persons, a deep conviction as to the worth of every individual, and faith in the ability of groups of people to reach wise decisions" (p. 169). While many of the philosophical principles discussed in this document are aligned with this type of thinking, Knowles continued by saying that a democratic philosophy, "puts *people* ahead of *things*" (p. 169). In a profession where the *thing* in question is typically a musical product – a performance, concert, or composition – music instructors have historically placed more emphasis on quality performances than on the performers themselves. The music instructor of adult learners must be cognizant of the developmental needs of adult musicians and allow for freedom, teamwork, and cooperative learning in a philosophy of music education, whereby participatory benefits such as self-esteem and a sense of belonging may, at times, outweigh the quality of musical performances.

Other, more rational principles regarding adult music education reside in acknowledging that learners come voluntarily and, therefore, must be provided with clear direction for music learning and performing. Additionally, the rewards learners experience create an ongoing personal responsibility to the collective, and the more active the students become, the more likely they are to learn. Because adults learn by associating a new experience with a previous one, it would benefit instructors of adult learners to relate their instruction to these markers. As

Knowles (1984) stated, "teaching starts where the student is and continues to focus on him" (p. 32).

For adult learners, a philosophy of music education may, as Knowles (1950) recommended, require Dewey's process of learning: need, effort, and satisfaction. Initially, an adult's first requirement is that he or she wants to learn. The learner, then, has a specific objective in mind and wants to acquire the knowledge or skills associated with that objective. This becomes *need*. An adult in this position may be more attracted to educational programs that cater to structured learning environments (formal or informal) rather than programs that may not recognize the importance of such developmental needs.

The principle of *effort* implies that learning is an activity that gradually draws the learner to a deeper level of understanding through successive experiences (1950). Again, the more meaningful the opportunity, the more the student may want to learn. Passiveness in this process is not conducive to learning, and it is only when learners become engaged that knowledge is acquired.

An additional requirement from an adult's perspective is that of *satisfaction*. After the need for learning has been defined and after the effort has been put forth, satisfaction, then, is attained when the learner recognizes his or her own progress or when teachers and peers acknowledge improvement. To this extent, learning must be based on meaningful, real experiences that satisfy the need to know. Elliott (1995) noted Aristotle's "need to know" theory regarding human tendencies, saying that "human beings seek self-esteem and happiness more than anything else" (p. 119). Additionally, Knowles (1950) avowed that learning,

> starts with a need – the desire to satisfy body needs, the desire to get along with others, the desire to know, or the desire to become something better. This need motivates us to seek a situation in which to satisfy the need…(p. 22).

An introspective philosophy of music education for adults may provide its learners and instructors with purpose and direction for meeting the needs, expectations, and desires of participants. The aspiration to become a better person has traditionally been in the forefront of adult education, and adult music participation may serve as a medium for what Reimer (1989) called "philosophical inner peace" (p. 3) within music education.

Elliott (1995) concluded that, in terms of education's erudite and documented lineage, "most Western countries have a strong rhetorical commitment to a balanced education for the whole child, including a commitment to arts education, physical and health education, moral education, and the development of character" (p. 298). These immortal themes have perpetually influenced educational writers, philosophers, teachers, and students, and possess strong implications for developing a philosophy of music education for adults. While discerning the appropriate balance in such a philosophy is ultimately up to the adult instructor, music educators must take into consideration the expressive and creative needs of a rising population of adult learners. Consequently, examining and acknowledging andragogic, self-directed teaching and learning strategies may be of great benefit and interest to music educators as the profession endeavors to broaden the scope of music education beyond the archetypal P-12 framework.

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Non-Caucasian Adult Band Musicians' Perceptions on Band Participation

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Research on ethnicity in music has documented the lack of balanced enrollment of racial sub-groups in school music programs (Campbell, 1993; Carter, 1993; Costa-Giomi & Chappell, 2007; Lind, 1999; Watts, Doane, & Fekete, 1992). Solutions to the small numbers of minorities in music have been proposed through articles documenting the potential value of ethnically-matched role models (Hamann & Cutietta, 1997; Hamann & Walker, 1993; Walker & Hamann, 1993), the addition of more ethnically-appropriate music to the curriculum (Campbell, 1993; Chinn, 1997), and solutions to scheduling and access conflicts (Carter, 1993).

There is, however, little research on ethnicity in music in the adult population. And yet, there is a thriving adult music population, characterized by a push for adult music participation from national ensemble organizations such as the International New Horizons Organization (http://www.newhorizonsmusic.org) and a continuing body of research being conducted at an international level, spearheaded by the Adult and Community Music Education Special Research Interest Group (http://www.acmesrig.org/). The research being conducted, however, is almost devoid of the discussion of ethnicity. While one study (Williams, 1980) documented retired African Americans' love of listening to music in their leisure time, and another study (Rohwer, 2007) documented the small number of minorities in adult bands, more needs to be known about ethnicity and music for adults. Clearly, the challenges and solutions may be different for school-age minority musicians than for elderly minority musicians.

The purpose of this study was to describe the perceptions of minority musicians concerning music participation so that the issues related to adult music learning can be handled in an appropriate way by instructors of adult music organizations.

Method

The complete population of non-Caucasians (*N*=3) from two adult bands in a southwest state in the United States participated in this study. The participants were 1 Chinese American female flutist, 1 African American male euphonium player, and 1 Indian American male tenor saxophonist. The three participants were each interviewed in order to obtain information on their background, and their thoughts on ethnicity and music. The interviews were done individually, recorded, and then transcribed. Transcriptions were checked for accuracy by the participants.

Results

Ann

Ann's story is one of cultural assimilation. She is a 47-year old Chinese American realtor who was born in San Francisco and raised by a mother born in Chinatown in San Francisco and a father from mainland China who came to the United States as a teenager. She remembers being "aware" of race issues as a child. Because of the race laws that determined where you could live, she remembers feeling different than the Caucasians in her school.

While both of her parents spoke Chinese, Chinese was never spoken in the house, and Ann commented how embarrassed she was that she could not speak a word of Chinese. Ann said that her parents were very focused on blending into the culture. While Americanism was the goal, her parents still held fast to the Asian cultural belief in persistence, a strong work ethic, and an admiration for the arts.

Ann played piano "a little" and began playing the flute in the 6th grade in her predominantly Caucasian middle school. She remembered that there were about 5 Asians in her school. When speaking about her school-age Chinese friends, Ann stated that many of them played violin or piano; band was considered by the Chinese as "low rent" and more football-related, but her parents didn't seem too concerned about this issue.

In 8th grade, Ann decided that she did not want to play the flute anymore because she felt that she "just wasn't good enough", and she "didn't like practicing" and felt that this was one way that she could "rebel a little, by quitting". When questioned about ethnicity in relation to her time in band, Ann noted that she didn't join band because other Chinese were in the group, and she didn't quit band because there weren't enough Chinese in the group. "Music was what first drew me in, and being a teenager kind of drew me out." She also didn't remember any of her friends quitting music because of ethnicity issues.

Now, as an adult who has joined a senior citizen band, Ann commented that the music brought her back. She also enjoys the people in the group, even though there are no other non-Caucasians. "I wasn't attracted to the band for the Chinese people. I love the musical culture and I love the culture of the senior citizens. These are the cultural issues of interest to me in the band." A variety of music styles was also important to Ann. She commented, "the more varied, the better. The more diverse the music is, the more we can all have something we like." She also said that "while she enjoyed band, if the goal were to attract more Asians, having more adult orchestras might do it."

Al

Al's story is one of cultural adjustment. He is a 31-year old African American maintenance worker who was born and raised in south Texas. Neither of his parents had any musical background. "My older brother played trombone for 3 weeks. That's the only other music that came out of our house other than Motown on the radio." The town where he was raised had a mostly Hispanic population base, and Al remembered only three other African Americans in the music program when he went to school. "I got used to being the only one," he said. "I got used to adjusting to others. My white girlfriend's parents had to adjust to having me around, too (laugh)."

Al started playing the euphonium when he was in 6th grade and played all the way through high school. "The trips were what attracted me to the band program when I started, but then I started making first chair over and over and I was hooked." He started taking lessons in

preparation for a degree in music performance, but changed his degree to kinesiology when he found that the other musicians in the studio "were more dedicated and passionate about it" than he was. "I still regret my move from music. I really don't want people to see me as a quitter. I know a lot of African Americans don't make it through music programs."

When questioned about ethnicity in relation to his time in band, Al said "it wasn't a big deal in band. It was strange when we went on trips, though, and some of the school audiences would look at me because I was different looking." Al did not remember any music students quitting band because of ethnicity. "I think most of the African American kids that quit, quit because of conflicts with athletics. I think African Americans don't join band very much because sports are really pushed, and there sometimes isn't enough money to pay for team sports and also an instrument. Most choose sports because that is what they see on TV, and what their friends are doing. I did both: basketball and band. Even with all of the scheduling conflicts, I loved them both."

Al now plays with a local community band. He says that he loves "all of the music that we play in band….especially when I have the melody." When asked whether there would be a better type of ensemble so as to attract a greater diversity of people, Al said "I love band. I can't think of any other ensemble that would be better."

Rod

Rod's is a story of cultural distancing. He is a 55-year old Indian American engineer who was born and raised in India and moved to California when he was 25 years old. Rod was raised in the Anglican church, where, he said, the music had a profound impact on him. The public schools, on the other hand, had no music education whatsoever. "Education", he said, "was for making you an engineer or a doctor so that you could make money. That is what it is like to be raised in a third world country. The arts were not important in my family. No one else in my family played music."

When Rod arrived in the United States, the decision was an easy one of whether to affiliate himself with Indians who ate Indian food and made Indian music and watched Indian TV stations, or affiliate himself with American traditions. "I did not find the Indian functions or their narrow interests to be fulfilling. I didn't fit in. I don't see those people as opening up to the opportunities here. Many of them are only here for mercenary reasons. I do, however, feel that I fit in with the American ways. We watch American TV, my children both married Caucasian spouses, and the music is what I was raised with."

When asked about potential ways to get greater diversity into music education for adults, Rod said, "I think it would be great to transcribe some old Indian film songs for band. That would get people from India in the door. People from India are not familiar and most likely won't like the jazz charts or the marches. That music is crass to them. They need a comfortable place to start. I think they would find band to be fun if they would just get out of their box." When discussing how it feels to be one of only two non-Caucasians in his community band, Rod said, "I feel like an oddball at times, but everyone is very nice to me. No one has given me any troubles. It doesn't seem to bother them."

Conclusions

It should be noted that the results of the current study are generalizable only to the three participants in this study. While no generalizations can be made from the current study's

findings, trends across the participants can be looked at as preliminary information that can lead to more generalizable studies to be completed in the future.

Across the three participants in this study, the stories highlight a consistent Americanization trend. While one of the participants told a story of her family's desire to assimilate to the American culture, and one of the participants told a story of adjusting to a Caucasian culture, and another participant told a story of his desire to distance himself from his native culture, the base story is the same: These participants were full-fledged Americans, with little link to their cultural ancestry. While this was the story of these three participants, the question arises as to whether Americanization is a necessity for survival as a non-Caucasian adult musician. Further research would be beneficial on a larger scale to see if the Americanization noted in these three participants is a larger trend, or an anomalous situation endemic only to these three people.

Clearly, if forsaking your cultural heritage is the way to survive as a non-Caucasian in a band program, then the current state of instrumental music education for non-Caucasian adults is in need of drastic reshaping. While none of the current study participants acknowledged the need for more variety of ensemble types to meet cultural-based needs, more research on non-participant, non-Caucasians is needed to see whether interest in ensembles other than band would be a valuable addition to music education for adults. It may be that the idea of retirement for some minority sub-groups is so family-based, as Williams (1980) found, that music participation would be seen as a selfish, hedonistic activity by non-Caucasians. Indeed, definitionally, (McGuire, Boyd, & Tedrick, 2004) leisure activities allude to this idea of doing for the self by stating "that gratification of present needs, wants, desires or objectives is given precedence over practical preparation for later gratification" (p. 149). If this conflict exists between the basic concept of leisure as a means of personal gratification, versus the more selfless desire to serve family, it may be that organizing intergenerational music experiences may be a more appropriate music education task than senior-based music experiences.

The current study's participants did note that diversity of music repertoire is an important variable for all music education, but specifically, to meet ethnic minority interest needs. This finding confirms prior research stating that it is important to add more diverse music to the curriculum (Campbell, 1993; Chinn, 1997). While the issue of music was confirmed in the research, other past research findings on the topic of ethnicity in music, such as scheduling and access (Carter, 1993) or role models (Hamann & Cutietta, 1997; Hamann & Walker, 1993; Walker & Hamann, 1993), were not found to be as pertinent with the adult band setting as they may be with children in the public schools.

From this study's findings it is clear that further research is needed on retention and attrition of non-Caucasian musicians. It is difficult to tell whether these three participants are still active in instrumental music education because they are passionate about music, persistent, or oblivious to cultural issues. Further research with a larger pool of subjects may be able to sort through these issues.

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The Effect of Practice Context on Synchronization in Elementary Instrumental Performance

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Since 1994, the *National Standards* have served as a model to help teachers identify "what students should know and be able to do in music" (Consortium of National Arts Education Associations, 1994). The value placed on accurate rhythmic performance and perception is reflected in the achievement standards listed at each grade level. Researchers interested in these aspects of rhythm have examined the subject in light of both perception and performance.

Studies examining rhythm perception demonstrate that tempo can significantly alter how people perceive what they hear. In a study examining perceptions of beat grouping, Duke (1987b) found that when college music majors heard consecutive tones presented at tempi ranging from 40 to 200 beats per minute, they tended to group tones into macrobeats representing tempi between 60 and 120 beats per minute. In a similar study testing college music majors, high school students, and middle school students, Duke, Geringer, and Madsen (1991) found similar results for music majors, but found that individuals with less musical training tended to perceive each tone as the beat unit, regardless of the tempo.

Further investigations have revealed that tempo can affect the ability to discriminate differences between rhythmic patterns. The ability to perceive tempo differences appears to improve with maturity (Duke, 1994; Ellis, 1992). Several researchers have discovered that people of all ages tend to identify tempo increases with greater accuracy than tempo decreases (Geringer & Madsen, 1984; Wang, 1983). However, others have found conflicting results demonstrating that individuals have more success identifying tempo decreases, rather than increases (Madsen, 1979; Wang, 1984; Wang & Salzberg, 1984). Miller and Eargle (1990) discussed these differences: "It is interesting that, in studies where listeners found tempo decreases easier to detect, experimenters typically asked listeners to detect a change in an ongoing changing temporal sequence, as is the case in the study described in this article. Tempo increases, however, are more easily detected when subjects are asked to discriminate successive presentations of a passage (e.g., Geringer & Madsen, 1984)." Duke (1994) and Sink (1983) found that slow tempi can alter perceptions of rhythmic structure.

Research has also shown that melody can affect perceptions of tempo. In a study investigating the effects of melodic rhythm on tempo perception, Duke (1987a) found that university students with limited musical training tended to perceive tempo in the direction of the melodic rhythm. In a subsequent study (1989), he found similar results with elementary students and reported that they were significantly less accurate than undergraduate non-music majors. Kuhn and Booth

(1988) found similar results and also noted that the presence of an audible beat did not affect student perceptions of tempo. Likewise, Wang (1984) reported that individuals took less time to perceive tempo differences when a melody was accompanied, rather than when it was played alone.

In a study examining the effects of melodic direction on music majors' perception of rhythmic differences, Sink (1983) found that while melody alone failed to impact listeners' perceptions of dissimilarity, melodic alteration interacted significantly with forms of rhythmic alteration such as diminution and augmentation.

Researchers examining tempo preference have reported a tendency for individuals to gravitate toward a personal, or preferred, tempo that decreases with age (Frego, 1996; Walters, 1983). Walters (1983) found that when children were asked to synchronize their movements with recorded music, they were most successful when the tempo of the music matched their personal tempo. In a similar vein, Reinhardt (1990) found that when preschool children improvised on an alto xylophone at a tempo of their choice, virtually all of them maintained a steady beat and steady meter. Alternatively, when Malbrán (2000/2001) asked three-year-olds to play a steady beat on a drum along with a recording of Prokofiev's "March 10" from *Music for children, Op. 65*, she reported, ". . . delayed performance was the most common trait, and discontinuity in tapping and fluctuating in accuracy and regularity were also frequently observed. Anticipation and strict accuracy of the onset were rare."

Studies examining preschool children's ability to synchronize movement to recorded music or respond to rhythmic echo-patterns show that children are more successful with vocal responses than with clapping or marching (Frega, 1979; Rainbow, 1981). Motor skills such as these improve with age among preschoolers (Frega, 1979; Gilbert, 1980; Rainbow, 1981) as well as among children in elementary school (Ellis, 1992; Schleuter & Schleuter, 1985, 1989) .

The way in which children are taught to decode rhythms may have an effect on their rhythmic accuracy. Comparing two monosyllabic systems (Chevé syllables often used in Kodaly lessons and syllables developed by Edwin Gordon) to a system assigning words to intact rhythms (often used in Orff methodology), Colley (1987) found that elementary students performed best in a clapping task when using words rather than monosyllables. In a study comparing Gordon's syllables to Mary Richards' use of Chevé syllables, Palmer (1976) also noted statistically significant differences favoring the former; however, she also reported that observed differences were small enough to question the practical significance of the findings. Comparing a variety of counting methods typically used in a middle school band setting, Pierce (1992) found that students acquired rhythmic accuracy away from their instruments more quickly using the sizzle method (hissing through long notes) in comparison to clapping, counting, or clap-counting; however, when the students played the rhythms on their instruments, he found no differences in rhythmic, tempo, or note accuracy.

Studies examining aural and visual modes of instruction in elementary school have shown that using both stimuli together can accelerate learning more effectively than either method alone (Shehan, 1987) and that multi-modal presentations do not tend to confuse students (Persellin, 1992) .

In measures of rhythmic performance, rushing the beat is one of the most commonly observed problems (Drake, 1968; Ellis, 1992; Gordon & Martin, 1993/94; Kuhn, 1977; Kuhn & Gates, 1975; Rohwer, 1998; Taylor, 2006; Thackray, 1972). Tempo accuracy can be even more problematic when individuals are asked to perform at rates slower or faster than the tempo at which they originally learned to play their selection (Duke & Pierce, 1991; Pierce, 1992;

Rohwer, 1998). Specifically, Duke and Pierce (1991) found that asking individuals to play slower than the original tempo presented the most difficulty.

Many studies conclude with suggestions for future research examining teaching methods to help students improve rhythmic performance, yet few studies have compared teaching strategies. Rohwer (1998) documented positive effects of movement instruction on sixth-grade beginning band students' ability to synchronize the beat and to perform at a steady tempo. A few studies have examined the effect of foot-tapping on sight-reading ability. In a descriptive study comparing foot-tapping and no foot-tapping during sight-reading with university instrumental music majors who may or may not have had experience with foot-tapping, Parisi (2004) found that foot-tapping resulted in more tempo errors. In contrast, Pierce (1990) found that accurate foot-tapping improved tempo performance among middle school band students, but it did not improve note or rhythm accuracy. Playing at various tempi affected note and rhythm accuracy. When playing passages at tempo or faster than originally learned, beginning students tended to tap their feet too slowly. Advanced students tended to tap their feet too quickly at learned tempi or slower tempi. In a study comparing foot-tapping at two tempi (60 bpm and 90 bpm) among middle school, high school, and college instrumentalists with foot-tapping experience, Rohwer (2000) found that foot-tapping aided performance at the slower tempo. This was especially true for individuals with lower ability.

Studies cited above have examined rhythmic performance using a variety of media for data measurement, including tapping (Drake, 1968; Ellis, 1992; Thackray, 1972), clapping (Gordon & Martin, 1993/94; Kuhn & Gates, 1975; Persellin, 1992; Rainbow, 1981; Schleuter & Schleuter, 1985), playing a band instrument (Rohwer, 1998, 2000; Parisi, 2004; Pierce, 1990), and playing an instrument of choice (Kuhn, 1977). Studies examining rhythmic performance using an elementary percussion instrument include three Pre-K studies (Frega, 1979; Malbrán, 2000/01; Reinhardt, 1990) and one study in which students in second and sixth grades were asked to play rhythms on a woodblock (Shehan, 1987). Few studies have examined rhythmic performance at the upper elementary level using typical rhythm instruments found in the elementary classroom. This study seeks to contribute to the research literature by examining the effects of practice context on students' ability to synchronize their part with others.

Method

The purpose of this study was to examine children's ability to synchronize the bass xylophone part of an Orff ensemble arrangement with recordings in three different conditions: (1) playing with a recording of an entire ensemble, (2) playing with a recording of the bass part alone, and (3) playing with a recording of metronome clicks to help students keep the beat. The study was conducted in a counterbalanced order using 33 participants (11 fourth-, 15 fifth-, and 7 sixth-grade students). The majority of these children ($n = 24$) were enrolled in four different summer day camp programs throughout the city of Denton, Texas. Nine others were recruited from a list of students who had participated in four introductory music lessons held in conjunction with the researcher's elementary music education methods class the previous semester. Grade levels listed reflect the grade into which students were entering school in the next academic year.

In consultation with an Orff-certified elementary music teacher, I created an arrangement of "Great Big House in New Orleans" for bass xylophone, alto xylophone, glockenspiel, woodblock, and voice. A content validity panel consisting of three Orff Schulwerk certification instructors reviewed the arrangement and made minor suggestions which were incorporated into

the final product used for the study (see Figure 1). A MIDI arrangement of the piece was created using a Yamaha PSR-540 keyboard, Pro Tools LE 7.3.1 software, and a MacBook Pro laptop computer. All parts were quantized to ensure metronomically perfect timing at mm = 100 bpm. The MIDI file was then converted to an audio file, and the vocal part was recorded on a separate track using a female singer.

Figure 1. Orff ensemble arrangement of "Great Big House in New Orleans"

Testing was conducted individually in a quiet room away from other activities. Headphones were used to further diminish outside distractions. A *Studio 49* bass xylophone was placed on a mobile stand and adjusted to a comfortable height, thus allowing participants to stand as they

played. All bars were removed except the low D and A used for the ostinato pattern. To minimize potential differences in instruction, I created a series of five short teaching movies using a Sony mini-DV camcorder and Quick-Time digital video software. Subjects in a pilot study ($n = 9$) all indicated that the movies were clear and easy to understand; thus, no changes were made. The first movie provided a model of proper mallet grip, arm position, and playing technique. After exhibiting the ability to hold the mallets and bounce the mallet heads off the middle of the bars comfortably, students watched the second movie, which demonstrated the bass xylophone's ostinato pattern three times using the typical text, "Will you be my friend." Each participant was instructed to practice this pattern until they could play it correctly at least three times, consecutively. The next three movies, presented in a counterbalanced order, provided a model of the researcher playing the pattern along with a recording in each condition, respectively. Every video demonstration began with a 16-beat recorded count-off with the words "Will–you–be my friend?–1–2–ready play-" (each syllable of the pattern represented a beat; dashes represented a rest). After watching each movie, children were asked to perform with the appropriate recording as presented in the video. Their performances were recorded on an audio track in ProTools using an AKG Perception 100 large diaphragm condenser microphone. The timing of each strike was compared to timings in a metronomically perfect performance. The absolute value of each deviation was summed to provide a final score for each performance. Thus, a perfect performance would have a score of 0, with progressively higher numbers representing increased levels of rhythmic inaccuracy. If students stopped playing, the amount of time between beats was added to their score. Participants were asked to record their part in each condition two times, the means of which were used as a measure of student performance in each condition.

ProTools provides a tab-to-transient function which automatically finds the beginning of each recorded sound. To measure my ability to use the equipment properly and transcribe timing accurately into a spreadsheet, I recorded 20% of the data two times and compared results. Reliability, as assessed by Pearson correlation was 1.0.

A one-way repeated measures analysis of variance was used to analyze the data using non-directional hypothesis testing at an alpha level of .05.

Results

Assumptions indicated normal distribution as measured by skewness, kurtosis, and sphericity. Means and standard deviations for each condition measured in milliseconds were as follows: playing with a recording of a metronome (M = 14.86, SD = 19.34), playing with a recording of the full ensemble arrangement (M = 14.24, SD = 23.36), and playing with a recording of the bass part alone (M = 6.33, SD = 10.69). Metronome scores ranged from .60 to 60.16, full ensemble scores ranged from .70 to 78.83, and bass scores ranged from .95 to 45.15.

A one-way repeated measures ANOVA revealed a statistically significant effect of condition, $F(2, 64) = 3.36$, $p = .041$, $\eta_p^2 = .10$. Using partial eta squared as an effect size estimate, playing condition accounted for 10% of the variability in the dependent measure. Post-hoc pairwise comparisons using a Bonferroni adjustment revealed a statistically significant difference between the metronome condition and the bass only condition, $p = .03$. Comparisons between other conditions were not statistically significant.

Discussion

This study examined three practice conditions designed to help students play an ostinato pattern with metronomic accuracy. Student synchronization was best when playing with a recording of the bass xylophone part, much less accurate when playing with a recording of the full ensemble arrangement, and least successful when playing with a recording of a metronome. Although statistical results demonstrated no differences in rhythmic performance between the bass and full ensemble conditions, an examination of the means, 14.24 and 6.33, respectively, demonstrate a rather wide discrepancy. The mean of the full ensemble condition (14.24) was actually closer to the mean of the metronome condition (14.86). Raw data showed that if students became confused enough to stop playing, it was almost always in the full ensemble or metronome condition. They rarely stopped playing when performing with a recording of the bass part alone. Consistent with previous research (Drake, 1968; Ellis, 1992; Gordon & Martin, 1993/94; Kuhn, 1977; Kuhn & Gates, 1975; Rohwer, 1998; Taylor, 2006; Thackray, 1972), the vast majority of synchronization errors were due to rushing. Students with the highest error scores came in at the correct place after the verbal count-off, but their subsequent performance did not resemble the given tempo. They played the pattern correctly at a completely unrelated tempo. Although not measured in this study, it appears that they played the pattern at their own preferred personal tempo. Walters (1983) reported that children in Grades K-3 experienced difficulty synchronizing movement to recorded music when the music diverged from the children's personal tempo. Future studies with students in upper elementary grades might investigate the effect of gradually moving a child's performance from their personal tempo to a slower or faster rate.

Perhaps the most important implication from this study is that some elementary students may have great difficulty synchronizing their performance with a metronome. Of course, some students played quite well in all conditions, but those who had some measure of difficulty experienced least success in the metronome condition. For experienced musicians, a steady beat in the background may be a useful tool. For inexperienced players, a continuous steady beat played by a metronome, a drum, or another non-pitched instrument may be too abstract to be useful.

The recording of the bass part provided the most concrete example of what to play. Perhaps teachers need to spend more time in sectional work helping students feel comfortable with their own part before trying to add other parts. Future studies could examine the use of distractors during sectional work as a means of preparing students for polyphonic performance. Coping with planned distractors, such as random non-pitched sounds, during sectional work might prove to be a useful bridge between playing in monophonic and polyphonic contexts.

The sample used in this study was small; however, the location of camp sites provided a wide diversity of students from varying socio-economic, ethnic, and geographical backgrounds. Several participants were visiting relatives from other cities and were attending the camps during their visits. A larger sample might provide more power to detect statistically significant differences between the full ensemble condition and the bass only condition.

This study used a popular folk song to provide as much musical authenticity as possible. Several children indicated that they had sung this song in their schools; however, prior knowledge did not appear to affect their performance. A full range of scores was observed among those who had sung the song previously. However, other researchers may want to

consider using newly composed music in the Orff Schulwerk elemental style to completely remove the issue of familiarity.

This study served as an exploratory project to examine the effects of practice context on children's ability to synchronize a musical part with others. Studies with larger samples of children are needed to corroborate these findings. Classroom instruments are a prevalent feature in many elementary music classrooms, but little research has examined student performance in this genre. More research documenting effective teaching strategies can serve to help improve children's musical understanding and experience.

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