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Balance of music education

Chartering verbal and non verbal knowledges in the
philosophies of music teachers in South Africa

Key words: music education, music, South Africa, declarative knowledge, procedural knowledge, teaching, musikundervisning, musik, Sydafrika, deklarativ kunskap, procedurell kunskap, undervisning.

Abstract

This thesis discuss how balance between declarative and procedural knowledge can be reached in music education. The purpose is to shine light on how balance between different kinds of knowledge shows itself in South African music teachers descriptions of their ways of teaching. The main focus lies in how non verbal and verbal knowledge present itself in the teacher's philosophies. The categorisation of different kinds of knowledge from the book *Music Matters* by David Elliott is used to distinguish the main question in the analysis. This categorisation suggests there are five categories of knowledge of where one is verbal and four non verbal. Seven teachers are included in the study and the results show that there are some difficulties in the process of balancing verbal and non verbal knowledges in their teaching situations. The difficulties is shown largely between the desire to teach through non verbal methods and the traditional way of teaching that is more directed towards verbal knowledge and the fact that it is the easiest and quickest way to use spontaneously in the teaching situations. The thesis concludes that despite the fact that there are areas of development in balancing knowledges in teaching situations, there is more elements of the philosophical theories discovered in reality than expected. The pattern show that the teacher's philosophical reflections present more gaps individually than put together which results in the reflection that if teachers use the knowledge and experience among each other in a larger extent, balance between different kinds of knowledge is more easily approached than when doing it on their own.

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Introduction

I began my education as a violinist with the ambition to teach my instrument to children in our Swedish culture schools. I have always kept this ambition as the backbone of my education and the central of my interest is to practice my violin and figure out the best ways to teach what I know to others. My motivation to learn about methods I can use as tools in my teaching has opened up doors to many possibilities. One that I have found myself preferring is the Dalcroze method, otherwise known as *Dalcroze Eurhythmics*¹.

The *Dalcroze method* suited me and my personality very well. It spoke to me personally because I experienced its effects first hand as a novice. Through those experiences, I also felt that the method was going to be very useful in my pedagogy training. It teaches music theory by ear instead of paper and pencil by involving the whole body in movements and reactions, providing a concrete connection to such abstract concepts. It is also fun. In my initial experience with the Dalcroze method, it felt like I was only playing around but at the same time I was learning more about music than I ever had before. Studying the Dalcroze method is a passion that has only grown and strengthened my initial subject, the violin, and deepened my understanding of music in general. This new found passion together with my violin teaching ambitions is now a winning combination for me.

This also opened up for new interests like teaching music in general. When I experienced the positive effects the Dalcroze method had on my understanding of the rudiments of music I could not escape the question: "What if I had received that kind of training from the start?" When I learned to play the violin I did not receive a thorough music theory schooling, resulting in me not being able to read sheet music properly after six years of playing. Instead I played by ear, using the sheet music as help in memorising without understanding the symbols and their meaning. Later I had to study up on note names, clefs and rhythms because I had reached a higher level that demanded that knowledge on a regular basis. This was primarily done verbally with pen and paper, something that in my experience is a common phenomenon despite the fact that it must be in every theory teacher's interest that the subject becomes more integrated with the practical use of music and performing music.

Through my encounter with the Dalcroze method I also became more interested in other cultures than the Western European. My interest in doing my thesis in South Africa began when my mentor, Eva Wedin, told me about the possibility to apply for a *Sida*² financed scholarship that offers students all over Sweden the

¹A method to teach music developed by the Swiss composer and pianist Emile Jaques-Dalcroze (1865-1950) around the turn of the century. The method works towards involving the whole being by using body, intellect and emotions. By involving the whole being all senses are used which creates deeper understanding and makes it easier to learn. There are not specific exercises attached to the method but instead it offers music teachers a way of thinking. (Nivbrant, 2012)

²The *Swedish International Development Cooperation Agency* is a government agency with the mission to reduce poverty in the world. (SIDA, 2013-01-27)

possibility to travel to a development country of individual choosing to do field work. Since my mentor and school have good connections with North West University in Potchefstroom, South Africa, the choice of having that as a base for my field work came naturally. The possibility to travel there was encouraged from both Sweden and South Africa since my combination between teaching an instrument and Dalcroze Eurhythmics is something several teachers at North West University are interested in.

With this background I've become interested in different ways of combining theory and practice. Interested in making the things that is mostly separated subjects in schools; music theory, ear training, singing, playing an instrument, performing on stage, everything that has to do with making music; work together instead of making it on their own. This interest initiates the question if the balance between these musical subjects is as hard as I have experienced for teachers everywhere.

Theoretical framework

This chapter starts by presenting South Africa's curriculums and a study that presents how imbalance between practice and theory can arise. It continues by moving in to a part of the scientific language and terms that exist to express the difference between theory and practice. The chapter ends by presenting different views on separating or combining theory and practice.

South Africa

In the continent of Africa, South Africa is today among the most prominent nations regarding democracy, peace and development (Utrikesdepartementet, 2009). South Africa and Sweden have good relations, both historically in the aid of democratisation and today, through broad development cooperations and relations in many fields (Bhaktavar, 2012). The general goal for Swedish politics regarding South African relations is to strengthen, broaden and deepen the cooperation between the countries on all levels (Utrikesdepartementet, 2009).

Curriculums

As music teachers we have a broad mission to teach the pupils about music, which according to the swedish curriculum includes everything from playing an instrument to knowing about music history and genres (Skolverket, 2011). In other words, the knowledge about music involves both practical and theoretical studies. A closer investigation of what focus the South African curriculums in music has is necessary to provide a picture of what the teachers have to take into account. In South Africa the subject of music falls under 'Life Skills' in grade R-6, 'Creative Arts' in grade 7-9 and stands on its own as a voluntary subject in grade 10-12 (CAPS, 2011). A short summary of how the subject is described in the different curriculums is presented below.

In grade R-3 the focus lies in the practical experience³ of music. The learners should be given opportunity to express their creativity in enjoyable processes of experiencing music through their natural imaginative inclinations. The learners are to be taught through creative games and skills and through improvisation and interpretation. Assessment of the learners is encouraged to be both in an informal and a formal way which in this early phase is to prepare the learners for the formal assessments in higher grades. The informal assessment takes place on an ongoing basis where learners participate in discussions, role-play and demonstrations. The formal assessment takes place once per semester according to a scale provided by the government. (CAPS, 2011)

In grade 4-6 the main themes are categorised in four groups. 1) Warm up and play, 2) Improvise and create, 3) Read, interpret and perform and 4) Appreciate and reflect. The third group involves the theoretical aspects of music while the rest of the groups are practical. The keywords of exploring and experiencing remain but other words, like expressing thoughts, ideas, concepts, feelings and understandings verbally, are added. But the focus is still to be held on the enjoyable aspects rather than working towards higher goals. The assessment is the same as in the earlier phase, but is developed to suit the age of the learners. The formal assessment includes clearer tests and an official system of tests are added (CAT's). (CAPS, 2011)

In grade 7-9 the music subject is moved from Life Skills to Creative Arts, including other art forms such as dance and drama. The purpose of this is for the learners to develop an appreciation for the arts and a basic knowledge so they can take part in arts activities. Here instruments are introduced together with the demand that the learners have to start reading and writing music. Other important ingredients is involving the learners in active listening and creating new music. Assessments in this phase are recommended to be mostly practical rather than written. Another dimension added to the assessments is that the learners are to be actively involved in them to be given the opportunity to learn from and reflect on their own performances. (CAPS, 2011)

Grade 10-12 offer the possibility to choose subjects for further development. In these grades music is a subject on its own. The subjects included in music are more clearly stated in this curriculum. Here the learners have to have a main instrument, learn to perform multiple genres, read music notation, improvise and/or compose, learn history and composition techniques and connecting them (CAPS, 2011). The assessments are not unlike the earlier ones. The content is just on a deeper and higher level.

The progression through the phases indicates that the older the learners get, the more the content of music education shift from solely practical to a mixture of practical and theoretical elements. The formal assessment appears to be valued higher in the documentation of the results and the informal assessment is viewed more as a method of developing a good individual study plan for the learners and to let them and the teacher know if they need to work harder in some areas.

³experience practical contact with and observation of facts or events (Oxford, 2010)

Practical specialisation of educators

In order to educate learners in music, even from the young ages, some form of speciality is required. The focus on the practical aspects of music in the young ages require a teacher that has some practical knowledge of music. Klopper (2008) focuses on this in his article where he presents a part of a study done in two districts of the Gauteng province in South Africa. The analysis shows that the educators included in the study, although qualified for the grades, lacked specialisation in music. A phenomenon supporting this was the fact that the educators did not take part in music activities both in and outside the teaching situation.

It is noted that if the educator does not possess skills for the effective teaching and learning of music in their repertoire, then the learners will not be exposed to the development of such skills. Similarly, the art forms, and in particular music, cannot then take their rightful place in practice. (Klopper, 2008, p. 72)

This quote enhances the importance of a teacher holding practical knowledge when teaching a practical subject. When teachers do not hold practical knowledge about a subject the theoretical approach seems to be close at hand as this quote suggests.

Learner's portfolios were filled with written activities and little if any referens to learning processes in the arts. (Klopper, 2008, p. 57)

This survey that Klopper presents seems to indicate that the theoretical approach is preferable to teachers that do not hold the practical knowledge that is required for them to teach the learners in a practical manner. Since this study is restricted to a specific area Klopper makes a point that it can not necessarily be transferred on to other provinces. He concludes that the subject needs continued research both on a broader scale and in-depth.

Philosophies of music education

This chapter goes into technical definitions of what music, theory and practice is to provide a more educated view on those concepts. This section focuses on the works of music education philosophers Jay Dowling and David Elliott. The chapter ends with a presentation of why a philosophy is useful for practicing music teachers.

Procedural and declarative knowledge

There are different kinds of knowledge that a teacher has to take into account in the process of teaching. A broad, but important, division of these knowledges is *procedural* and *declarative* knowledges (Dowling, 1993). Declarative knowledge is consciously accessible and it is easy to talk about and measure. Procedural knowledge on the other hand is what is best described as a "practical know-how" (Dowling, 1993). The procedural knowledge is not as easy to measure as the declarative knowledge. It can be consciously available through its results, but it is often not tied to the consciousness at all. Dowling goes outside the music subject

when drawing a parallel to language in his explanation of the difference between the declarative and procedural knowledges.

Knowing in the declarative sense what someone is talking about helps us understand what is being said. But understanding someone speaking requires vast amounts of practice in listening. (Dowling, 1993, p.7)

The connection to languages makes it clear that the ability to speak a language comes from procedural knowledge since children do not learn to speak their mother tongue through education but through simply being in an environment where language is spoken. The ability to understand the content and information of something spoken comes from declarative knowledge. The same thing could be said about music, where aural training can teach a person to play very well on an instrument, but not to teach them how to explain theoretically what they are doing musically.

The comparisons continue to lay out that declarative knowledge is easy and quick to acquire, by for example reading it in a book or hearing verbally transferred facts. These kinds of information can on the other hand take a while to use since one has to search the memory in order to remember the information. Procedural knowledge on the other hand takes vast amounts of time to acquire. If one thinks about how long it takes to learn a language fluently this becomes clear, but on the other hand, what is learned is used quite fast and automatic when it reaches a certain kind of level (Dowling, 1993). The more fluent a person becomes in a language the less he or she have to think before speaking.

According to Dowling (1993), our system of education is based in a large sense on declarative knowledge. In other words we value knowledge that can be transferred and explained verbally. This statement is indicated in the South African curriculums presented earlier (CAPS, 2011). Dowling (1993) stresses that the two different knowledges do not have to have different content or relay different information. The difference lies in the way of transfer.

David Elliott's philosophy of music education

The book *Music Matters* (1995) is David Elliott's aim to develop a philosophy of music education. His reason for writing the book is to explain what the philosophy could mean for the future development of music education and he wants to encourage teachers to apply philosophical thinking to their profession. A philosophy, he says, is like a map that on one hand prevents the explorer going lost when on unknown territory, but that on the other hand can not be used to express detailed descriptions of the plant life or how the water in the creek tastes. Elliott stresses that a philosophy is important to the present and the future of music education.

Elliott states that historically music has been viewed as aesthetic in its nature and suggest that this conclusion rests on the assumptions that:

- Music is a collection of objects forming musical works.
- The purpose of these musical works is to be listened to aesthetically.

- The value of listening to these works lies in the internal.
- Listening to musical works involves going through, or achieving, an aesthetic experience.

Elliott is opposed to this view and brings up more recent ideas that music, and music education, being aesthetical could be wrong. To secure this statement he brings up three points.

Firstly, with the aesthetical view music becomes an object. This is an extension of the idea that 'music' and a 'work of music' is the same. Elliott disagrees with this by stating that this view encourages the separation of all the aesthetic aspects of music; composition, improvisation, performing, and more; into small objects, or specialisations. This reduction gives a one-sided, or incomplete form of education since focus lies on the separated small aspects instead of the whole picture.

Secondly, it is impossible to have a solely aesthetic perception when listening to music. Elliott explains that listeners always connect music they are listening to with other things like emotions, situations in life and more.

Thirdly, if music is purely aesthetical the experience from listening to music has no purpose and does not exist beyond the act of listening. Elliott brings up several arguments to show this can not be true. One, being the contradiction that if you claim this, then you can not say that music has lasting effects on individuals after their experience. Music can not in this view give insights in human feelings. Elliott concludes that the idea that music and music education is aesthetic has too many logical inconsistencies in order to be a philosophical foundation for teaching and learning.

As a base for his own philosophy Elliott uses the assumption that music is *a human activity*. He simply turns music into a verb and therefore something that people *do*. In doing this he includes every musical activity in the concept without excluding any genre, way of performing or writing music.

In the case of the "Eroica", a human being named Ludwig van Beethoven did something. What he did was to compose and conduct something in the context of a specific time and place and a specific kind of music making. In the case of *Cotton Tail*, a person named Duke Ellington did something. What he did was to compose, arrange, perform, improvise, and record something in the context of another time and place and another kind of music making. (Elliott, 1995, p. 39)

The philosophical outlay continues with Elliott presenting the conditions under which music is acted, done or performed. This action involves *a doer* (musician), *the act of doing* (musicianing⁴), and *something that is done* (music). Adding to this the fact that these three also have a *context*, we get four dimensions of musicianing. Every dimension can in turn be viewed from four perspectives: 1) Head-on, viewing the act in itself. 2) in back, the background and motivation. 3) in front, the goal and 4) around, putting the action in context. This whole process can not only be applied on the musician but also the listener, adding the same dimensions to the audience with the subject (listener), verb (listening) and object (listenable), all surrounded by a context.

⁴This term is taken from Christopher Small.

...we have arrived at the more elaborated view that music is a multidimensional human phenomenon involving two interlocking forms of intentional human activity: music making and music listening. These activities are not merely linked; they are mutually defining and reinforcing. Let us call the human reality formed by this interlocking relationship a *musical practice*. (Elliott, 1995, p. 42)

Elliott says here that music is the act of not only music making, but also music listening. They do not exist separately, but instead they work together to form what Elliott in the end calls *a musical practice*; involving both listening and musicing in the concept. In this context Elliott explains that the word practice is used in the larger sense, not meaning to stand in a room working on your technique on an instrument. According to Elliott a human practice is the road that a group of people takes towards a practical goal. He compares this larger meaning by drawing parallels between a physician who belongs to a practice called medicine, and a musician who belongs to a practice called music. To summarise, a musical practice involves a doer, the act of doing, and something that is done put in a context viewed upon from four different perspectives. This involves both musicing and listening and the two work together. This is all information and dimensions that music educators has to take into account when educating their learners.

Musical knowledges becomes musicing

In forming his praxial philosophy of music education Elliott (1995) enhances five categories of knowledge that are important to take in to account when talking about music education. *Procedural*⁵ knowledge, *formal*⁶ knowledge, *informal*⁷ knowledge, *impressionistic*⁸ knowledge, and *supervisory*⁹ knowledge. These work together forming what Elliott choses to call *musicianship*. A natural line to draw from this is that the goal of music education must be to get your pupils to experience this musicianship, that involves both listening and musicing, even though they are not going to be professional musicians.

The procedural knowledge is, as the word suggests, a part of the procedure towards musicianship. This knowledge incorporates all the other four and is used and developed in the act of musicing. This knowledge is nonverbal. The formal knowledge, on the other hand, means everything that has to do with information surrounding music and musicing. This is a part of what Dowling (1993) chooses to call declarative knowledge. This formal, or declarative, knowledge involves all verbal information that one can either read or hear. The informal knowledge is all the expertise inside a musician that understands the musical context or situation. The informal knowledge allows musicians to consciously reflect critically in action and to know when and how to make musical judgements, without connecting it to the formal knowledge. The impressionistic knowledge develops through critical musical problem solving and natural music making challenges. It

⁵**procedure** a series of actions conducted in a certain order or manner (Oxford, 2010)

⁶**formal** having a conventionally recognised form, structure, or set of rules (Oxford, 2010)

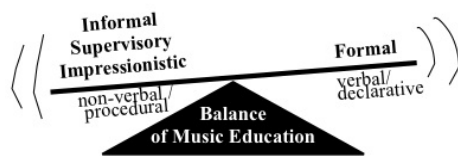
⁷**informal** not following strict rules of how to behave or do sth (Oxford, 2005)

⁸**impression** an idea, feeling, or opinion about something or someone, esp. one formed without conscious thought or on the basis of little evidence (Oxford, 2010)

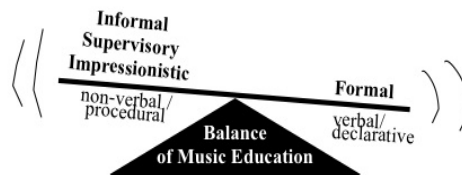
⁹**supervisor** observe and direct the execution of (a task, project, or activity) (Oxford, 2010)

could be compared with intuition, because the knowledge gives a strongly felt sense that one way is better than the other. However, this sensation is unconscious, separating it from the informal knowledge. Supervisory knowledge suggests the ability to regulate one's musical thinking both in action and in a long term development. Of the five knowledges, only one is verbal, the rest is non verbal and developed and used through and in musical action.

For the purpose of this thesis, the knowledges of Elliott (1995) and Dowling (1993) can be presented in two figures in order to show the balance that must occur between what in the introduction was referred to as 'practical' and 'theoretical' knowledges. This is a balancing act that has to be mirrored in the educational content and execution if musicianship is to be the goal (Elliott, 1995).



(Fig. 1, Ida Andersson)



(Fig. 2, Ida Andersson)

To sum up what has been presented and described about the categorisations in Elliott's book (1995) the key words are here put together in columns that separates the knowledges that in the end work together. This is a very simplified version of the processes that Elliott describes in his book, but it gives a clear picture of what separates the categorisations of different kinds of knowledge.

| Procedural | Formal | Informal | Impressionistic | Supervisory |
|------------------------------------|------------------------|--|--------------------------------|--|
| - Non-verbal | - Verbal / declarative | - Non-verbal | - Non-verbal | - Non-verbal |
| - In-action | - Theories | - Common sense | - Intuition | - Thinking in action with regulation |
| - Practically manifested knowledge | - Facts | - Understanding of a musical situation | - Feeling of action | - Musical personal judgment |
| - Procedure towards musicianship | - Concepts | - Understanding of musical judgements | - Challenges / problem solving | - Imagination of ones performance before, during and after |
| | - Descriptions | | | |

(Fig. 3, Ida Andersson)

Why a philosophy of music education?

There are other philosophies of music education, but by restriction of time all can not be included here. However there is an article written by Heidi Westerlund and Lauri Väkevä (2011), where they discuss the importance of teachers both holding practical knowledge and an ability for theoretical reflection, which raises some important points of views and thoughts.

The article mentions that in valuing practical knowledge higher than theoretical reflection, a problem is created that makes it hard to justify why music educators ought to research their own profession (Westerlund/Väkevä, 2011). They continue explaining that this difficulty is supported by the fact that theory is speculative and that it is therefore easy for the theorists to separate from practice. They explain how, despite these risks, a theory of education is important since it provides a larger field of criterion than fields of practice offer. If a teacher is in a field of practice it is difficult to view it critically with its own criteria (Westerlund/Väkevä, 2011). They continue the thought process by concluding that to make valuable choices in the teaching situation, teachers need to understand the value of music so that they in turn can guarantee the value of their educational practices. The thought process ends with the presentation of the ideas that the philosophers do not provide concrete choices for the music teachers, but instead they create an environment for discussion so that teachers in the end can make decisions that can easily be justified (Westerlund/Väkevä, 2011).

Different perspectives on the balancing act of music education

This chapter will address a few other sources and opinions on the subject of music education and balancing procedural and declarative knowledge. Varying standpoints that represent different approaches one can take in the act of balancing music education is brought up together with different problems that can arise.

Views on practice and theory in the world

When speaking about theory and in particular sheet music one has to remember that this tradition originally belongs to a fraction of the musical cultures in the world, western classical music. The folk music of all different cultures, for example african traditional music, russian folk songs, swedish violin tunes and american jazz are all part of an aural tradition (Bjørkvold, 2005). These traditions, especially in Europe, has been largely influenced by the western classical tradition regarding sheet music. To draw the parallel further, african traditional music was originally equal to dancing (Károlyi, 1998). One could not exist without the other. The same thing for the situations music was used. Music was used in and created for special situations and had a specific function unlike in the western classical music which was created for its own sake (Károlyi, 1998). This shows that one can not only separate or combine music into smaller parts but music can also be a part of a larger context.

An example of the western classical music tradition is Leopold Mozart's violin school (1985) published in 1756. This is the first lines of the first chapter of his school which focuses on theory.

It is necessary that the beginner, before the teacher puts the violin into his hands, should impress not only the present chapter, but also the following two on his memory, as otherwise, if the eager pupil stretches both hands out for the violin at the beginning, learns this or that piece quickly by ear, surveys the foundations superficially, and rashly shuts his eyes to the first rules, he will certainly never make up for his neglect, and will therefore stand in his own path to the achievement of a perfect stage of musical knowledge. (Mozart, 1985, p.25)

Mozart clearly thinks that theory and knowledge of the notes creates the foundation for later development. His recommendation is that the teacher can not put a violin in his pupil's hands until the first theory chapter is read and understood. Compared to the aurally transmitted folk traditions in the world that did not even have sheet music from the start, this is the opposite.

Views on uniting musical subjects

Jaques-Dalcroze, mentioned in the introduction, explained that his reasons for developing his method was that he initially noticed that his students in Geneva lacked both an internal listening ability and a feeling of rhythm (Nivbrant, 2012). He concluded that the reason for this was that they had not been given an experience of the chords from the beginning of their studies until it was time to learn them in writing (Jaques-Dalcroze, 1980). In order to remedy this he started experimenting with a new form of teaching, letting his students walk and react with their bodies to rhythms and music (Nivbrant, 2012). Something he called physiological exercises. He discovered that not only did the children's hearing develop with great ease with these exercises, but they were much better prepared when later facing the information in reading and writing since he noticed their minds adapted without difficulty (Jaques-Dalcroze, 1980).

Jaques-Dalcroze (1980) writes that a good ear is not what is generally viewed upon as being able to name and recognise the relations between heard notes. Instead he enhances the importance to be able to differentiate other qualities in the notes such as dynamics. He collects this in the word 'colour'. His opinion is that this must be part of the natural possession before one can think positively about a musical future for a child. Unlike in Jaques-Dalcroze's days, music education is today more or less accessible to all pupils (Bachmann, 1991). Therefore music education has to have teaching methods that awaken and develop abilities that children in Jaques-Dalcroze's days already had from the start since they were more or less chosen for music education. The methods has to tap into the learners natural talent, even those that does not show any to begin with (Bachmann, 1991). Jaques-Dalcroze's expressed selective opinions (1980) can not be valid today, so the methods of teaching has to find a way to involve all of the musical aspects (Bachmann, 1991).

The idea that children hold a natural ability for musicing is Jaques-Dalcroze not alone in expressing. Bjørkvold (2005) is writing about it in his book *Den musiska människan*¹⁰. He brings up the traps in using too much sheet music with children when describing how the process works. When the children are going to play from sheet music they move from a primary musicing into a secondary musicing. This process can make many children lose what Bjørkvold (2005) refers to as their aural musical ability. Later in the book he comes back to this though this time with an example from a college where the piano professors could see past the sheet music and step into the music directly while their students had a more complex relationship to sheet music. Despite these harsh words he does think that children should be introduced to sheet music. The questions he asks are when and why. He recommends that children start musicing without sheet music for a few years so that the playing matures in freedom (Bjørkvold, 2005). When notes later are introduced he stresses the importance of it happening on the conditions of the learner, not because it is mandatory. According to Bjørkvold (2005) sheet music has to mean something more to the reader than just symbols to be interpreted. To reach this one can not learn an instrument at the same time as the sheet music.

A learner's point of view

A Swedish study conducted interviews with children and young people that had stopped playing instruments in the culture schools about why they did not want to continue. The results show that the main reasons were that they grew tired, had no fun or had other more important interests (Markensten, 2006). The reasons for this can be discussed, but one answer that a boy presented is very interesting for this thesis.

I didn't think I learned enough. I mostly got to play from sheet music. I almost never got to play from chord analysis. It was actually sheet music all the time! And I never learned enough with the sheets. It's ok with sheets I guess, but then I think you have to practice more than I wanted to. And what I would have wanted was to be able to play a song when ever, to be able to learn it myself with chords. Then you're in some way free to play when you want and how you want. That's what I wanted. That's why I started really. [My translation¹¹] (Markensten, 2006)

What this boy describes is, in essence, him lacking natural musicing in his music education. There were too much declarative knowledge for him and he felt he could not use that for the thing he wanted, musicing, so he quit. The importance of the right balance between Elliott's (1995) knowledges in order to reach musicianship is apparent in this one case.

Another Swedish study investigates how much learners in high school integrates their theoretical knowledge with their practical musicing. One thing that comes up is that many learners feel they are missing a practical connection to their

¹⁰*The music human* [My translation]

¹¹[Original text] "Jag tyckte inte att jag lärde mig tillräckligt mycket. För jag fick mest spela efter noter. Det var ju faktiskt bara noter hela tiden! Och jag lärde mig aldrig tillräckligt mycket med noterna. Det är väl ok med noter, men då måste man nog träna mer än jag hade lust att göra. Och vad jag hade velat det var att kunna spela en låt när som helst, att kunna ta ut den själv med ackord. Då är man på något sätt fri att spela när man vill och vad man vill. Det var det jag ville. Det var väl därför jag började egentligen."

instruments in the theory lessons. Some motivations for wanting their instruments in the theory lessons is that the theory becomes more connected to practice, that the knowledge is transferred to the instrument right away and it becomes more practical and real. (Lagerwall, 2011) This result would indicate that the music education these specific learners are having is largely separating musical aspects.

Conversations with teachers

Kristina Holmberg writes in her thesis (2010) that the aim is to investigate how teachers at the Swedish cultural centres¹² talk about their own activities. In this thesis there are a few interesting things that comes up to the surface regarding the teachers views on music education and how it should change or not change. Holmberg analyses the teachers reflections and conversations quite harshly, but there are some truths that lie between the lines or in the rhetorics that the teachers use.

One new thing that has started to develop in the cultural centres is the activity of 'try-out'. This means that the pupils get to try an instrument or cultural activity for a few weeks and after a while switch to something else. Holmberg writes that the most important focus with this activity is that the existence of musical experience in the education should not be dependent upon the pupil's skill training. This new trend is compared to the old ways of putting the skill training first and viewing the musical experience as something that the pupils have to wait for until they reach a certain level of skills.

The function of try-out activities can be that the pupils will be satisfied immediately, and that they shouldn't have to practice for years before they get musical experience. The effect of a construction like this will be that the pupil already from the beginning feel satisfactory. This can be compared to the traditional piano teacher's tutoring where the pupil, from this construction, need to practice for a long time before the musical experience is there. The effect of such a teaching is that the pupil will need to be patient and wait for the day when he or she will be good enough. [My translation¹³] (Holmberg, 2010, p. 88)

Later in the thesis Holmberg (2010) addresses the apparent conflict amongst the teachers regarding the new and old activities and ways of teaching. The conflict lies in that the new ways are viewed as ways to transform the cultural centre into an amusement park for children and young adults where it is questionable whereas the activities should be led by music and aesthetic teachers. The risk of the pupils quitting is always there and the teachers has to make the pupils want to stay (Holmberg, 2010). This focus on the experience of music education can also be found in the South African curriculums presented in the first chapter (CAPS, 2011).

¹²A cultural education centre governed by the municipalities in Sweden.

¹³[Original text] Funktionen av pröva-på verksamheten kan vara att eleverna ska bli tillfredsställda direkt, att de inte ska behöva öva i flera år innan de får en musikalisk upplevelse. Effekten av en sådan konstruktion blir att eleven redan från första början känner att den duger. Detta kan ställas mot den renodlade pianolärarens undervisning där eleven utifrån denna konstruktion behöver öva länge innan den musikaliska upplevelsen infinner sig. Effekten av en sådan undervisning är att eleven behöver vara uthållig och vänta på den dagen då eleven kommer att duga. (Holmberg, 2010, p. 88)

Problematics

It is obvious that there are some inconsistencies in how people view and handle different kinds of knowledge that is required to balance between what was referred to in the introduction as 'theory' and 'practice'. It seems that it is not problem free to balance between declarative and procedural knowledge for active music teachers of any kind. The different traditions show separated paradigms where the sheet music and theory is in one corner and the aurally transmitted music is in the other but a music teacher's task is to include the separated parts in the lessons. If music is to be accessible to all children, which the curriculums demand (CAPS, 2011), then the teachers has to find a way to draw out the knowledge from them as Bachmann (1991) wrote.

The introduction revealed that the foundation for this thesis was an initial interest in the combination between musical aspects that are normally separated which according to Elliott (1995) in combination lead to true musicality. Looking at other cultures also proves that this separation is not natural in most of the traditions in the world (Károlyi, 1998). How can such a combination present itself in reality? The philosophical and scientific terms from Elliott and Dowling (1993) can at moments seem far from ordinary teachers reality. Can these scientific descriptions really be applied and transferred into the situations of real active and hard working music teachers, as Westerlund and Väkevä point out is the purpose of their existens? Perhaps they are identifiable without the teachers knowledge or conscious decisions surrounding them?

Also, class teachers and instrumental teachers both have different problems when balancing their teaching. Since the class teachers have the curriculum to take into account, how does that show in their teaching and can you connect that to instrument teachers? Can common tricks and methods be identified between teachers faced with different situational challenges?

Klopper's study (2008) presented some problems regarding the balance between practice and theory in music education in South Africa. Can the results in his study be seen in other places than the Gauteng province? Could it be that the balancing process within the teacher's become more prominent with a qualitative study? What information would be revealed if questions based on the philosophical and scientific groupings of knowledges were asked to active teachers in South Africa? In order to balance music education one has to identify if there is something that has to change first, or better, identify if there is something to start building on.

Purpose

This thesis aim to investigate South African music teachers descriptions of their ways of teaching in order to shine light on how balance between declarative and procedural knowledge is. Klopper (2008) suggests that this area need further investigation in South Africa and the reason for doing this is to approach the question of how balance between verbal and non verbal knowledge can be approached in music education by trying to identify what elements already exist.

Main question:

How do the balance between verbal and non-verbal knowledge present itself in the philosophies of South African music teachers?

Subsidiary questions:

- 1) What declarative and procedural knowledge can be identified in the philosophies of South African music teachers?
- 2) What categories of procedural knowledge can be identified in the philosophies of South African music teachers?

These questions are a result of the initial interest in the relation between what is in the introduction called theory and practice. The subsidiary questions is a result of wanting to connect the theoretical framework with what the reality might show.

Method

In order to categorise verbal and non verbal knowledges two nets of identification will be used. One, identifying declarative (verbal) and procedural (non-verbal) knowledge as presented by Dowling and two, identifying three types of procedural knowledge presented by Elliott. These two steps are addressed by answering the subsidiary questions. To identify knowledges in the philosophies of South African music teachers, semi open qualitative interviews are used.

Interviews

The method chosen for the interviews is what Kvale (1997) refers to as a professional interview. This interview has pre-written questions from which the rest of the interview is based on. The reason for this choice is that the interest for this thesis lies in how the teachers describe *what* they do when they teach together with *why* and *how*.

The questions used for the interviews, see Appendix 1, is a result of the literature studies of David Elliott's *Music Matters* (1995) and Dowling's text presented in the theoretical framework. The questions are arranged according to the two phases, representing the two subsidiary questions, for the interviewers clarity. In

phase one the first choice is an open question and depending on what information is received in the answer, the following closed questions are used accordingly. The questions are frame questions and are used in all interviews provided that the information is not already received in the open question. These are then used as a base for further questions and developments of the answers received.

Much of the preparations for the interviews is literature studies, specifically in Elliott's (1995) chapters about the five knowledges. A general curiosity about South Africa and the situations of its music teachers also made up the preparations for the interviews. Visits to schools in different contexts also makes up a small portion of the preparation work.

Questions

In order to identify declarative and procedural knowledge in the teachers way of teaching and to find out more about balance between them, two main questions is used.

- Describe your last music class or teaching event as thoroughly as you can.
- Describe how your learners show their understanding of musical phenomena, concepts and symbols.

The initial question aim to identify the spontaneous focus the teacher's have when speaking about what they teach. This question is followed up by supplementary questions depending on what information is received (see appendix 1).

The second question aim to clarify how the teachers handle the transfer of formal knowledge. As we learned from Dowling (1993) in the theoretical framework: the difference between declarative and procedural knowledge lies in the transfer of the information since the content can be the same.

In order to identify categories of procedural knowledge the questions asked to the participants are based on David Elliott's categorisations of knowledge. This results in three questions, each directed towards a specific category.

- *Informal knowledge*: In which ways do your learners develop their ability to make musical judgements?
- *Impressionistic knowledge*: What purposes do you see in involving the intuitions and feelings of your learners during teaching events?
- *Supervisory knowledge*: Describe how your learners develop the ability to learn music on their own.

Teachers

The gathering of data begun with the assumption that between five and seven teachers had to be interviewed to reach data saturation. When the gathering of the data was finished seven teachers had presented the material that is used in the thesis.

The teachers that are interviewed was selected from an availability sample which resulted in seven women. The process of choosing teachers to interview did not take gender into account and since women were the only ones available at the time of the interviews all included in the thesis are women. They are all active working music teachers of different sorts in South Africa and they come from different situations and backgrounds. The selectional demand for the teacher's participation was that they at that time were actively teaching groups in a musical subject.

The teachers are working both as class teachers, music theory teachers and instrument teachers. Most of them work with several of these subjects. Here is a short presentation of all teachers which have been given fabricated names. They are presented in random order.

1. Danielle is 53 years old. It is difficult to say how long she has been teaching music since she has always had musical responsibilities on the side of her normal duties. She has a diploma in higher education and she is a level one teacher in biology. She currently is the leader of a wind orchestra for children with learning disabilities. She has no music education higher than grade twelve in school.
2. Caitlyn is 28 years old. She is a music teacher and has a post graduate certificate in education.
3. Abbey is 34 years and teach the violin, piano and music theory. She has been teaching for about 14 years. Her education is BMus (Bachelor of Music) in piano influence, MMus (Master of Music) in piano performance and she has a post graduate certificate in education. She has also completed her Suzuki level three and is working on her level four.
4. Gayle is 27 years old. She is a music teacher and a violin teacher. She has been working for about 6 years. Her education is a bachelor of music and she has a teaching diploma for piano and violin.
5. Elisabeth is 23 years old. She is a music teacher and teaches the subject Arts and Culture. She has been working a few months since her graduation. Her education is BMus (Bachelor of Music), minors degree.
6. Becky is 29 years old. She is a Suzuki violin teacher and has been teaching for 11 years. Her education is a bachelor of music degree and she has completed her Suzuki level three and is working on her level four.
7. Faith is 43 years old. She is a music teacher teaching piano, recorder and music subject including history and theory. She has been working for 22 years. Her education is a bachelor music degree.

Method of analysis

For the analysis process all the interviews are recorded and transcribed. The transcriptions do not focus on the precise documentation of every sound and insecurity in expressing that occurs in the teachers languages since both

interviewer and teachers speak other primary languages and such insecurities can come from finding words and expressions.

The analysis process included printing the transcriptions and marking themes with coloured pencils, to get an overview of what themes could be found. Once identified, the results is presented in a narrative way.

Results and analysis

All the results are in this chapter presented in a narrative form, organised into main themes for clarity.

Identifying declarative and procedural knowledges

The results are presented below according to three themes:

1. Training formal knowledge.
2. Teaching and practicing music.
3. Difficulties brought up by the teachers.

Training formal knowledge

The seven teachers have both similar and different approaches when it comes to teaching formal knowledge. Abbey say that to her, music and sounds come first and that the symbols are only a way to express the music. This is her explanation for introducing theory later in her learners progressions and for instead starting exclusively with aural training. By this she makes sure the theory is founded in practical playing. Becky has the same method, with the introduction of theory in a later stage beginning the progression with aural training. Both of the teachers like to train formal knowledge through practical games and describe a game where one person has to search for something hidden while the rest of the group play louder or softer depending on how close the person is to the object.

The tendency to start with practical work is even stronger in Caitlyn who expresses the desire to always teach theory in a practical manner. She is of the firm belief that doing, without necessarily explaining, is more effective than to verbally explain something. The tools she use for this practical approach is singing, playing and clapping among others. Elisabeth expresses a similar teaching style where she explains theory mainly through practical exercises which activates the learners and makes them creatively involved. She continues on Caitlyn's idea, that doing something is more effective than talking, with the explanation that it is the only way one can show true understanding. A bonus for her is that it is clear when the learners are not actively involved in the lessons when there are activities that requires engagement from them.

This view on the importance of practical training of formal knowledge can partly be found in Gayle's descriptions. She has the ambition to combine the two elements as much as possible since it makes her learners understand the theory

better, however she expresses that it is difficult. She use short practical exercises to make the learners understand theory better. She also uses the fact that her learners know how to for example harmonise in singing naturally. She then makes them sing and harmonise, and after she explains what they do theoretically. The separation between formal knowledge and practice is identified also in Danielle and Faith who both have a very theoretical approach and do not involve practical exercises much in the training of formal knowledge. Faith clearly separates theory class and instrument teaching. Danielle use a bit of clapping from sheet music and of course her learners play on their instruments in the orchestra, but much effort is put into focusing on them reading the notes.

All the teachers interviewed describes that they at some points in their teaching always explain formal knowledge verbally, but they do it to different degrees and not always in similar ways. Abbey, Becky and Gayle explain theoretical facts verbally by simply giving the information and by later asking questions. Becky adds that she uses verbal questions to make sure her learners understand the formal knowledge, but she highlights that she as a rule tries to avoid using verbal instructions. She also remarks that she use more verbal explanations when holding parent training preparations for the Suzuki classes.

Gayle makes sure she involves her learners in verbal discussions regarding formal knowledge so that they can get a chance to express their understanding in their own words and can associate formal knowledge with for example pictures. Caitlyn on the other hand do not always feel the need to explain all formal knowledge verbally if they are learning it in a practical way. However she has to explain verbally since everybody else on her school is teaching in that way. She also have to test her learners in a formal way with written tests. In the lessons she use writing and drawing together with verbal conversations and listening together with seeing theoretical facts and information in writing. In this she tries to involve as much senses as possible.

Elisabeth explains theoretical concepts and facts verbally at first and train them practically. She use reflection as a tool to make her learners more involved in their learning process and to make them feel included. When Danielle and Faith describe their teaching process they talk about how they focus on verbally explaining the formal knowledge. Danielle makes sure her learners know all the note names before playing by letting them say them out loud which takes up some time since they only play songs by using sheet music. She describes how she constantly has to remind her learners of the formal knowledge they need to be able to play. To do that she use verbal methods together with occasionally drawing on the board. Faith thinks that it is important to understand facts about music to be able to play it properly which is why she often takes time with explaining those things to her learners, both in theory class and in instrument lessons. She use similar methods as many others, by first explaining the theory verbally, but instead of training it practically in the same lesson like some of the teachers above she lets her learners work on the theoretical exercises in their workbooks.

When asked how the learners show their understanding of musical concepts and symbols, or formal knowledge, the answers the teachers provide reveals two clear

blocks; in a practical way and in a verbal way. The teachers are placed in these boxes according to how they answered this question. Danielle is placed in a category of her own since she clearly expresses she do not think her learners understand what she teaches them and that they only repeat what she tells them. Abbey and Becky is represented in both columns based on their answers and the rest of the teachers answered clearly in which way their learners show their understanding of formal knowledge.

| Practical way | Verbal way |
|--|----------------------------------|
| Abbey Becky Caitlyn Elisabeth | Abbey Becky Faith Gayle |
| Other answer Danielle | |

On the question of how much talking and performing the teachers would estimate was included in one of their lessons between both themselves and their learners they answered a bit different.

| Teachers | Total lesson length (min) | Talking (min) | Performing (min) | Unaccounted (min) |
|------------------|---------------------------|----------------------|------------------------|-------------------|
| Abbey | 30 | 2 Mostly teacher | 28 | |
| Becky | 30 | 10 Mostly teacher | 20 | |
| Caitlyn | 60 | 6 Mostly teacher | 36 | 18 |
| Danielle | 60 | 30 Mostly teacher | 30 | |
| Elisabeth | 120 | 30 Both | 90 | |
| Faith | 40-45 | 5 Mostly teacher | 35 Writing in books | |
| Gayle | 45 | 30 Mostly teacher | 10, 15 | |

When the teachers mentioned the verbal balance between teacher and learners, all except Elisabeth mentioned the learners mostly talking about something else than the subject. This was mostly perceived as a distraction.

Reflections on how the teachers train formal knowledge

It appears to be some differences between the teachers regarding how they choose to teach formal knowledge. While some of the teachers choose to base the formal knowledge on practical ability, meaning procedural knowledge, all teachers indicate that they explain formal knowledge verbally in one way or another. Only Caitlyn expresses that she sometimes choses to teach formal knowledge in solely

a non verbal way without involving verbal information. The interesting thing is that most of the teachers express a clear motivation, both in direct words or through their descriptions, to use more non verbal information in their teachings. All except Danielle and Faith whose descriptions instead indicates them using mainly verbal methods to relate information and knowledge regarding music. When the teachers give their reasons for this attraction towards a non verbal method, they describe that it activates the learners and make them understand better. However many teachers also give indications that if they in the moment want to make sure the learners have understood, they jump to a verbal method by asking questions. The reason for this is not expressed by the teachers except for the fact that they want to make sure about the level of understanding or to engage the learners in discussions.

The question of how learners show their understanding in formal knowledge is interesting since it reveals a somewhat shifted image comparing it to the earlier descriptions and answers. It appears that when the teachers are to test their learners or in an easy way make sure they know what they are supposed to, they are quick to employ a verbal method. On the direct question Abbey and Becky shift from their otherwise very non verbal approach to involving both verbal and non verbal methods. The other teachers keep their position that they indicated in their earlier descriptions of what they do in their lessons. Danielle is interesting here since she do not think her learners have any understanding when it comes to formal knowledge. This could mean two things. That either she do not give the learners an opportunity to show their understanding or that she do not teach in a way that they reach understanding.

When the teachers are given a chance to estimate how much they and their learners talk and perform during a lesson the answers are not so surprising compared to their descriptions of the lessons. Worth to note is that Faith in her answer equals performing with her learners working in their books, while the rest of the teachers interpret performing in the sense of playing or doing an activity such as clapping. Also most teachers describe their learners talking as a disturbance since it often has nothing to do with the lesson. However in their descriptions of the lessons they mention that they ask questions to the learners and let them discuss sometimes so they obviously have to talk in other situations besides the disturbance the teachers experience. Perhaps an explanation can be that the teachers more easily remember a disturbance than when things work smoothly.

Teaching and practicing music

All the teachers let their learners practice music mainly by playing an instrument or singing. How they teach this differs a bit but all the teachers describe imitation in some form and how they train their learners listening abilities through this. This method often involves talking since a discussion concerning how one should play or perform a passage and how it sounds is encouraged. Abbey and Becky teach mainly by ear since they are both Suzuki teachers. They favour this method and play as much as possible with the learners in the lessons. The imitation exercise is by extension of this also done aurally without sheet music. Gayle describe a

similar way of teaching even though she is not a Suzuki trained teacher. She lets her learners record her playing a song from which they can learn at home and use as a base for practice.

Those that clearly express that the playing on the instruments or singing is done from sheet music is Danielle and Faith. Faith use formal knowledge to aid the musical development in a piece by for example explaining the title if it is a Menuette. This description supports that she use sheet music as a foundation for the instrument lessons. Danielle use sheet music as a foundation for her orchestra sessions and also the orchestra's future. When engaging the learners in listening activities Elisabeth use movies of the performances to raise the learners attention.

A few other ways of practicing music comes up, mainly from the teachers that do not teach as much instruments as the others. Elisabeth mentions that she lets her learners compose music and perform their own compositions. The process towards this involves a verbal presentation where Elisabeth gives guidelines on how to compose, practical activities and exercises leading up to the learners working on their compositions. Some teachers also mention that they activate the learners by clapping hands.

Reflections on teaching and practicing music

Here the separation in teaching between the class situation and the instrument situation becomes very clear. Since an instrument is very practical in its nature it is close at hand for the instrument teachers to make it the practical element of musicing. However the practical aspect does not seem to necessarily ensure a procedural teaching method since two primarily use sheet music and two aural training as a base.

The class teachers provide another angle towards musicing that is interesting in this context. Elisabeth who speaks about composition is using what methods she has available to engage her learners in musical activities without having to teach them all an instrument. Here Elisabeth's expressions regarding the importance of practically engaging the learners display that she simply do not let her learners study a lot of formal knowledge. Instead she gives an opportunity for learners to be engaged in music without the ability to play an instrument.

Difficulties brought up by the teachers

Two teachers express difficulties they experience concerning the balance between procedural and declarative knowledges. Caitlyn clearly express an internal conflict where she has to adjust her teaching methods according to how the rest of the teachers at her school do it. She describes this as a conflict between 'traditional' views, where focus is on declarative knowledge and her own views, where focus is on procedural knowledge. This conflict shows itself in reality when she has to construct tests according to what she refers to as the traditional paradigm since her learners have to be included in the grading system the rest of the school uses.

Gayle express a dualistic problem she has with creating balance between practice and theory in her lessons. In theory class she describes that she has the ambition to combine formal knowledge with practical exercises, but that it is difficult. In violin on the other hand the problem for Gayle is the opposite. She expresses a struggle with teaching the ability to play the violin combined with reading the sheet music in that it is often one or the other that gets the focus.

Other difficulties the teachers describe are situations where the learners talk on account of being unconcentrated and not active during lessons or special phases of the lesson. Danielle and Faith mention that they experience this as a distraction. The situations where that problem arises is when the learners want to avoid working in their books or when they have to wait for other learners practicing their part in ensembles. Another problem is the time aspect. Several teachers expressed opinions that on account of the time restrictions they do not have enough time to go through or practice everything as thoroughly as they want in the lessons.

Danielle present an interesting difficulty in expressing how she struggles teaching the orchestra since she does not have a music education and did not have any previous knowledge about playing wind instrument before she received the appointment to lead the orchestra. She expresses clearly that she needs help and that it is hard moving on with the playing when she is only able to play one of the instruments herself.

Reflections on difficulties brought up by the teachers

This theme enlightens problems that is the basis of this thesis. Gayle circled the problem of balancing between procedural and declarative knowledge in her teaching. She provides a perspective from both sides in her statement since she is both a class teacher and an instrument teacher and in doing that she suggests that the two teaching situations involves problems on each side of the coin. Teaching a class can provide difficulties in finding a way to make the music practical and teaching an instrument can provide difficulties in finding a way to learn the theory in the practical music.

What Caitlyn perceives in her statement is that there is a traditional way of teaching that almost exclusively focuses on a declarative way of teaching. This is compared by her with the way she wants to teach, which has a more procedural approach. In her comparison it becomes clear that she thinks that the learners learn what they need and reach a deeper understanding than when taught in the traditional way. We can connect this to the fact that most teachers questioned here seem to favour a procedural way of teaching. The problem in a declarative approach is seen in the fact that it is in those situations the learners are most likely to talk and become disturbing. The teachers express together that it is harder to activate the learners in declarative situations and that it is easier to see if they are actively involved when they have to be engaged in an activity. Even if the teachers have not expressed this clearly it is still noticed in the fact that they are expressing the problem when the learners are becoming disturbing.

It seems that the balance between declarative and procedural knowledge is not only depending on the teachers methodical choices, but also on the time factor. Since most of the teachers mentioned time as a factor the conclusion can be drawn that some aspects of music is ignored consciously or forgotten, especially if there is a clear content of what is to be taught.

The fact that Danielle raises her situation as a teacher with no educational or other preparations to lead a wind orchestra presents an interesting situation. While she express that she needs help from others who know the instruments better, she still expresses a strong will to continue. It shows how much can be accomplished with a dedicated teacher. However her strong inclination in her teaching to base her orchestra sessions on much theory and sight reading makes it clear that it is a more comfortable zone for her.

Identifying categories of procedural knowledge

The results are presented below according to three themes:

4. Ways of developing procedural knowledge.
5. Thoughts concerning procedural knowledge.
6. Difficulties brought up by the teachers.

Ways of developing procedural knowledge

The teachers answers on the three questions concerning informal knowledge, impressionistic knowledge and supervisory knowledge reveal both different and similar methods in their teachings. When asked about informal knowledge Abbey, Becky, Caitlyn and Danielle all mention listening as a key ingredient towards developing their learners musical judgements. They all describe a situation where the teacher plays a phrase or something similar in two different ways, and then the learners imitate or talk about the difference. Faith also describes this situation in her teachings but she does not mention listening as the main goal in the same way as the others. Abbey, Becky, Caitlyn and Faith all describe an analytical process that also involves a verbal discussion about how something should be played or what sounds the best. Abbey, Becky and Caitlyn also make a point that it is important that the learners realise it is their choice how they want something to sound.

Elisabeth by extension focuses on listening, although she never expresses it in those words. She thinks it is important that her learners develop a broad taste in genres. To aid this development she puts the genres in context and draws parallels between them. She also use movies of performances to involve another sense than just hearing. By these methods she tries to arouse an interest that spurs the will to learn more. Gayle describes how she, as a teacher in an ensemble situation with her learners, initiates the question of how they should interpret the music.

When answering questions about involving their learners intuitions and feelings during lessons most of the teachers focus on talking about emotions. Abbey, Elisabeth and Faith all talk about how they let their learners imagine music in

different ways. Abbey lets her learners imagine a setting or a mood for the pieces they play while Faith uses the word 'images' instead. They both say they do this to put the music in context by providing either information surrounding the piece or through the learner's imagination. Elisabeth describes how she lets her learners listen to music while imagining what they see. For this she uses imaginary music, for example from movies. Gayle also sees emotions as something very important in musical activities and try to involve her learners by asking tough questions that forces them to think or by appealing to their emotions by making them laugh.

Caitlyn addresses the fact that emotions are part of the subconscious together with intuition. To use this in her teaching she tries to reach her learners intuitions and feelings through subconscious messages. These can be in the form of a picture or metaphors disguised as stories. She also teach pentatonic songs according to the Kodály method because the intervals are already natural to the learners. In a similar way Gayle uses the knowledge her learners already have from their backgrounds in her theory classes. She makes them sing and harmonise, something they do naturally, and then she theoretically explains to them what they are doing. Elisabeth thinks that intuition comes into play mainly when her learners compose or perform. It shows itself when they voice their opinions without over thinking. To train this ability she tries to motivate them a lot to get them to open up and dare to share their own opinions. Abbey, Danielle, Becky and Faith do not mention using intuition in their teachings.

When asked how their learners develop the ability to learn music on their own Abbey, Becky, Caitlyn and Elisabeth mentions listening again. They talk about listening in the context of playing by ear, listening while viewing sheet music to connect the music and notes, and understanding what you hear. Gayle and Becky talks about ear training again, which involves listening. Elisabeth continuous the thought process by putting listening in a larger context when describing the process of experiencing music, involving listening, understanding what you are hearing and being able to interpret it individually. This process she sees as the foundation for the interest her learners have to express music themselves, often taking form in composing on their own initiative at home. She tries to inspire them in her lessons so this process is created in them.

The description of the independent work that is involved is something Abbey, Becky, Faith and Gayle also talk about. Faith and Gayle mention specifically that it is important that their learners know how to practice in the right way. They describe how they talk about that with them and teach them methods they can use for practicing at home. Like Elisabeth, Faith mentions motivation as a large part of developing independently. She motivates her learners by letting them know that without practice you can not have progress. Danielle expresses that her learners can not develop the ability to learn music on their own at this stage. They can not take their instruments with them home and she senses that they do not understand all the concepts of music.

Reflections on developing procedural knowledge

Since informal knowledge lies quite close to the ability to play without necessarily having much formal knowledge the teachers had some things to say about it. The teachers show in their descriptions of how they go about teaching musical judgements that the same method can be done in two ways. The first is non verbal where the learner imitates the teacher playing a phrase and find the nicest way of playing like that. The other is verbal where they talk about which is the nicest. It seems the teachers mix in a lot of verbal discussions when it comes to evaluating something as good or bad. The balance between in which situations musical judgements is addressed lies more heavily on situations where there is playing on an instrument involved. Elisabeth is the only teacher that describes other situations than an instrument lesson. This could indicate that it is harder to train different kinds of procedural knowledge in an originally non practical environment which a classroom often is.

The question of involving feelings and intuitions reveals that not surprisingly all the teachers think emotions are very, if not the most, important thing in music education. They talk about connecting to the music on an emotional level to be able to express something when performing, or to connect to music through imagining things when listening. On some occasions the teachers connect this to the sheet music where there often are instructions on what mood there is. This processes is described as both verbal and non verbal, since it appears they often talk about what they see or feel. Faith connects emotions and sheet music clearly and in doing that the impressionistic knowledge is then firmly based in the formal knowledge meaning she verbalises something non verbal. Regarding intuition, only three teachers describe using their learners intuition in their teachings. They all do it in different ways, where Elisabeth has a very clear verbal angle and Caitlyn and Gayle have a more non verbal angle. Caitlyn also use methods outside the musical spectrum when she utilises pictures and stories to reach her learners subconsciousness.

On the subject of teaching someone the independence to learn music on their own the teachers show clear opinions that both formal knowledge and procedural knowledge have to be combined to reach this. This involves many factors in the process of learning music independently, which Elisabeth sums up clearly. She describes it being a process of listening to music, understanding what is heard and being able to interpret it. This described process involves both procedural knowledge and formal knowledge.

All the teachers describe how the learners have to become more analytical and work on their own. The importance of an interest or a motivation to want to learn is raised so that the learners actually go home to practice on their own. This means that the learners have to be provided situations in which they can develop this so they get enough initiative to work on their free time. Danielle is interesting in this question since she explains how her learners can not learn music on their own and motivates that by saying that firstly, they can not take the instruments with them and secondly that they do not understand the concepts and facts about music. This indicates that she puts an equality mark between music and notes. This is also noticed when Abbey, Becky, Caitlyn and Elisabeth talk about

connecting the notes with what is heard as an important ingredient towards being able to learn music independently.

Thoughts concerning procedural knowledge

The answers the teachers provide here express opinions and reflections rather than descriptions of how they teach during lessons. Concerning informal knowledge Danielle speaks about the role that listening has in developing the ability to hear when something sounds wrong. Gayle speaks about the role her learners backgrounds has in their ability to make musical judgements. They use what she calls 'instinct' to perform music and it becomes something she refers to as a 'natural ability'.

Concerning impressionistic knowledge Gayle and Caitlyn both mention intuition in the context of subconsciousness. Caitlyn thinks intuitions and feelings are very important and explains it is because they are located in the subconscious which is the doer in the mind. For that reason it gets an important role in music, and therefore music education. Gayle talks about intuition as a natural ability in her learners that they have from their upbringing. She feels it is important to involve this and the emotions of her learners because they get involved in the process and that for her is the key to understanding.

Abbey reflects after acknowledging she does not use intuition in her lessons that it could come into play if she do improvisation with her learners. She also think that if she had older and more advanced learners she could focus on intuition more. Becky do not use the word intuition, but she expresses how important it is to involve emotions since the children get to express something that comes from within and in that get a chance to explore their creativity. She describes that even when her learners are playing the same songs as everybody else, they can play it differently and make it their own.

Like all the teachers, Faith also speaks about how important emotions are in music. She feels it shows clearly in the sense that music and emotions have to fit together. If it is a sad piece, you have to play it sad. Danielle focus on describing how her learners emotions change for the better when participating in the orchestra. The learners self esteems get better and they get a feeling that 'they can' do something which she describes as amazing since they have almost never been allowed to reach that stage before. Caitlyn also mention this effect that music can have on the subconscious feelings. She mentions that music can be therapeutic even without people realising it.

When speaking about supervisory knowledge Abbey and Gayle mention the importance of the learners being motivated by themselves. They simply have to want to play and develop in order to start working or practicing on their own initiative at home. For Gayle the learners develop systems of their own based on the tools she give them in order to learn music by themselves. She mentions that passion, commitment and initiative together with motivation creates the foundation of being able and wanting to learn music independently. Abbey mention that the will to play a particular song is a key to the motivation to go home and work independently.

Faith thinks that it is easier for the learners to learn music on their own if they have started from an early age. She explains this by saying that they get the self discipline that is necessary to learn independently already from an early age. Danielle expresses that the reason for her learners not being able to learn music on their own is that they can not read notes on their own. Caitlyn sees the process of developing the ability to learn music is a natural process within her learners, and others. She explains that it happens without conscious thought, without people realising it is happening.

Reflections on the thoughts concerning procedural knowledges

All the teachers have practical representation in their teachings of informal knowledge so the reflections on the question of musical judgements were Danielle speaking about listening and Gayle speaking about the role her learners natural instinct have in that area. When in turn speaking about impressionistic knowledge some different things come up. What more Gayle brings up regarding her learners natural abilities is why she feels it is important to involve it in the education. She explains that it makes them involved in the process and that being involved is the key to understanding. This can be interpreted in the way that for Gayle, this would be the most important thing in teaching music, provided her goal is to help the learners understand. This also expresses the opinion how important it is to make something that is familiar to the learners a foundation for new knowledge.

Regarding impressionistic knowledge a comparison between Abbey and Becky is interesting. They teach approximately the same ages in much the same context but they voice very different reflections regarding intuition. Abbey concludes that it is more for older learners while Becky describes situations with younger learners. These different views are interesting. Abbey expresses an opinion that intuition is more analytical and therefore more advanced while Becky describes a situation where the intuition comes naturally, even from her younger learners.

There are two different ways of viewing the emotions, based on the teachers reflections. One, emotions come from within to express something and help the musician to communicate. Two, music can come into the listener and affect the emotions. There is in other words two lanes in which music and emotions work together forming communication.

The conclusion that can be made from the teacher's reflections regarding supervisory knowledge is that they see it as a process that happens naturally since the learners initiatives is a key ingredient in their descriptions.

Difficulties brought up by the teachers

Elisabeth raise an important problem in describing that she notices how the learners natural feel of what makes sense musically has been repressed by earlier teaching methods. She explains that this happens when they are taught there is a right and wrong in music. She has noticed that this makes her learners show constraint in voicing their opinions since they simply are afraid to be wrong.

Reflections on difficulties brought up by the teachers

The issue raised here by Elisabeth is interesting. She describes a situation where the previous teachers of her learners have repressed their learners happiness in creating and doing music on the basis that some ways are wrong. This means that the teachers simply indirectly tell the children that they could not possibly contribute with anything of importance. This points to a low or no acknowledgment of categories of procedural knowledge and specifically, impressionistic knowledge.

Summarising reflection

There are both similarities and differences between the seven teachers. It is not a clear difference between if the teachers teach instruments or classes, instead there are parallels that can be drawn between the teachers on different areas.

When the teachers bring up difficulties concerning declarative and procedural knowledge, they present several problems concerning the balance between verbal and non verbal teaching methods that are interesting for the purpose of this thesis. The imagined problem of class teachers having natural difficulties teaching in a non verbal and practical way while instrument teachers have natural difficulties making formal knowledge a part of the practical instrument playing is confirmed and verbalised very clearly by Gayle. Caitlyn raises this problem from another point of view in putting two teaching methods which stands on two paradigms against each other in a conflict. These two paradigms consists of one side focusing on procedural knowledge and the other side focusing on declarative knowledge. A third problem presented in this category is the time factor. A few teachers mention that the content of what they include in the lessons are limited to what time they have and this could be a reason for the problems with balancing non verbal and verbal information.

When looking closer into what categories of procedural knowledge could be found in the teachers reflections and descriptions of their teachings both similar and different results is seen in the descriptions of how they develop procedural knowledge in their learners. The main separation between verbal and non verbal teaching methods is found when the teachers talk about informal knowledge. There are clearly two ways to approach the same exercise. One verbal where the learners talk about which way to play sounds the best and one non verbal, where they imitate by playing on their instrument. The main focus is on using discussion as a tool in training this category of procedural knowledge. Also here the difference between the practical aspect of the instrument lessons and the more difficult situation in a class room is raised when Elisabeth is the only teacher describing another example than an instrument lesson.

The differences between the instrument teaching situation and the class teaching situation becomes clear when talking about teaching and practicing music. The practical element in instrument lessons is playing an instrument, however that does not equal a non verbal teaching method since there is a mixture of those that teach the instrument with sheet music as a base and those that teach with aural training as a base. On the other side, the class teachers provide an interesting

perspective in their descriptions of how to practically train music without instruments. They have to use other methods and be a bit more inventive if they are to teach music in a non verbal way.

When training formal knowledge the teachers have some clear differences. There is a noticeable motivation in most of the teachers to approach formal knowledge in a non verbal way. Despite this clear aspiration the teachers still often use verbal methods when making sure their learners have understood the formal knowledge. It also appears that the formal knowledge is something that is most easily and quickly explained in a verbal way based on the teachers reflections and descriptions. This is a contradiction since most of the teachers express that their learners understand better when actively doing something in a non verbal way than getting it explained to them in a verbal way. This conflict is also shown when the teachers describe how their learners show their understanding of formal knowledge since the answers shift over from a non verbal way to a verbal way.

The difficulties the teacher's bring up concerning procedural knowledges express some important issues concerning how the learners are affected by too much focus on declarative knowledge. The right and wrong way of thinking is presented as damaging for the learners ability to express their opinions since it makes them afraid of being wrong. This can be connected to declarative knowledge where it is easy to measure whether something is right or wrong.

Emotions is not surprisingly important to all the teachers, however intuition is not something most of them mention on their own, even with the word included in the question. It seems to be a lot of talking regarding emotions to make the learners aware of them.

When expressing thoughts concerning procedural knowledge there is an interesting difference presented between Abbey and Becky, who have similar backgrounds, when they have different reflections concerning using intuition in their teaching. The opinion that using intuition is more advanced and therefore for older learners is placed against the description that it happens without the teacher having to do very much about it. In the end the teachers answers present two different ways that emotions can be used in music education. One is starting from within and communicating them out through music and the other is music communicating emotions by entering a person and affecting them emotionally.

Concerning the ability to learn music independently there is a general idea that it is a process that happens as a natural reaction to music education. The teachers place much responsibility on the learner in this regard by saying that their motivation and inspiration is a foundation for learning music on their own. All teachers voice clear opinions that both formal knowledge and procedural knowledge is needed for this to become reality. Danielle is placing her whole answer on the fact that her learners can not develop this area before they understand the formal knowledge.

Discussion

This thesis began with the interest in the usually separated subjects of music education and how balance between these presents itself in teachers reality. The theoretical framework provided terms and theoretical phrasings to use in the field work and analysis to find common ground between some of the thoughts and philosophies that exist both in literature and opinions of individual teachers. In this chapter the analysis is connected with the theoretical framework under different main categories.

The balancing act between verbal and non verbal knowledge presented in reality

The teachers answers show that the balance between verbal and non verbal knowledge is different for every teacher in different situations. There are no easy ways to put the teachers together in diagrams since their answers on some occasions are similar and on others are different. There is at least an overlooking trend that each teacher keep to in most regards which can be seen in the analysis. All teachers except Danielle and Faith express the conscious aim to teach music in a non verbal way. The non verbal ways mentioned is playing an instrument by ear, clapping rhythms and using the body to express music theory. In other words making the learners actively involved, not unlike Jaques-Dalcroze when he first developed his method (Nivbrant, 2012).

Verbal ways of approach mentioned is asking questions, discussing and working in books. Discussion, which is also brought up in the curriculums of the early ages (CAPS, 2011), seems to be a tool among the teachers to actively involve the learners in a verbal way. This approach seems to be more common the older learners the teacher has. The Suzuki teacher Abbey, who usually teaches quite small children, is addressing this fact when she mentions that she use more verbal information with her learners parents when she has parent training. The view that an older learner is more capable of comprehending verbal information is clear in the overlooking progression of the curriculums (CAPS, 2011). The curriculums presents a progression where balance between verbal and non verbal knowledge is encouraged, with a larger weight on non verbal knowledge especially in the younger ages.

When the teacher's talk about how they train formal knowledge a small contradiction is revealed. All but two teachers express the aim to teach formal knowledge in a non verbal way but later describe how they often ask questions to reassure that the learners have understood, suggesting that their learners show their understanding in partly a verbal way and a non verbal way. This can be connected to the South African curriculums in music which encourage that assessment of knowledge is done in both a formal and informal way (CAPS, 2011). This means that both ways of assessment is encouraged and it could be the reason for the representation of the two in the teachers descriptions. However, the two teachers that somewhat shift their answers over to the verbal approach on the

clear question how their learners show their understanding in formal knowledge are the Suzuki teachers that do not have the demand to follow the curriculum. There can be another reason stated by Dowling (1993) when he explains that declarative knowledge is easier to measure than procedural knowledge. The answers from the teachers supports Dowling in this, since the teachers describe how they aim to use a non verbal approach as a method and the verbal approach partly as a way of testing the knowledge their learners have.

Another aspect presented in the result is that the declarative way in some situations is a quicker and an easier way to confirm understanding. In essence it suggests that a verbal approach is less complicated than a non verbal. But as the theoretical framework shows it can sometimes prove to take longer time also since the declarative knowledge is not as easily accessible as the procedural knowledge, once learned (Dowling, 1993). Since some teachers bring up that the content of what they include in the lessons are limited to what time they have, it is understandable that the quickest way at a specific time is easy to pick in the teaching situation, no matter what your aspirations are concerning the long term education. The conflict this situation presents would not be a conflict, had not the teachers spoken about their aspiration to teach in a primarily non verbal way. The reason for them wanting to teach in a non verbal way is that they express their learners reaches a deeper understanding and becomes more actively involved in the lessons. This can be found in Jaques-Dalcroze's (1980) experiences when he started to experiment in involving his learners in activities by incorporating the body. This together with playing instruments is the basis for the procedural areas found in the teachers reflections.

When it comes to practically performing music the most usual answer among the teachers is to play an instrument. The teaching methods for this can however look different. The teaching can occur through an aural method or through reading sheet music. The Suzuki teachers speak, not surprisingly, warmly about teaching by ear for a while before introducing sheet music. In their reflections Abbey and Becky speak a bit more freely about their opinions regarding non verbal and verbal knowledge than Faith and Danielle who are representing the other side with a clear foundation based on sheet music. Abbey and Becky follow the same philosophy when it comes to sheet music as the one Bjørkvold (2005) presents, when he says that sheet music has to mean something more to the reader than just symbols to be interpreted. The seven teachers included in this thesis place themselves on different sides around this statement. The opinion that you can not reach this statement when learning an instrument and sheet music at the same time (Bjørkvold, 2005) is echoed in the swedish study in culture schools where one boy explained that he quit music altogether when there was too much sheet music and not enough music (Markensten, 2006). The other side which is also represented in this group of teachers is the one Mozart (1985) is representing when writing that one has to learn and understand the theory before holding an instrument. The swedish high school students in Lagerwall's study (2011) instead voice the opposite opinion that they would like to have the theory lessons more connected to their instruments by for example being allowed to bring them to the lessons. The sheet music and the aural approach is a good embodiment of how the

balance between non verbal and verbal knowledge can decide if learners continue doing music at all.

An interesting observation in the teachers reflections and descriptions is that they point to the fact that it is not the content that decide if something is procedural or declarative as Dowling (1993) points out. Instead the difference lies in the way of transfer, verbal or non verbal. This is clear when the teachers describe that an imitation exercise can be performed in two different ways. One, listening and imitating on the instrument (procedural). And two, listening and talking about what difference two phrases can have (declarative).

Categories of procedural knowledge present themselves

When the teachers is asked to speak about the categories of procedural knowledge based on Elliott (1995), they express diverse standpoints. It is difficult to put this area into system because the teachers could in their reflections present no conscious awareness and decision making concerning the three categories of procedural knowledge, but still present general reflections and ideas that is found in the categories.

The most represented category is informal knowledge and that one is also the one which the teachers are most consciously aware of. The teachers make it clear that the informal knowledge takes place in the act of playing or doing something active, just as Elliott (1995) suggests. To develop the informal knowledge the teachers describe how they develop the listening ability together with the ability to judge if what was just played was good or not. This is just like the process described in Elliott's book (1995), but on an earlier stage with a small break for thinking. So the earlier stage of the in action ability to consciously reflect critically involves to pause and think in between the performing. This point towards the fact that it sometimes can be good to separate different aspects of knowledge also so the mind can have time to think properly.

On the topic of emotions the teachers expressed two different views. The most popular one being that emotions is an expression from within that colours the music and communicates it to a listener. The other view is that music comes into the performer and affects the emotions in a good way. This process is the same as Elliott (1995) describes when he writes that music is a 'multidimensional human phenomenon' where two forms of human activity is involved, musicing and listening. Without knowing it or without putting it in those words the teachers expressed just this view through their reflections. However the teachers present different sides since this is their opinions put together. Some teachers only mention one side, while some mention only the other.

The general idea among the teachers is that supervisory knowledge develop as a natural reaction to musicing. They voice opinions that put a lot of responsibility on the learners when they describe that it is their inspiration and motivation that is the driving force. They have the long term perspective Elliott (1995) talk about when describing supervisory knowledge, but they do not present very clear paths except the individual practice the learner has to do. One thing the teachers makes clear is that the process involves both procedural and declarative knowledge since

many of the teachers think that to learn music independently one has to be able to read sheet music. The connection to aural traditions which can produce great musicians without sheet music (Károlyi, 1998) do not present itself in the teachers' reflections.

Many of the teachers mention the natural ability that their learners have. This can also be found in Jaques-Dalcroze's (1980) notes. However, separating their opinions from Jaques-Dalcroze the teachers interviewed instead express situations where the learners are not chosen as they were one hundred years ago, thus coming closer to expressing the situation that Bachmann (1991) pictures. There are no teachers that voice an opinion regarding selection, but they describe how the natural ability comes from the home environment and not from the music education that the learners have received.

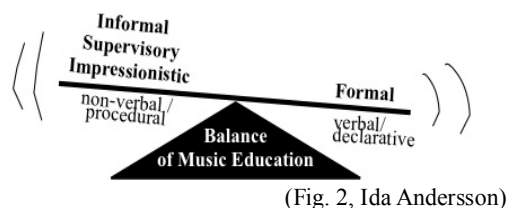
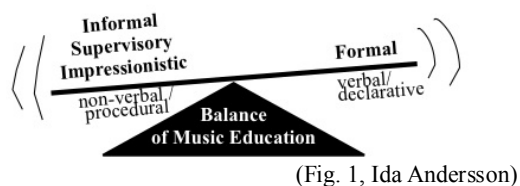
A summarising observation regarding the categories of procedural knowledge is that the teachers can approach both informal and supervisory knowledge in a verbal and a non-verbal way, using both imitation and playing together with discussion. Impressionistic is the knowledge that is more described as a non-verbal and in-action knowledge but a few teachers also use verbal discussions in addressing this.

Balancing two paradigms

The teachers present different viewpoints when addressing the balancing act of music education. Faith and Danielle are clearly rooted in the declarative knowledge, something that they are not alone in since it is valued highly in our system of education (Dowling, 1993). The other five teachers present a standing point that begins in the procedural, but as proven above, they easily move into the declarative approach. Caitlyn makes an interesting observation when she expresses the difference between what she calls 'traditional' views and the way she wants to teach. According to her description the traditional view is having a declarative paradigm as a base for music education and she describes herself as having a procedural paradigm. This corresponds with Dowling (1993) when he writes that our system of education is based on declarative knowledge in a large sense. It is also noticed going back to Mozart (1985) when seeing his very much declarative standpoint when introducing music. This problem is also addressed by Holmberg (2010) where her interviews with Swedish teachers reveal the same conflict between the old ways of putting skill training first, putting the musical experience in a secondary position. If this view is kept then it goes against the curriculum for the earliest ages, which is where the music subject begins, which clearly states that the learners are to be led through the process of experiencing music (CAPS, 2011). Elliott (1995) repeats this view when he writes after presenting the five knowledges that the natural thing that follows this is that the goal of music education is to give the learners chances to experience the musicianship involving both listening and musicing.

The theoretical framework and most of the teachers share the opinion that it is necessary to balance between procedural/declarative knowledge, verbal/non-verbal information and get the learners to experience music, or having practical contact with it and observation of facts or events surrounding it. The theoretical

framework and the teachers also indicates that it is not an easy task to balance these aspects of music education, both in theory and in practice. The two paradigms both have presented their problems and the act of balancing them must for that reason never get stuck in order for music education to be as versatile as possible.



Observed problems

During their reflections some teachers voice some problems that are interesting for this thesis. Gayle describe a problem that I mention in the introduction when she describes how the different teaching situations of being an instrument teacher and teaching a classroom presents the opposite difficulties. This do not corresponds with what is presented by Markensten (2006) where the theory made that boy quit. Bjørkvold (2005) explains this by the fact that sheet music, and by extension formal knowledge, moves the performer from a primary musicing into a secondary musicing. He explains that this could be devastating for the learners aural musical ability.

Danielle voices a problem where her learners continued ability to play in the orchestra is based on their ability to read the sheet music. She also describes how she do not think the learners can develop an ability to learn music on their own, thus embodying the problem Bjørkvold (2005) presents.

This problem is extended by the teachers addressing how the learners are affected by too much focus on declarative knowledge. Elisabeth describes how her learners ability to express their own opinions have been repressed by the fear of being wrong. This is also described by her as a result of other teaching methods. These methods could be the same that Caitlyn talk about when she mentions a 'traditional' way of teaching, which would indicate a declarative focus in the methods. This is precisely what Bjørkvold (2005) is warning could happen when not balancing the categories of knowledgr in music education. However, procedural methods could create a sense of wrong or right also since there are many traditions with highly accomplished aurally trained musicians (Károlyi, 1998) that most probably have heard some time in their progress that something was wrong or right.

Another problem Danielle raises that affects the act of balancing procedural and declarative knowledge is that she as a teacher do not hold enough knowledge to give her orchestra the best teaching. With this statement she confirms Klopper's (2008) study which shows that the theoretical approach is often used by those that

do not hold a musical specialisation. Danielle fits into this description since she do not have a music education higher than grade twelve. She shows this inclination towards theory in her descriptions of her way of teaching.

Thoughts about my work

I am content with the finished work of this thesis. It has not been easy finding the right path to take in all the theoretical philosophies, but I feel I managed to find a way that makes the subject relevant for me and other people. A difficult thing was to prepare the thesis before I travelled to South Africa. It was not easy imagining what problems would arise and what literature was going to be needed and especially not easy preparing ideas for questions. Most of the text I had written in advance had to in one way or the other be rewritten which resulted in me almost running out of time in the end. I am still glad that I was open to changes because otherwise my initial ideas and angles would not have been as applicable in South Africa.

When thinking back on the interviews I realise that the initial ones could have resulted in more information had I practiced some more than I did. The interviews is a reflection of my own progression where I learned more and more for every time.

The most difficult thing about this thesis has been to place myself in shoes that I have never been in before. It is a new experience and I have learned incredibly much by doing that.

Conclusion and further research

What have this thesis found out? The main question was how the balance between verbal and non verbal knowledge present itself in South African music teacher's philosophies. When this was later addressed in the discussion I found out that, while most teachers give clear indications through their opinions and values that they want to teach mainly by using non verbal methods they still have a tendency to use verbal methods since it is very close at hand. Connecting this to the theoretical framework shows that it is not problem free to balance between verbal and non verbal knowledges in music education, although it is desirable in several sources. The ways of teaching also differs through the whole spectrum of categories of knowledge constantly shifting between verbal and non verbal even when teaching practical information which in origin is procedural.

In my introduction I formed the contours of what was to be my main question in the purpose. My own experiences of learning theory with pen and paper after learning to play an instrument mainly by ear seems to be recognisable in some instances with the teachers. It seems to be an easy step to take that theory and practical performance of music is separated. The reason for why this is the case is not made clear. It could be because the teachers view music as aesthetic but other remarks from them such as presenting the idea that music can have a long lasting effect on emotions contradict this view according to Elliott (1995). But most of the teachers also express an aspiration to break this pattern of separation that I did

not expect and was very happy to discover, but based on my results I would say that the balance between what I experienced as different musical subjects is hard for music teachers in South Africa.

I would say that I could identify most of the categories of knowledge that Elliott (1995) presents, even if it was in one sentence, reflection or voiced opinion, in all the teachers put together. However individually there are some gaps left that could be filled. This leads me to think that it would be good for the profession of teachers in general if we started to talk more to each other about these problems we experience and not carry on by ourselves. Perhaps one teacher carry the answer another one is looking for. I could see those patterns in the teachers answers in charting different kinds of knowledge. A teacher is seldom alone in thinking or feeling in a specific way in a specific situation. This also enhances the need for a philosophy that Westerlund and Väkevä (2011) expresses in their article. If the people that are teaching in reality start to discuss and reflect among each other and start to become more theoretical, then the connection between the world of philosophies and the world of reality increases.

Applying the philosophies of Elliott (1995) and Dowling (1993) proved to be an interesting journey with interesting results. This work has encouraged me more to continue the exploration of balance in my own teachings and with the help of each other, I am convinced now that we as teachers can reach greater understanding of the balancing act we perform conciously or subconsciously every time we teach.

This thesis observes the teachers perspectives based on their own descriptions of their work and philosophies. The area of balance between verbal and non verbal knowledge can be viewed from many angles. An observational research where the teachers lessons are being recorded during a period would provide other results connected to how their teachings really are, considering one can not fully reach that answer when only listening to the teachers descriptions. This question could also be looked at from the learners perspective. How do they perceive the teachers methods? How aware are they about why they do exercises? How do they describe balance in the teaching? What do they want to learn?

To continue on this thesis result a next step to take could be to see what the teachers could do to help each other. Would the teachers be helped in having regular reflective dialogues in groups? It would also be interesting to see the teachers test different methods to try to influence the balance between verbal and non verbal knowledge.

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- Foundation Phase CAPS (Grade R-3)
- Intermediate Phase CAPS (Grade 4-6)
- Senior Phase CAPS (Grade 7-9)
- FET Phase CAPS (Grade 10-12)

All downloaded from:

<http://www.education.gov.za/Curriculum/CurriculumAssessmentPolicyStatements/tabid/419/Default.aspx>

Links

SIDA - <http://www.sida.se/English/> 27-01-2013

- <http://www.sida.se/English/About-us/Our-mission/> 27-01-2013

Appendix 1

Questions for Interview

General questions

1. Age / title / occupation
2. How long have you been working as a music teacher?
3. Which educational qualifications do you have?

Phase 1 – Declarative Knowledge vs. Procedural Knowledge

Open Question

Describe your last music class or teaching event as thoroughly as you can.

More Structured Questions

I would like to know more about this teaching event.

- a) How long was the event?
- b) How many learners were present?
- c) Of these learners, how many seemed actively involved and how do you know?
- d) Of these ___ minutes, how much time was spent...

| Talking | | Performing | |
|---------|----------|------------|----------|
| Teacher | Learners | Teacher | Learners |

- e) What sort of music was included in the teaching event?
- f) Were the specific pieces or sound patterns familiar or unfamiliar to the learners?
- g) What did the learners do with the music or sound patterns?

Phase 2 – Formal, Informal, Impressionistic & Supervisory Knowledge

Think back to specific lessons if it helps you, and give examples of events. Please describe situations...

More Structured Questions

- a) Describe how your learners show their understanding of musical phenomena, concepts and symbols.
- b) In which ways do your learners develop their ability to make musical judgements?
- c) What purposes do you see in involving the intuitions and feelings of your learners during teaching events?
- d) Describe how your learners develop the ability to learn music on their own?

Appendix 2

A compilation of the figures that I have developed for this thesis:

Figure 1, page 9, 35:

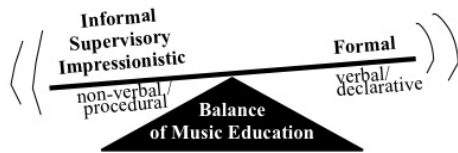


Figure 2, page 9, 35:

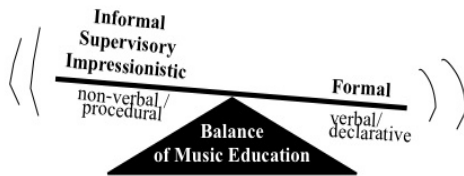


Figure 3, page 9:

| Procedural | Formal | Informal | Impressionistic | Supervisory |
|------------------------------------|------------------------|--|--------------------------------|--|
| - Non-verbal | - Verbal / declarative | - Non-verbal | - Non-verbal | - Non-verbal |
| - In-action | - Theories | - Common sense | - Intuition | - Thinking in action with regulation |
| - Practically manifested knowledge | - Facts | - Understanding of a musical situation | - Feeling of action | - Musical personal judgment |
| - Procedure towards musicianship | - Concepts | - Understanding of musical judgements | - Challenges / problem solving | - Imagination of ones performance before, during and after |
| | - Descriptions | | | |



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