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**Teaching music musically: Song teaching strategies  
used by Hong Kong primary school music teachers**

Submitted by

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## Declaration

I, Choi Man Tan , declare that this research report represents my own work under the supervision of Senior Lecturer II Ms. Wong Wai Ching Zerlina, and that it has not been submitted previously for examination to any tertiary institution.

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18<sup>th</sup> May 2020

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# Teaching music musically: Song teaching strategies used by Hong Kong primary school music teachers

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## Abstract

Swanwick (2012), a music education expert, has been promoting the music education concept of “teaching music musically” which spotlights “understanding music as a philosophical focus” for years. It is believed that “teaching music musically” is an important theory to nurture students’ music understanding and ability. He uses a metaphor to conclude three principles for teaching music musically: 1) Care for music as a discourse 2) Care for the musical discourse of students 3) Fluency first and last. Base on his definition and other music educator references, this paper interprets “teaching music musically” as 1) Building musical understanding: understand music in context 2) Displaying musical understanding: Engaging in Composing, Performing & Audience-listening 3) Immersion in music: Sound before symbols. Swanwick (2012) has illustrated “teaching music musically” with four teaching examples from western countries. Many of them are for secondary school students and most of them required a lot of musical instruments and resources. Although the Curriculum Development Council (CDC) has provided many suggestions on creating, performing and listening activities for primary school song teaching, relatively little empirical evidence can be discovered regarding which and how the various song teaching strategies are employed in Hong Kong. Hence, this paper aims to understand the actual situation and the limitation of the Hong Kong primary school in-service music teachers in applying the “teaching music musically” principles and the music strategies recommended by the CDC. This article presents three case studies to collect the song teaching strategies under the music education principles of “teaching music musically”, and the factors affecting strategies adoption in Hong

Kong primary schools. Qualitative data was collected through naturalistic six class observations and three semi-structured interviews. The study found a set of useful song teaching strategies to “teach music musically” and the factors affecting the adoption of particular strategies. The finding also revealed the ideal music education may strike a balance between “caring for students’ motivation” and “implementation of teaching-music-musically principles or music pedagogies” and include more composing activities.

## **I. Introduction**

During 1841-1941, music barely existed in the Hong Kong education system (Cheung, 2004). However, there was no concrete music syllabus for teachers to follow. Until 1983 and 1987, The Curriculum Development Council (CDC) published Music Syllabuses for Primary Schools as a guideline to develop their music curriculum (CDC, 2003). These two Syllabuses for Primary school mainly underline students’ ability in singing, instrumental playing, listening and music reading. The curriculum is content-based and skill-based (Ho, 2011).

In 2002, the concept of “learning to learn” has been introduced, foreseeing a teaching approach changing from teacher- oriented to student-oriented (CDC, 2002). In 2003, the music curriculum has shifted from content-based and skill-based to target-oriented. The Music Curriculum Guide (CDC, 2003), advocated integrating Creating, Performing and Listening activities to achieve the four Learning Targets: 1) Developing Creativity and Imagination 2) Developing Music Skills and Processes 3) Cultivating Critical Responses in Music 4) Understanding Music in Context. The Guide has also given a clearer direction, strategies, assessment methods, rationale and teaching examples for teachers to teach music.

According to the CDC (2003), it has given many suggestions on the design of creating, performing and listening activities, and most of them need a song to carry out the activity. This shows the significance of song teaching which is regarded as the cornerstone on teaching various things. Suggested by the CDC (2003), rote singing and sight singing are the common practice for primary school song teaching in Hong Kong. Although the CDC has provided a clear guideline on music teaching and various music pedagogies such as the Kodaly Method, Orff and Dalcroze approaches, teachers may adopt them differently depending on teachers' style, students' uniqueness, resources and other environmental factors (鄭方靖, 2002; Georgii-Hemming & Westvall, 2010). There are researches show the music approaches used by a Hong Kong kindergarten and secondary schools. However, relatively little empirical evidence can be discovered regarding which and how the various song teaching strategies are employed in Hong Kong primary school classrooms.

## **1.1 Purpose of the study**

The rationale for the study is to collect the song teaching strategies used by primary school music teachers who “teaching music musically”. Furthermore, find out the factors of adopting the strategies for learning music musically in Hong Kong. The research questions are as follows:

1. What song teaching strategies do primary school music teachers who “teach music musically” use?
2. What factors affect the decision of adopting particular strategies?

It is no doubt that seeing students play and sing music musically is the hope of all music educators. Educators and researchers have been searching the effective song teaching methods to nurture musicality for years. Nevertheless, even though music teachers know those pedagogies, there often a contradiction between reality and the theory. Therefore, this paper is to further investigate how primary music teachers applying the recommended song strategies in Hong Kong.

## **II. Literature Review**

### **2.1 Teaching music musically principles**

Swanwick (2012) uses a metaphor to conclude three principles for teaching music musically: 1) Care for music as a discourse 2) Care for the musical discourse of students 3) Fluency first and last. The following further illustrates and explains ‘teaching music musically’ based on the philosophies of Swanwick (2012) and other music educators.

#### **i) Building musical understanding: understand music in context**

Music teacher needs to bring music from the background into the awareness (Swanwick, 2012). To teach musically, teaching factual knowledge and skills should serve the musical understanding. For example, there are many sound materials in music such as pitch, texture, dynamic, tempo, duration and timbre. Teachers should guide students to understand how different uses of sound materials affect the emotion and message conveyed (Philpott & Spruce, 2012; Spruce, 2016). Music reveals context and the context molds the music. Therefore, teachers need to pilot students to understand the relationship between the sound elements and history, society, culture (Campbell, 1991). Teachers who teach musically are able to help students in understanding music in context to build musical understanding.



## **ii) Displaying musical understanding: Engaging in Composing, Performing & Audience-listening**

Swanwick (2012) underlines the importance of composing activities that care for student autonomy and achievement. It is essential because it values the natural curiosity which encourages life-long learning; an appetite to be competent; a desire to imitate others; a need for social communication and collaboration (Swanwick, 2012). Moreover, through composing activities can students display their musical understanding (McPherson & Welch, 2012; Swanwick, 2012).

The process of students' decision making on composing (inventing) involves a scope of cultural choice and musical decisions about speed, structure relationships and expressive shaping (Swanwick, 2012). Therefore, teachers need to let students make music by themselves to discover the linkage between music and life and consolidate the musical understanding. After composing, students must perform their composition (Kaschub & Smith, 2017). Both performers and audience-listener have their role in evaluating the composition, teachers can effectively check students' music learning and understanding in this way (Swanwick, 2012; Kaschub & Smith, 2017). When students actively involved in Composing, Performing & Audience-listening activities, they can unleash their musical understanding and musical idea, thus, nurturing their musicality. In addition, the Composing, Performing & Audience-listening activities can be organized individually or in small groups but not large ensemble which discourages social interaction (Swanwick, 2012).

## **iii) Immersion in music: Sound before symbols**

Swanwick (2012) proposes music fluency should take precedence over music literacy. He suggests the procedure of effective music learning, like learning a language, should be 1) listen, 2) articulate 3) read 4) write. Musicians for jazz, rock music, blues, folk music, Indian music etc. always learn

music ‘by ear’, including copying a recording, imitating a style by listening and improvising a variation on memorized music. Learning music by ear contributes to a stronger musical memory, music sense and improvisation ability (Priest, 1989; Varvarigou, 2014). These musicians spend a lot of time on listening, they are immersed in music. Philpott (2001) underlines ‘immersion as a basic principle of music education’. Students should immerse in music as an audience, a performer and a composer as the fundamentals for learning musical concepts, skills, notations and for constructing musical understanding (Philpott, 2001).

Sound before symbols, practice before theory (Campbell, 1991; Odam, 2001). If we hope students to express music naturally, build musical vocabulary, and improvise instinctively, talk less and immerse students in music through listening, performing and composing activities before labeling it (Bartholomew, 1995; Hick, 1980; Jordan-Decarbo, 1997; McPherson, 2011; Odam, 2001).

To conclude, teaching music musically is not about teaching intellectual knowledge but it is about broadening the perceptual experience. Teachers teaching musically always teach musical knowledge and musical elements with a linkage of music message and composing intention to enhance students’ musical understanding. Furthermore, they provide a room for student autonomy through composing, performing and audience-listening activities which students’ music understanding can be evaluated. Last, they let students experience and explore music before introducing the symbols. They immerse students in listening, performing and creating activities to build their musical vocabulary, allowing them to ‘speak fluently’ with musical expression.

## 2.2 Song Teaching Strategies

Swanwick (2012) recommends three well-known music pedagogies to adopt the “teaching music musically” principles. These pedagogies provide strategies for song teaching, the details are as follow:

### i) Kodaly method

This pedagogy was developed by Zoltán Kodály, a famous Hungarian music educator. This method focusses good singing and music literacy, that is, the ability to read music (Lois Choksy, 1999). Kodaly has developed his rhythm syllables which used for sight reading and developing rhythmic sense (shown in figure 1). Solfege and hand sign are developed as a tool for improving inner hearing, sight singing and pitch-relationship understanding (shown in figure 2).









<b>Rhythmic Element Duple Meter</b>	<b><i>Takadimi</i> Rhythm Syllables</b>	<b>Kodály Rhythm Syllables</b>
	<i>ta</i>	<i>ta</i>
	<i>ta di</i>	<i>ti-ti</i>
	<i>ta ah</i>	<i>ta ah</i>
	<i>ta ah ahah</i>	<i>ta ah ahah</i>
	<i>taka di mi</i>	<i>ti-ri-ti-ri</i>
	<i>ta di mi</i>	<i>ti---ti-ri</i>
	<i>taka di</i>	<i>ti-ri--ti</i>
	<i>ta mi</i>	<i>timri</i>

Figure 1: Rhythmic syllables (Houlahan & Tacka ,2015)

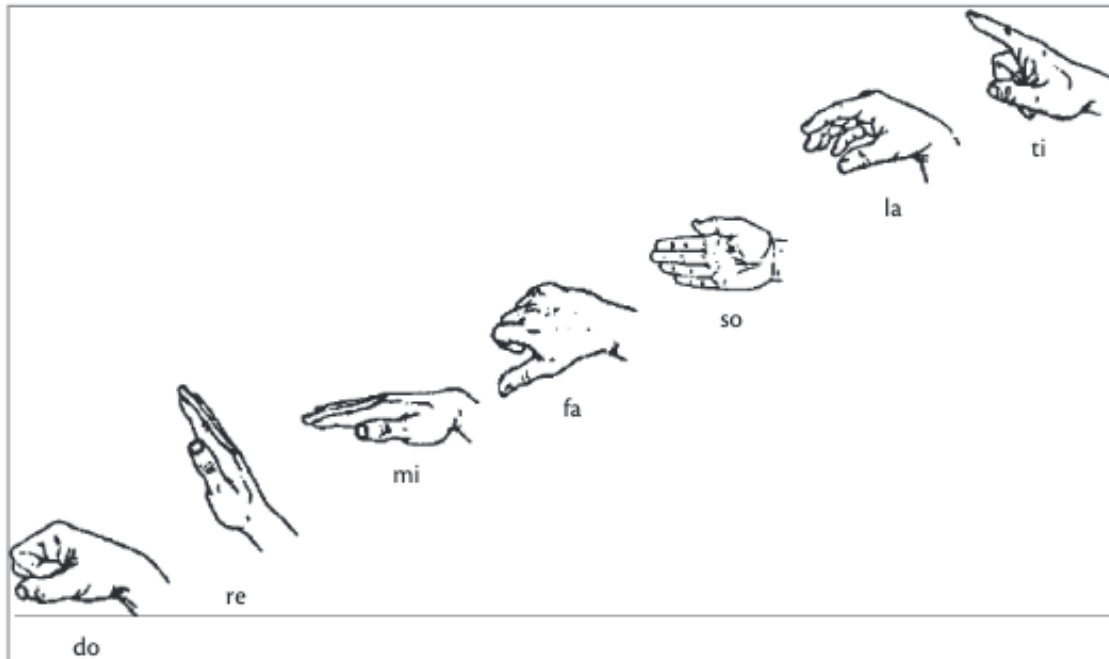


Figure 2: Solfege and hand sign (Houlahan & Tacka ,2015).

There are many Kodaly song teaching strategies. The following are the most featured method:

#### **a. Sing through reading hand sign**

Using hand sign is a way to teach either phrases of a song or a whole song (Houlahan & Tacka ,2015). It depends on the song length. This method helps students building inner hearing to foster a musical sense of pitch and tone. For instance, teacher presents the hand sign for the first phrase of ‘Mary had a Little Lamb’. Then, students immediately sing it out. It can be regarded as a kind of immersion in music.

#### **b. Call-and-response singing**

Teacher sings the ‘call; and students sing a simple repeated melodic pattern which is an easy way to started developing their singing voices (Houlahan & Tacka ,2015). This simple singing method helps children to immerse in music. An example is illustrated in figure 3:

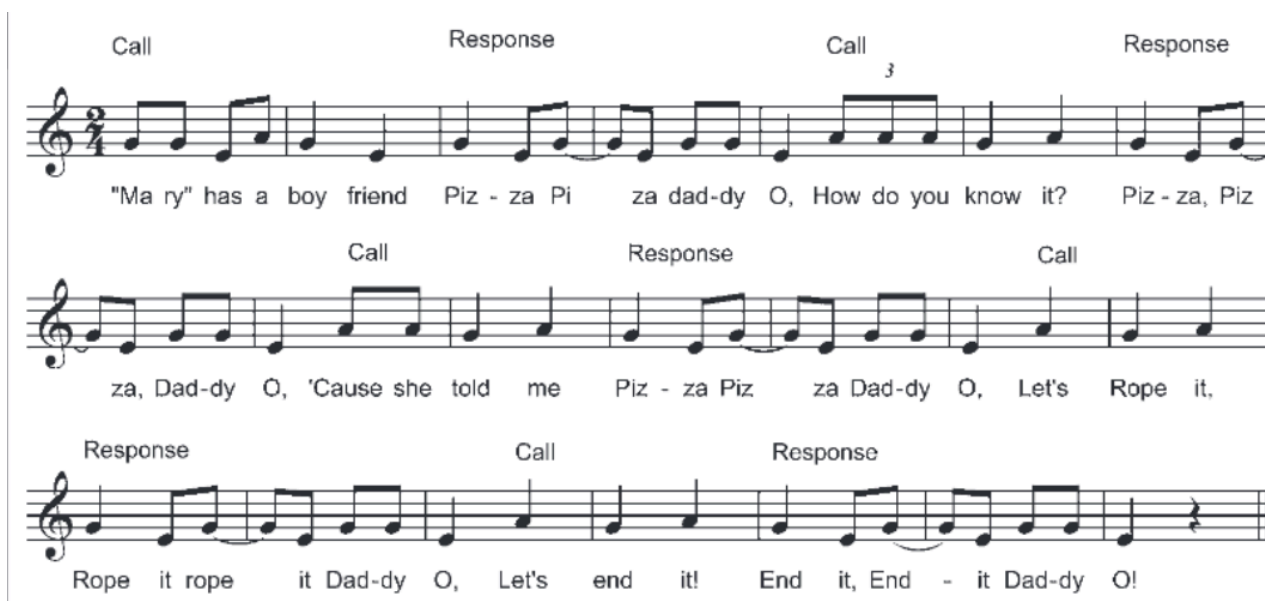


Figure 3: A call-and-response song sample (Houlahan & Tacka ,2015).

### c. Model the song

This method requires a high singing quality to teacher. Teacher needs to model the song correctly with good intonation, clear pronunciation, song character, style, proper mood, and beautiful tone quality for a few times before students sing the song (Houlahan & Tacka ,2015). This strategy, similar to the concept of ‘play by ear’, immerse students in good music to build their musical sense.

### ii) Orff approach

This pedagogy was developed by Carl Orff (1895-1982), a German music educator, who stressed on promoting active learning, cooperative learning, music creation, music pleasure and musical sense cultivation, especially nurturing a sense of beat and rhythm (鄭方靖, 2002). Singing, dancing, playing, improvisation and playing instruments are the typical elements of an Orff classroom (Goodkin, 2002). Orff educators believe singing, dancing and playing are the most

important elements for music teaching (Goodkin, 2002; Scott, Fox & Donna Brink, 2010). The following are some common Orff song teaching strategies:

### **A. Echo singing**

Different from ‘Call-and-response’ method, Echo singing requires students to sing exactly the same as the leader (Carley & Carley, 2014). While playing the echo singing, many Orff teachers suggest dancing at the same time to help their body connect with music (Scott, Fox & Donna Brink, 2010). After playing ‘Call-and-response’, it is recommended to consume very small portion of time to introduce the musical concept or other cognitive knowledge after the singing music (Scott, Fox & Donna Brink, 2010). This method values “sound before symbols” to immerses students in music first.

### **B. Body percussion for song accompaniment**

There are different body percussions such as clap, pat, stamp, snap can be used as a rhythmic accompaniment (Goodkin, 2002). It is a means to release the innate rhythmic. For example, teachers can lead children to clap the first beat of each measure or clap the basic beat or offbeat (in African-American song) while singing so as to build their sense of beat (Goodkin, 2002; Dennis Ping-Cheng Wang). ‘Pitch’, ‘timbre’, ‘duration values’ and ‘dynamic’ varies in different body percussion, like fingertips as soprano and one hand cupped as a tenor (Goodkin, 2002). To teach musically, teachers guide students to choose the suitable movement in response to various sound sources in developing awareness of music atmosphere, music in context, sound quality and timbre (Carley & Carley, 2014). For instance, singing swing jazz with finger-snap and clap while singing energetic African music (Goodkin, 2002). The successful adaptation of this method requires great

musical sensitivity on the teacher to be the role model for students to imitate (Shamrock, 1997). Experienced students can even use body percussion to improvise. Besides, youngers can transfer the body percussion to percussive instruments. This method can provide a chance for creation, build musical language and to a certain extent build an understanding about the relationship between the use of body percussion and music in context.

### **iii) Dalcroze approach**

This pedagogy was developed because Emile Jaques-Dalcroze (1865-1950), a Swiss music educator, found many of music major students were excel in writing rhythms and harmonies but lacking expression expansions and a sense of rhythm and pulse (Anderson, 2011; Jaques-Dalcroze, 1917). It was investigated to improve learners' musicality. Eurhythmics is the most unique contribution which underlines body awareness, right-brain engagement, sense of inner pulse and other musical sense through kinesthetic training (Mead, 1986; Anderson, 2011; Jaques-Dalcroze, 1917; Jaques-Dalcroze; 1930). The norm of Eurhythmics is expressing body movement to understand music concept like structure, musical expression and rhythmic before their visual representation (Mead, 1986). The body is regarded as an instrument for expression (Bachmann, 1991). The following strategy is example of Eurhythmics for song teaching.

#### **A. Stepping the song melody line**

Listening is the key for Eurhythmics (Jaques-Dalcroze, 1967, p. 121). Teacher can use the piano to play a song and ask students to step the beat first (Liao & Davidson, 2007). Then, ask them to step the rhythm of the melody line. Next, teacher can give either verbal or sound signal played by the piano to change the stepping subject. Teacher can change the song tempo and dynamic freely

and students need to react according to the changes (Liao & Davidson, 2007). This method helps students to have a better understanding on the rhythm and internalize it (Oney ,2017). Besides, students are required to use their body coordinate among time, space and energy, such as space cannot be too big when the tempo is fast (Jaques-Dalcroze, 1917). During the learning process, they need to feel and understand the music, contributing to their music understanding and musical performance.

### B. Creating gestures and movements for certain vocal patterns

According to the experience done by Liao & Davidson (2007), there is a positive relationship between voice quality and gesture techniques. For example, circling for the vocal pattern

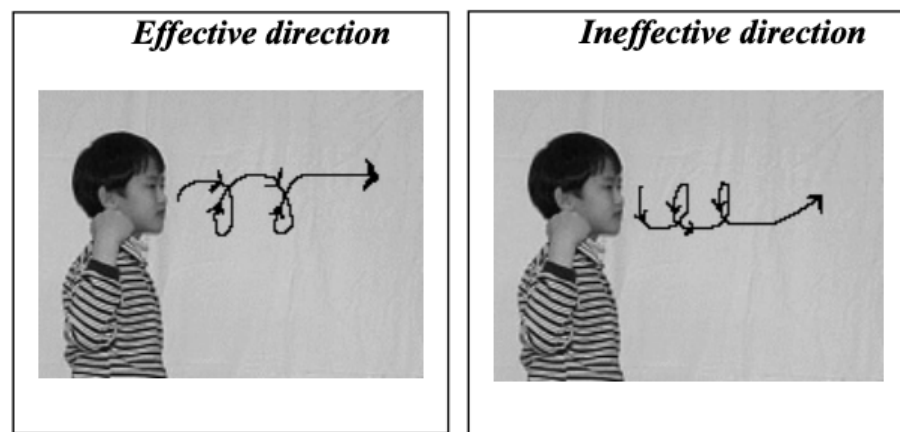


Figure 4: The effective and ineffective gesture for the vocal pattern (P.89).

There are some gestures suggested to do it while singing particular vocal patterns (detailed shown in figure 5) (Liao & Davidson, 2007).






Vocal pattern	Suggested gesture
 <p>u</p>	Pushing
 <p>u</p>	Raising hand
 <p>ng a e i</p>	Side swinging
 <p>m i a</p>	Ear side circling
 <p>u</p>	Gathering
 <p>u</p>	Flicking
 <p>i a i</p>	Swinging side to side Pushing down and releasing

Figure 5: Suggested gesture for a particular vocal pattern (P. 86)

Besides, different gesture and movement also affect the voice characteristics as shown in figure 6 (Liao & Davidson, 2007).

Gesture and movement	Characteristics of voice
Hand level	Pitch level
Direction of hand moving	Melodic contour and emotional state
Size of movements	Dynamic levels
Distance of palms and weight	Tone quality
Continuity of movement	Articulation

Figure 6: The relationship between gesture and voice characteristics (P. 87).

As a successful gesture leads to a better voice characteristic, teacher can demonstrate some gestures when singing a song with a special vocal pattern. After children familiar with the gestures, let students to create their own gesture in response to a particular vocal pattern (Liao & Davidson, 2007). The aid of gesture can contribute to body-mind connection, breadth of expression and pitch-related skills (Oney, 2017). Immersing students in good music.

### **2.3 Potential risk to employ these three pedagogies**

First, music literacy problem. Unlike Kodaly method, music literacy is less important for Orff approach. Orff teachers always bring a delightful learning atmosphere to play, sing and dance with children. To a certain extent, they rely on echo singing. It is essential to bring a song teaching variety, otherwise students will be bored (Scott, Fox & Donna Brink, 2010). Moreover, students may fail to develop music reading skill. There is a need to make use of different uses of song teaching strategies to let students learn music musically without giving up music literacy.

Second, students' coordination and motivation problem. Although the Orff approach also involves kinesthetic training, body percussion, Dalcroze approach seem to be covering more complete idea in exploring different sound timbre and nurturing a sense of beat and rhythm. Dalcroze approach assists children to sing and feel music through demonstrating gestures and movements ideally. However, some children may feel confused to sing while doing body gesture (Liao & Davidson, 2007). Therefore, teachers need to pay attention to students' performance and give assistance when they need help. Furthermore, some students may be shy to use expressive gesture to response to

the music. If teachers failed to create an encouraging and energetic classroom, these students may lose their interest in learning music.

## **2. 4 The discouraging factors to employ these strategies**

### **i) Teacher: Lack of music education knowledge**

Atkinson (2017) found that a lack of clarity about primary music pedagogy might be one of the factors leading to a non-musical music lesson. The research conducted by Malin (1993) discovered the music trainings offered by different universities affect teaching effectiveness and students' musicality. When teachers have limited knowledge or unclear concepts about music pedagogy, they are less likely to follow some importance music education principle such as teaching "sound before symbol". Besides, they are incapable to integrate various music pedagogies to fit the class with different strengths and learning needs.

### **ii) A large Class Size**

A small class size, around 10 to 15 children per class, is preferred for an Orff classroom (Goodkin, 2002). If the class size is too large, teachers may fail to understand students' learning progress clearly and moreover, fail to ensure every student can actively engage in all kinds of music activities to show their musical understanding and feeling. Similarly, many Dalcroze strategies require students to move around the classroom, teachers need to pay heed on students' performance. On one hand, take care of the safety problem. On the other hand, observe the movement and reaction made by students to see if they meet any learning problem. Therefore, teachers cannot adopt the Dalcroze and Orff method, otherwise, safety, discipline and learning problem will occur.

### **iii) Lack of classroom space**

The aforementioned Dalcroze strategies require a large room for students to move around in expressing their gesture and movement. If the classroom is occupied with chairs and tables, hardly can children move around freely and safely. Apart from this pedagogy, students often sing in a circle for Orff approach (Goodkin, 2002). A small classroom with little space unable children to dance and sing in a circle.

## **III. Methodology**

This study is conducted with naturalistic observation and qualitative method for obtaining a deeper understanding on the actual situation and limitation of the primary school in-service music teachers in applying musical song teaching strategies from the aspect of teacher and observer. Different research methods give a fuller picture of the real situation by analyzing if the data from the two aspects are consistent.

### **3.1 Naturalistic observation**

Naturalistic observation can bring behavioral data collection because the natural setting favors the subject to behave naturally (Meadowcroft & Moxley, 1980). By observing music teacher teaching music in the music room where they teach every time, a natural setting, with no attempt to be one of the students, can eliminate the awareness of the teacher and students, and thus, revealing their real practice. Therefore, the researcher sat behind the classroom as an observer.

There were total six class observations, each teacher two lessons, to observe teachers' song teaching method, students' ability, classroom setting and potential factors that affect the use of

song teaching strategy. It is challenging to observe various items at once. Hence, the researcher made notes during the lesson and took a videotaped recording.

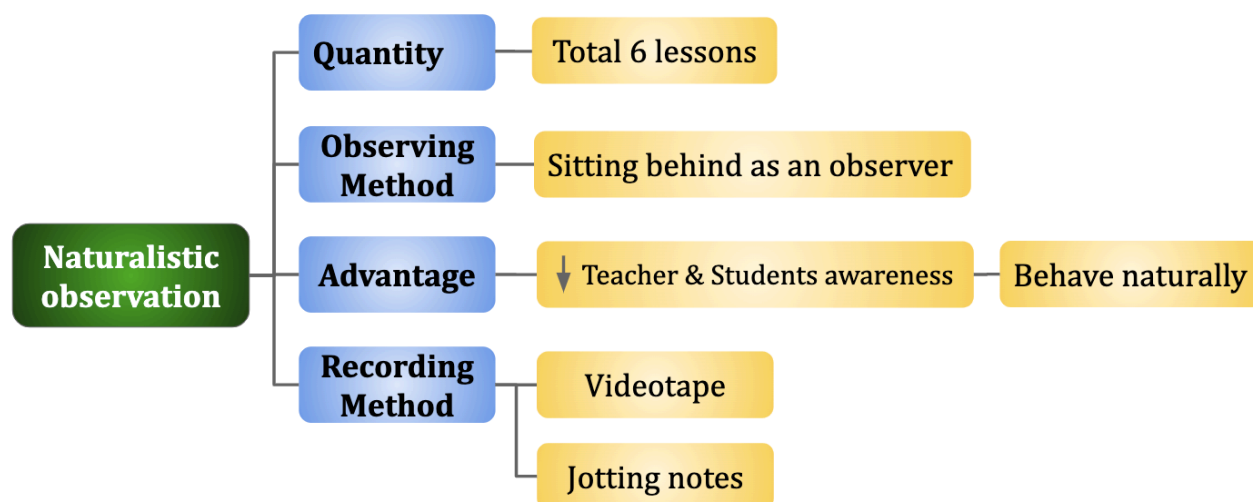


Diagram 3-1: The idea of naturalistic observation

### 3.2 Qualitative method

After the class observation was completed, a semi-structured interview which took about 30-60 minutes, was conducted to collect teacher's education background, music background, comprehensive and detailed information about the strategies that teacher used for song teaching in Hong Kong primary school music classroom and limitations of applying them. It was a one-to-one interview and it contained 9 open-ended questions to let teachers to explain their interpretation on 'teaching music musically', described their song teaching strategies in detail and expressed the application constraints (details shown in appendix 1 & 2). Interviewer was also allowed to raise follow-up questions to clarify interviewees' answer or got a broader range of information.

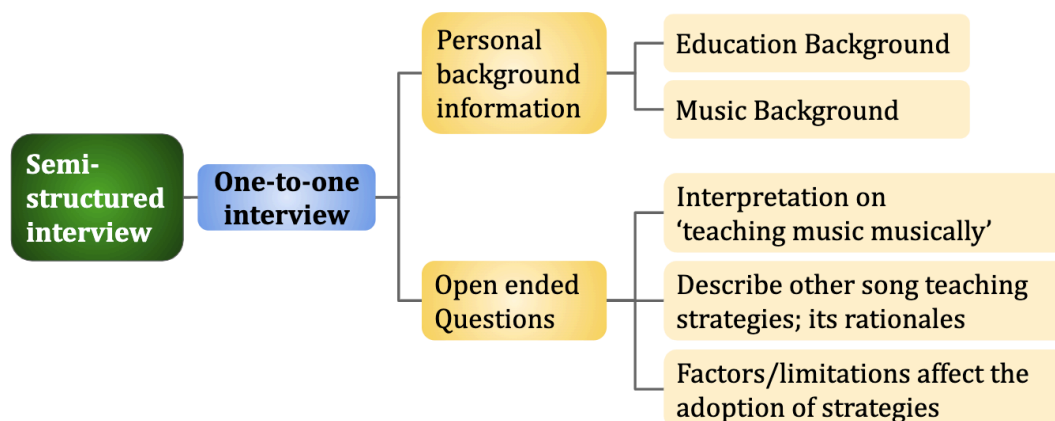


Diagram 3-2: The idea of semi-structured interview

### 3.3 Participants

The participants of this study are 3 in-service music teachers to students of various levels from primary 1 to 6 in 3 different Hong Kong primary schools. One of them is teaching in an English-as-a-medium-of-instruction-school (EMI school) where all students have instrumental learning experiences. Others are teaching in subsidized Chinese medium schools (CMI school). They are selected due to the huge differences in education background, school context and students' ability. Hence, the song teaching strategies and factors affecting the adaptation of strategies collected can be comprehensive to reveal the actual situation in Hong Kong.

Participants (Pseudonyms)	Sex	Teaching Experience (Years)	Related Education Background	Country of Study	Teaching School Type	Students' music ability
Teacher A	F	20	1) Bachelor of Arts in Music; <b>NO</b> Postgraduate Diploma in Education (PGDE)	Hong Kong	Subsidized CMI	Weak – Normal
Teacher B	F	13	1) Bachelor of Education in Music 2) Master of Arts in Music	Hong Kong	Subsidized CMI	Normal-Strong
Teacher C	F	19	1) Bachelor of Music 2) Kodaly Certification 3) Master of Arts in Music Education	Overseas	Private EMI	Strong

Table 3-3: Background of 3 in-service music teachers and their school

### 3.4 Research Limitation

The scope of this study was three music teachers and six classes from three different levels of primary school in Hong Kong. Thus, the research generality is limited. The song teaching methods and the factors affecting the use of strategies cannot be generalized to be the common practice in Hong Kong.

## IV. Findings

All teachers applied the principles of “teaching music musically” and have showed and explained some useful song teaching strategies. However, there are several constraints in application, mainly come from the scarce of time, social issue about the music trend, students’ ability, teacher’s voice condition, the school curriculum and assessment. Hence, different teachers have different preferences in choosing song teaching strategies. The following will illustrate each song teaching strategy under different “teaching music musically” principles. Then, further explain the factors affecting the adoption of strategy.

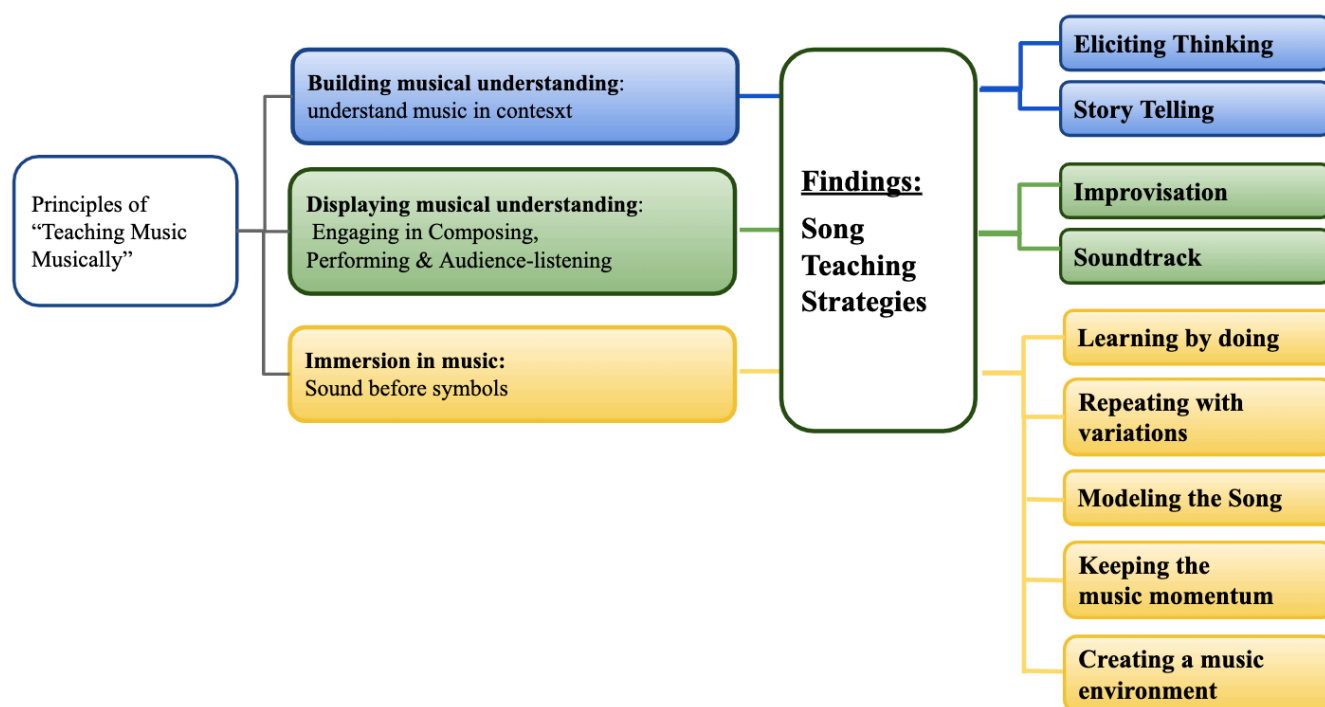


Diagram 4-1: A glance of song teaching strategies under three teaching-music-musically principles

## 4.1 Teaching music musically: Song Teaching Strategies

### I. “Building musical understanding: understand music in context”

#### i) Eliciting Thinking: Group Discussion

First, it is about the concept of “learning by doing” and “immersion in music”. Immersing students in music by “doing the abstract concept”. Second, discussing the abstract concept in groups to exert eliciting thinking. For example, teacher C suggested applying the Dalcroze method by using different instruments in representing various body movements, like hand drum representing walking and triangle representing hopping. Next, the class is divided into small groups to discuss what is timbre. In this process, eliciting thinking and critical thinking are unleashed.

#### ii) Story Telling

There are two ways to tell a story. The first one is told by the teacher and the second one is contributed by students. For the first one, immersing students in song listening and singing first. Then, the teacher tells the story. Lastly, asking students to sing with suitable emotion. For instance, as revealed in teacher B’s class, she first immersed students in listening and singing the solfège of Arirang. Then, she told students that the song was similar to the story of Girl Hon-Tsai, which they had learnt before. She directly told them the story was about a woman was very sad because her husband was leaving. Next, she asked students if they felt an energetic mood or a gloomy mood. Finally, students imagined their beloved one was left to sing the song.

For the second one, it is better if the song has a story background. This method provides students with a room of imagination. First, teacher B played the first song phrase on the piano. Then, 1-2 student told the whole class about the music context they imagined. Sometimes, the teacher would



ask the whole class to choose a suitable emotion to describe the music. For example, “what is the emotion conveyed? Happy or sad?”. Teacher repeats these steps until the song ended.

## **II. “Displaying musical understanding: Engaging in Composing, Performing & Audience-listening”**

### **i) Improvisation**

First, immerse students in the song to ensure they are familiar with the song. It would be best if most of them can memorize the song. Second, clapping the song melody. Third, the teacher picks 2-3 bars of rhythm to do a “call” and ask a group of students to do it. Then, every student takes a turn to do a free improvisation according to his/her emotion. Teacher C expressed that she would not comment on students’ performance and just let them do it without breaking the music momentum. She explained that not to comment on students’ performance was a concept from Carl Roger, “freedom to learn”. She thought that there was no exact answer for good improvisation, so she gave the freedom for students to reflect whether the music was good, and did they enjoy it.

### **ii) Soundtrack**

First, immerse students in the song to ensure they are familiar with the song melody and lyrics. Second, divided the class into small groups. Each group of students use iPad’s application (e.g. Garage band) or vocal to add a soundtrack that fit the music context. Finally, the whole class/ E-book sings the song while each group of students is performing their composition. This is a common practice for teacher A and B.

## **III. “Immersion in music: Sound before symbols”**

### **i) Learning by doing: Body Percussion as a Score Realization**

Before starting, the teacher should choose a song that different rhythmic patterns are easy to recognize. Then, immerse students in the song to ensure they are familiar with it. Next, clapping the song melody. After that, the teacher asks if there is any even or uneven rhythm. Then, the teacher uses different body percussions to represent different rhythmic patterns. For example, tapping for even rhythm and clapping for uneven rhythm. Last, students sing the song while realizing the score through different body percussions. It is the usual practice of teacher C.

### **ii) Repeating with variations**

There are two directions to repeat with variations. The first one is “targeted listening”. Teachers ask students a question before listening. The second one is “singing with a task”. Teachers need students doing and thinking while they are singing. It avoids “blind-singing”. This is a common strategy for all teachers. For example, teacher B applied both strategies in her lesson. First, she asked students to notice how many different solfège in the song Arirang. Then, students were given a task of singing targeted solfège like sol of the song. They were required to sing the targeted solfège of the song only and teacher sang the rest. Eventually, students sang the whole song. Teacher B expressed this strategy could train students’ inner hearing while they were enjoying the “game”. It is an interesting method to immerse students in music.

### **iii) Modeling the song**

This method has been mentioned in the literature review. Teacher B and C revealed strong singing skills in the class observation. This strategy requires teachers sing with accurate intonation, clear pronunciation, correct song character, beautiful tone quality, and significant style and mood

teachers. Teacher's good singing demonstration immerse students in good music to build their musical sense.

#### iv) Keeping the music momentum

This strategy immerses students in music by keeping the music momentum. Teachers seldom talk and always continue new tasks without stopping the music. For example, to learn a new song, teacher A connected all tasks with piano accompaniment. First, she played the first phrase on the piano and said “sing” nearly the first phrase ended. Then, all students sang immediately after her instruction. After that, she continued another phrase and repeated with different instructions like “boys sing”, “stand up and sing”, “girls sing”, “listen again” etc. In this way, children were immersed in music meaningfully. They treated it as a game, and they enjoyed it very much.

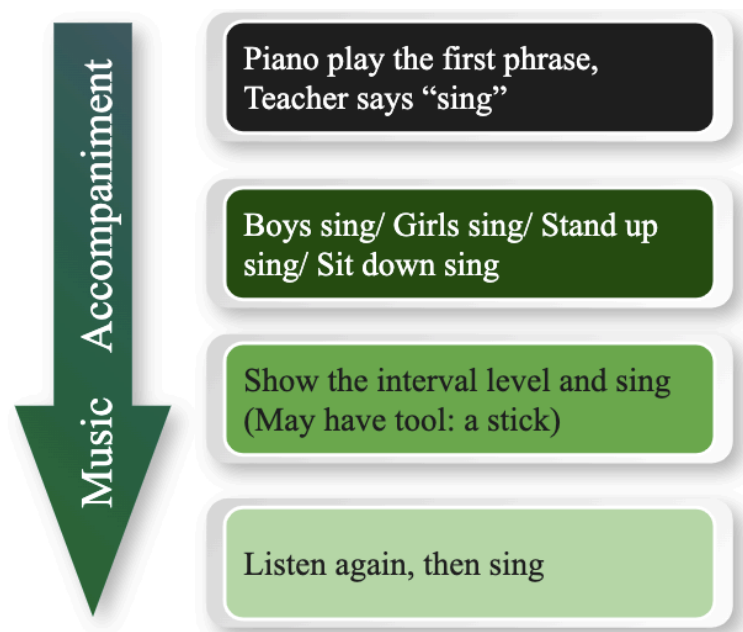


Diagram 4-2: Example for “keeping the music momentum”

#### v) Creating a music environment

To immerse students in music, all teachers make every attempt to provide more music listening opportunities. For example, teacher B was playing a song that students were going to sing while they were entering the classroom. Besides, she used music for giving instruction instead of verbal. For instance, she would play a short musical phrase to get students' attention but not asking them to be alert.

### 4.2 Factors affecting the adoption of song teaching strategies

Although three teachers have different inclinations and preference for song teaching method, they all agree caring students' learning interest is essential. Several variables arise from class observation and the interview data that teachers took into account when determining which strategies to use in music classrooms in Hong Kong.

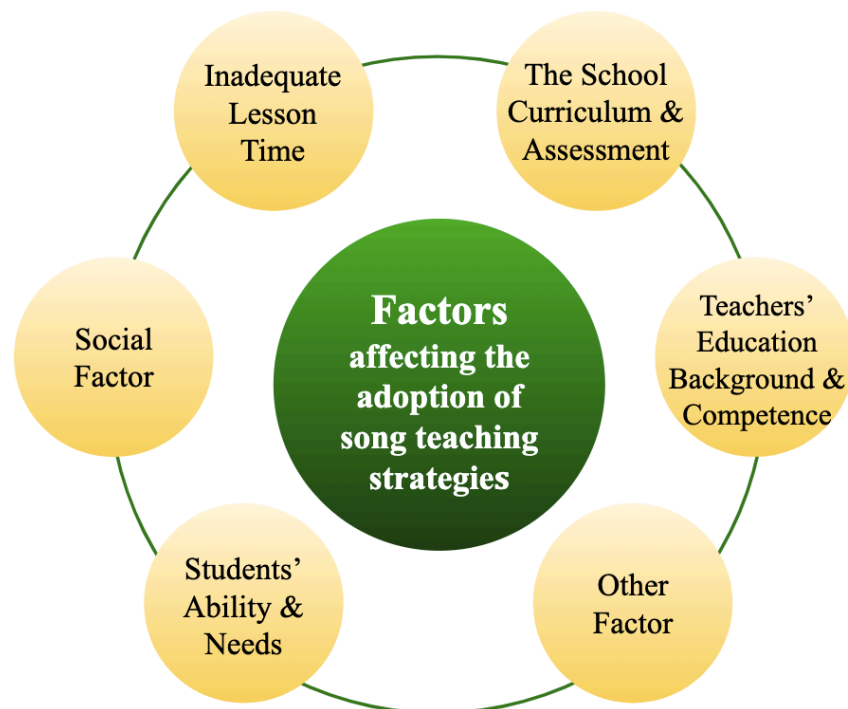


Diagram 4-3: A glance of Factors affecting the adoption of song teaching strategies

## I. Students' ability and needs

### i) Strong ability and “Immersion in music: sound before symbols”

As all students of teacher C learn at least one western instrument at school, they are familiar with basic western notation and music knowledge. Hence, “sound before symbols” may not always be suitable for her children.

First, teacher C may not use solfege to immerse students in music before introducing a song because students know the pitch relationship already. Teacher recounted:

*“Many of my students learn a musical instrument from P.1 (or earlier), so students, to a certain extent, are familiar with the basic western notation/ music knowledge. Therefore, I can skip a lot of teaching steps. For some cases, I can even skip the process of singing solfege. I do not need to use “dol reh mi” to reflect the pitch level. They know the (pitch) relationship already. So, it really depends on the students’ background.”*

Second, teacher C may view “immersion in music: sound before symbol” less important when she is facing a gifted class. She will demonstrate one time and let the class try it by sight-singing. She illustrated:

*“Basically, if you study music pedagogy in Euro or USA, they need you to teach a song orally. However, this is not Kodaly’s intention. Kodaly does not say learning by ear is a must. He only recommends this method. It just likes learning a language. Hence, I will incorporate various*

*methods for teaching. When I face a gifted class, I can directly give students to learn by sight-singing. But still, I will demonstrate it too.”*

Therefore, due to students’ high music ability, teacher C does not need to spend much time on music immersion. She let children read score before listening to the song many times while not violating to Kodaly’s intention.

## **ii) More individual needs, less activity time**

Teacher A said that coping with individual emotional or behavioral problems is time-consuming. It makes the lesson time more limited. As a result, the whole class has less activity time like performing and audience-listening. She explained:

*Sometimes when a student encounters some emotion or behavior problems, I need to spend time comforting them. Then, my lesson plan and strategies need to be adjusted. I think the song and teaching content are not really difficult but handling individual student issues and time limitations are the constraints...There is not enough time for all groups to present their work.*

Therefore, the third teaching-music-musically principle of “Displaying musical understanding: engaging in composing, performing and audience-listening” cannot be fully completed sometimes.

## **II. Social factor**

Regarding the teaching-music-musically principle of “building musical understanding: understand music in contexts”, teacher C explained Kodaly’s folk song may not be the best song choice

because the cultural background of his songs is too far away from nowadays life. It cannot fill the cultural gap. Due to the social changes, she sometimes uses pop music. On one hand, easier for students to understand the music context. On the other hand, more effective to arouse learning motivation.

### **III. Inadequate lesson time**

Both teacher A and B have expressed that inadequate lesson time affected their song teaching approach and class activity. Although both schools provide two 30-to-35-minute music lessons per week, it took around 10 minutes to settle students from the classroom to the music room and vice versa. Thus, the actual time for music lesson remained 20-25 minutes only. Teacher A said she could only sacrifice the composing activities because it was not the examination content. Besides, teacher B said that because of the limited time, she seldom used the Orff approach to teach a song. She explained a semester is too short for students to learn a song and play it with Orff instruments afterwards. The opportunity of using the Orff method is really limited.

### **IV. The School Curriculum and Assessment**

#### **i) Music approach affects the song teaching strategies**

Teacher A's school highlight the importance of technology. There are around 30 iPads for music subject. To make use of them, teacher A often uses iPad for song composing activities. For teacher B's school, it applies the Orff approach. Hence, she uses Orff instruments to teach song sometimes. For teacher C's school, it applies the Kodaly's method. Therefore, teacher C cares more about aural training in song teaching activities.

### **ii) Tight curriculum causes inadequate composing activities**

Because of the Orff-approach school curriculum, every child needs to learn the Orff instrument in teacher B' school. Teacher B explained, on top of learning the recorder, she needs to consume time for teaching the Orff instrument or carrying out activities with this instrument. However, there are two lessons a week with a net lesson time of twenty-five minutes only. Although her school has already skipped some of the textbook teaching contents, the curriculum is still tight. Thus, she sometimes sacrifices the principle of “displaying music understanding: engaging in composing, performing and audience-listening”. Students have fewer chances to show their musical understanding through composing. Consequently, there are also fewer composition performing and audience-listening activities.

### **iii) Flexible curriculum encourages all students to engage in composing activities**

Teacher C's school has a flexible curriculum that provides adequate time and space for students to explore and create through composing activities. Teacher C said that improvisation became a class norm that she often does it with students. Moreover, she gives every child a chance to improvise every time.

### **iv) A no-examination-pressure music lesson elicits thinking**

The school of teacher C has no music examination pressure for music subject. When music is not about right or wrong, teacher C provides a room for students to reflect by themselves. She seldom tells students the “correct answer” but let them evaluate by themselves. For example, some students did not do a score realization correctly in her lesson, but she won't tell them immediately. She explained:



*“A computer can tell you if you are correct. What the computer can’t do is not to tell you the answer, not to tell you if you are correct or not. The computer cannot tell you to keep your thoughts and go on to other sets of thinking. It is not about the kodaly method. My idea is influenced by Carl Roger, an educational psychologist. His book “Freedom to Learn” inspired me a lot. The title speaks for the book itself. To facilitate “freedom to learn”, we do not need a teacher. It is because a teacher will teach you the answer. It is really challenging to apply this concept when you have a teaching role. Teachers should not be a teacher but a “facilitator”. Do not teach but facilitate the whole thing. I think it is in line with the nowadays teaching concept. Therefore, I am trying not to judge yes and no.”*

Therefore, when teacher C’s class is doing an improvisation. She keeps the music momentum by not stopping it to give feedback and let students evaluate their performance by themselves.

#### **v) Summative assessment affects the priority of song teaching content**

The music assessment in the school of teacher A and teacher B is mainly singing, recorder playing and written test. One to two lessons are given for the singing or recorder playing examination. This kind of assessments assesses students’ learning outcome. They check whether students can get the correct answer to the written test and play or sing a song. To ensure students are capable to take the test, they must teach the examination first. Thus, they sometimes sacrifice the principle of “Displaying musical understanding: engaging in composing, performing and audience-listening”. Composing activities are often omitted.

#### **IV. Teachers' education background and competence**

##### **i) Impacts of undergraduate or master study**

Both teacher B and C have studied music education when they were an undergraduate and master student correspondingly. Therefore, their teaching showed a range of song teaching strategies from Kodaly, Orff and Dalcroze. For example, teacher B and C gave more chances for students to feel the music by using their body. Teacher B mentioned using the Dalcroze method to teach dynamic and articulation while teacher C mentioned using the Dalcroze method to experience tone colour. Influenced by teacher C's undergraduate study of Jazz and pop music, she cares a lot about improvisation in her music lesson. Therefore, improvisation is the usual practice. She mentioned:

*“I like doing improvisation with children. Especially in music classroom, with less “number pressure”. It is a great activity, but it is not a Kodaly method. I learnt pop jazz when I was an undergraduate student. Therefore, I basically absorbed the disciplines of pop or jazz. There are many improvisation elements in it. Hence, in my music classroom, I usually give more chances for students to improvise. Improvisation is an established activity.”*

##### **ii) Impacts of other music education training**

Teacher C obtained a Kodaly Certification. She is a Kodaly teacher and she applied the Kodaly's education concept, song teaching strategies and song teaching tools. She showed a deep understanding of the Kodaly method that she explained “learning by ears” was not Kodaly's intention. She added, he only recommended this learning method. Therefore, she teaches with the flexibility that she allows students to start a new song by sight-singing. Besides, as observed, she

emphasized on “score realization” which was suggested by Kodaly. Last, she often used Kodaly’s solfege and hand sign in her lesson to improve students’ aural ability.

### **iii) Impacts of music ensemble experience**

Teacher A’s teaching ideas often come from her experiences of joining/ watching musicals. Her common use of visual tools in classroom and interactive activities are inspired by some terrific drama and musical. She said:

*“I think some amazing music performances like drama, musical, inspire me a lot. The visual effects always attract me a lot and I think students will like it normally. Besides, I found that the interaction between the performer and the audience is really fun. Therefore, I will add more interaction activities in my lessons.”*

She added, the activity which kept the music momentum shown in her lesson was an example inspired by a great musical.

### **iv) Impacts of physical condition**

Because of a poor voice condition, teacher A often feels difficult to demonstrate singing. She explained her biggest teaching obstacle as followed:

*“It would be the teacher’s physical condition. Like my voice now, it is not easy for me to demonstrate the high note. My voice condition is often different in the morning and afternoon. In*

*the morning, my voice is always unready. Sometimes, I may need to transpose the key to make sure I can demonstrate.”*

As observed, she needed to use the electronic book for song demonstration because her voice was very weak. Therefore, she cannot “model the song”.

#### **v) Other factor: Caring for Learning Motivation**

All teachers revealed that they cared for students’ learning motivation in class-observations and interviews. They found students had stronger music ability, like musical memory, when they were motivated to learn. Hence, except teacher C, it was observed that catering to students’ learning interest is more important than the principles of teaching music musically or music pedagogies sometimes. The means for enhancing learning motivation includes (A) technology (song video, iPad, E-book, flashlight) and (B) popular music.

#### **A. Use of Technology**

Teacher A uses song video to arouse students’ learning interest and cater to visual learners. For example, she usually let the weaker students watch some canon music video, like row a boat, as students think the video is really interesting. It can draw their attention and visualize canon singing. Besides, teacher A also used E-book in the class-observation. Apart from the reason for her poor voice condition, she makes use of E-book because she observed students really love watching the e-book karaoke animation. Lastly, teacher A often uses iPad applications for composing activities because students were more engaged. Moreover, she said that this encourages self-learning as they can continue the activity at home by using their own device.

It is no doubt that technology can increase students' learning motivation as it is fun for them. Nevertheless, this may not in line with the idea of Kodaly, Orff or Dalcroze and the teaching-music-musically principles. For example, e-book karaoke animation may weaken students' music hearing ability. A blind person is very sensitive to sound because they can only focus to sound. Therefore, students may be distracted by the strong visual stimulation of karaoke animation. As they are relied on "watching", it is not the intention of "learning by ears" and "immersion in music (listening)" recommended by many music educators as mentioned in the literature review. Although Kodaly also suggested hand sign as a visual tool to help students to understand the level of pitch, it can also help them to enhance inner hearing and understanding about pitch-relationship. The visual tool should appear to assist the learner's musical ability and understanding.

To boost students' learning motivation, teacher B intended to apply the Dalcroze's concept of doing the articulation and melodic contour. She prepared flashlight with different colours for students to show them. The visual effect made the lesson more interesting. She illustrated the detail:

*Have you ever heard about Window media player? It is a kind of visual tool (like the picture of the universe). I use it for a single topic which doesn't relate to the textbook. One time, when I taught P5 students, I chose a bass guitar, piano and flute. I did it twice. Every student was given a flashlight with cellophane on it. Then, I turned off the light in the music room. I divided the class into three groups. Each group of students represent an instrument. For example, blue flashlight represented the flute team. When the flute team heard the flute's melody, they turned on their flashlight and showed the articulation and melody contour on the screen, such as showing the staccato by on and off the flashlight rapidly. Therefore, the visual effect was like a light show.*

However, this alternation was not exactly Dalcroze's intention. As mentioned in the literature review, Dalcroze's eurhythmics underlines body awareness, right-brain engagement, sense of inner pulse and other musical sense through kinesthetic training. He explains expressing body movement fosters music understanding like structure, musical expression and rhythmic. He suggests stepping the melody is a great way to experience the time, space and energy. Using flashlight only involve one hand and arm, so the involvement of the whole body is less than stepping the melody line. As the use of flashlight limited a whole-body involvement, it may not as effective as Dalcroze's method to heighten music understanding and nurture musicality. This activity shows that even the altered game may not be as effective as the song teaching method of the original pedagogy, the teacher still cares "students' learning motivation" more than the "music pedagogy" or "principles of teaching music musically" like "building musical understanding" and "displaying musical understanding" sometimes.

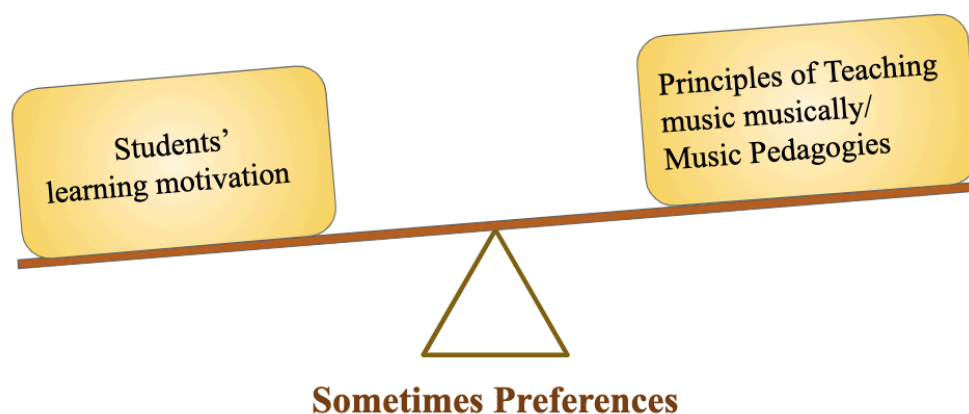


Diagram 4-4: Sometimes Preferences for teacher A & B

## **B. Popular music**

Although teacher C cares for learning interest, she said “I need to stress that it (students’ learning interest) should not be a priority. She thought that even the pedagogies or teaching-music-musically-principles were effective, they were not effective to arouse students’ attention. Hence, she would use popular music which students listened in their daily life for interesting music teaching purpose. She illustrated:

*“If students do not have any instrumental learning experiences, most likely they used to listen to pop music. They may not be interested in learning world music, folk music or nursery music, because there is a huge gap between them. Hence, this problem is not methods of Kodaly, Orff or Dalcroze can be solved. They cannot tell you how to teach music fun. It really relies on how the teacher thinks creatively to solve this problem. Even the method is regarded as effective, but it may not be effective to get students’ attention.”*

## **V. Discussion**

All teachers have used the principles of teaching music musically and have shown and suggested many useful song teaching strategies. They also revealed the factors affecting the adoption of strategies. The findings show two significant risks that worth discussing:

### **5.1 Inadequate Composing activities**

Because of a tight school curriculum and a summative-oriented assessment, teacher A and B chose to teach the examination content first. As a result, there was insufficient time for composing activities. Inadequate composing activities may not exploit students’ potential for creativity and

musical ability. According to the Oxford handbook of music education (McPherson & Welch, 2012), it suggests increasing the proportion for composing activity in the twenty-first-century music curriculum because it can realize creative abilities, foster the ability to seek out the best qualities in music and improve the ability to express children's own lives. This reveals the necessity of bringing more composing activities in nowadays world.

To improve the Hong Kong school situation of not having enough composing activities for children, music educators may need to review the school curriculum and assessment. A private Christian primary school in Hong Kong may give inspirations. It has implemented a new music curriculum that is designed to inspire and stimulate the pupil's creative thinking and the ability to express through music (McPherson& Welch, 2018). At the same time, their music curriculum shows that they care for the “teaching music musically” principles of “Building musical understanding: understanding music in context” and “Displaying musical understanding: engaging in composing, performing and audience-listening”. The framework detail is as followed:

Grade	Music Curriculum Focus
1	The cultivation of musical expression
2	Familiarity of musical instruments
3	Basic sound production and creation
4	Music appreciation
5	Music-making with drama
6	Project work

Table 5-1: Music curriculum focus of a Hong Kong private primary school



From grade 1-2, music educators aim to help pupils building basic musical knowledge and understanding. Starting from grade 3, students are going to display their musical understanding like creating sound production. Teachers continue to enrich students' music understanding by adding music appreciation in grade 4 so that they are more equipped to make music with drama in grade 5. Finally, students can form small groups to do project work that they are interested in as a fuller demonstration of musical understanding and creativity in grade 6. As creating and composing activities are acted as an important part in their curriculum, although students only have two regular music lesson per six-day cycle, they still have sufficient opportunities to engage in composing.

Another approach can refer to teacher C's school. Composing like improvisation is established as a regular activity in the music lesson. Therefore, students are used to improvising and creating something. The form of composing activity can be adjusted according to each school context, but the concept will be establishing composing as a regular activity. Spending a small portion of regular lesson time for composing encourages every student to display their musical understanding and creativity.

For assessment, Hong Kong primary school music teachers can make reference to the practice of the aforementioned school. The formal music assessment in the aforementioned school comprises singing performance, written test and project/ "show and tell time" (McPherson& Welch, 2018). As "project/ show and tell time" takes account of the formal music assessment, the music-making project would be a must-do activity. Hence, this ensures students' composing opportunity to display their musical understanding and feeling, so teachers know how much they have learnt.

## 5.2. Caring for students' learning motivation

The findings reveal all teachers care for students' interest because they hope students enjoy music lessons and have the motivation to learn music. Nevertheless, some teachers will abandon the principles of teaching music musically and the use of music pedagogies. This emerges two questions 1) what motivate students to learn 2) how to strike a balance between caring for students' learning interest and the principles of teaching music musically or the use of music pedagogies.

### i) Self-determination Theory

Researchers have found that “interest” is an essential aspect of motivation (Renninger, Hidi & Krapp, 1992). However, caring for learners' interest is not the only way to boost their learning motivation. According to self-determination theory (SDT) (Liu, Wang & Ryan, 2016), motivation comprises intrinsic motivation (the natural and inherent drive) and extrinsic motivation (the external sources and stimulations like a reward). In this paper, teacher A, B and C showed their understanding about students' interest. They knew what kids naturally interested in, so they were caring for children's intrinsic motivation. Although intrinsic motivation has a significant role in motivation, it is not the sole type of autonomous motivation learners have (Ryan & Deci, 2000). Teachers can create a learning environment where support both intrinsic and extrinsic motivation.

The SDT points out that human has a need for competence, relatedness and autonomy. The more the needs are fulfilled, the higher the motivation. Therefore, teachers can create activities that support these needs. For example, organizing more small group activities that cultivate a sense of belonging. Besides, give more encouraging and positive feedbacks to build students' competence. Moreover, the teacher's motivating style also affects learners' autonomy. Therefore, be an

autonomy-supportive teacher who sparks pupils' initial engagement in learning activities by fostering their inner motivational resources (Liu, Wang, & Ryan, 2016; Reeve, 2009). For instance, the teacher introduces a difficult Korean song “here is a challenge: singing a foreign song! Are you ready to accept the challenge?”

It is important to care for students' motivation because it supports their life-long learning in music. The SDT proves that apart from caring for students' learning interest, teachers can also boost preserve intrinsic motivation and boost extrinsic motivation through initiating different activities and give positive feedbacks which feed the need for competence, relatedness and autonomy. Hence, Hong Kong music educators may rethink together about what teaching style and activities we can construct to motivate our youngsters to learn and engaged in music.

## **ii) The principle of using technology in music**

Teacher A cares for students' intrinsic motivation by often uses of technology. For example, she let students compose by using iPad application. When the technology is well-used, students can “Display musical understanding” (the last principle of teaching music musically). Music technology can open up a new horizon of musicality (Reese, 2003). The principle of using the music technology is to ensure that the composing activity involves creative decision making with storage, sounds, and instant sound retrieval, along with devices to alter and refine past decisions (Chen, 2012; McPherson & Welch, 2018; Reese, 2003). If the composing activity involves creative decision, do not hesitate to use music technology as it strikes a perfect balance between students' interest and teaching-music-musically principle.

### **iii) Repertoire: Popular music**

Providing chances for a student-generated repertoire to emerge, via creative activities with flexible parameters, can enhance schoolchildren' learning motivation and energize learning in the music classroom (McPherson & Welch, 2012). A diversity of repertoire is useful in developing skills and understandings in relation to a range of styles, musical elements, and genres, utilizing the performing, creating, listening, and reacting activities (McPherson & Welch, 2012). The Oxford handbook of music education (McPherson & Welch, 2012), also suggests using popular music that students like. It suggests teachers facilitate students to discuss the similarities and differences in function and musical characteristics of various forms of popular music that students love. Then, use it as a basis for creative classroom activity and performance. It shows that popular music is worth teaching as well. Therefore, whenever the classroom activity can fulfil the teaching music musically principles of “immersion in music: sound before symbol”, “building musical understanding: understand music in context” and “displaying musical understanding: engaged in composing, performing and audience-listening”, using popular music to preserve learners' intrinsic motivation and enhance musical learning is great!

All-in-all, it is a good practice to maintain or increase students' learning motivation while balancing the use of music pedagogy and teaching-music-musically principles. Technology and popular music are always the love of students. To use music technology effectively, make sure the composing activity involves creative decision making. This is because the creative decision making is an important part to “display musical understanding” and elicit creativity. Besides, under the condition of using the principles of teaching music musically, choosing popular music that students love, is useful for thorough music understanding. It is great to care for students' natural

interest as it is a great part of motivation which may drive them to learn independently. However, natural interest is not the only drive for children learning, teachers can also boost their learning motivation by creating activities which feed inherent needs for competence, relatedness and autonomy. Moreover, a motivating teaching style also enhances students' learning motivation. Thus, a great music education facilitator needs to be creative and flexible to design the learning content, repertoire and activities, and be positive, passionate and encouraging to motivate students to learn something they may or may not love! Eventually, by applying these principles with flexibility, children will gradually be an autonomy music learner!

## **VI. Conclusion**

This study conducted six classroom observations and three interviews to present the song teaching strategies of three experienced in-service primary school music teachers and the factors in their adoption of the strategy. Although the findings from the three cases cannot be generalized to the common song teaching strategies and affecting factors of strategy adoption in Hong Kong, the strategies and the insights discussed may be useful for Hong Kong primary school music teachers. Apart from the findings of different useful song teaching strategies under the principle of teaching music musically, the result of strategy adoption factors gives insights to rethink the Hong Kong music curriculum and assessment, and the ways in striking a parallel between students' learning motivation and principles of teaching music musically or the use of music pedagogies.

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## Appendix 1A – Interviewee background information form

### I. Interviewee Background Information

#### (A) Personal Particular

Name: \_\_\_\_\_

Gender: M/ F

School Position: \_\_\_\_\_

Teaching Years: \_\_\_\_\_

#### (B) Education Background

*\* Please ✓ the box and Circle as appropriate*

Studies details:

**Degree** ☐ Music/ ☐ Non-music/ ☐ Music Education/ ☐ Others: \_\_\_\_\_

Studying in ☐ Hong Kong ☐ Mainland ☐ Overseas: \_\_\_\_\_

**PGDE** ☐ Music/ ☐ Others: \_\_\_\_\_

Studying in ☐ Hong Kong ☐ Mainland ☐ Overseas: \_\_\_\_\_

**Master** ☐ Music/ ☐ Non-music/ ☐ Music Education/ ☐ Others: \_\_\_\_\_

Studying in ☐ Hong Kong ☐ Mainland ☐ Overseas: \_\_\_\_\_

**Doctor** ☐ Music/ ☐ Non-music/ ☐ Music Education/ ☐ Others: \_\_\_\_\_

Studying in ☐ Hong Kong ☐ Mainland ☐ Overseas: \_\_\_\_\_

**Others:** \_\_\_\_\_

#### (C) Music Background

*\*Please write your attained level in a ( ). Eg: Piano (LTCL)*

**Major instrument(s):** \_\_\_\_\_

**Other musical instrument(s):** \_\_\_\_\_

**Ensemble experiences:** *\*Please write the participation duration in the ( ), (✓) if more than 10 years.*

Choir ( )      A cappella ( )      Singing Ensemble ( )      Brass/Woodwinds Ensemble ( )

( ) Symphonic Band      ( ) Orchestra      ( ) Chinese Orchestra      ( ) Strings Quartet

Others: \_\_\_\_\_

#### Ensemble Teaching Experiences

Choir ( )      A cappella ( )      Singing Ensemble ( )      Brass/Woodwinds Ensemble ( )

( ) Symphonic Band      ( ) Orchestra      ( ) Chinese Orchestra      ( ) Strings Quartet

Others: \_\_\_\_\_

**Have you participated continuous musical training/ music education training?**

☐ No

☐ Yes      ☐ From EDB (please specify): \_\_\_\_\_

☐ Other (please specify): \_\_\_\_\_



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## **II. Interview Questions**

### **(C) Song teaching strategies used by primary school teacher**

1. Why you choose to use the strategies (seen in class observation) for song teaching?
  2. What other song teaching methods you usually use? Why?
  3. Kodaly, Orff and Dalcroze are the well-known music pedagogies. Do you like adopting their approach in song teaching?
  4. What do “teaching music musically” mean to you?
  5. Swanwick and other music educators conclude three principles for teaching music musically. They are:
    - i. Immersion in music: Sound before Symbols
    - ii. Building musical understanding: understand music in context
    - iii. Displaying musical understanding: engaging in composing, performing and audience-listening
- a) Do you agree with these principles?
- b) Can you list your priority regarding the principles?
- c) Will you use these principles in song teaching? Can you provide some examples?

### **(D) Factors about adopting any teaching-music-musically strategies**

1. Are there any constraints in applying the principles for teaching-music-musically as mentioned?
2. Have you ever encountered any difficulties when you applied your ideal strategies for song teaching?
3. Did any previous ensemble experiences/ ensemble teaching experiences affect your teaching strategies in classroom?
4. Did any training/ workshop have a far-reaching impact to your music teaching?

## *Appendix 2 – Interview script 1A*

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Date: 13/12/2019

Time: 10:00-10:20

Interviewee: Teacher A (A)

Interviewer: Choi Man Tan (M)

A: I agree with these principles.

M: Could you list your priority regarding the principles?

A: This is kind of difficult... because it really depends on the teaching content. I may not be able to list my priority. Like this lesson, the second principle (Building musical understanding: understand music in context) maybe more important. Even I did not explain the lyrics, students could realize this was a 3-4 beat dance song. For the next lesson, I will drill on the skills for canon singing and let them listen to more canon music including instrumental music. It is really hard to decide which principles is more important.

M: So you are standing on a detailed aspect to see these principles. In a broader sense, like teaching a chapter or the whole approach about song teaching, which principles you think it is more important? Like you prefer teaching the canon song before introducing the concept of cannon or you prefer teaching the concept before singing the canon song? Do you think sound before symbols is the most important principle? Or letting students to understand music in context should be the most important?

A: So... it really depends on students' learning ability. For example, I will first let weaker students listen to some canon music, like row a boat, as the video is really interesting. It can draw students' attention and visualize canon singing. Starting canon singing from a song that students familiar with is always easier for them to learn a new song. At least they won't think the new canon song is very hard to manage.

M: I see, thank you. I see you always cater to the students' needs and also the school education's principles. However, are there any constraints in applying the principles for teaching-music-musically as mentioned?

A: I think it must be the time limitation. The music lesson is not long enough because it consumes a lot of time going up and down to the music room and classroom. Besides, sometimes when a student encounters some emotion or behavior problems, I need to spend time on comforting them. Then, my lesson plan and strategies need to be adjusted. I think the song and teaching content are not really difficult but handling individual student issues and time limitations are the constraints.

M: Does that mean because of the time limitation, you need to sacrifice some activities, for example composing?

A: Definitely yes. There is not enough time for all groups to present their work.

M: I see. Due to the time limitation problem, which part you will cut?

A: I think it must be composing.

M: Why?

A: It is because students need to sing a song for the examination. I must teach the selected song first. Apart from singing, I think listening is also essential. Therefore, I will not cut the listening activities.

M: I see

A: We will do more composing in Primary 6. For example, arranging music, rhythmic composing, doing soundtrack etc. The proportion of composing will be larger than singing. Hence, we will spend less time on composing from P1-P5 and left it for P6.

M: How important do you think composing activities are in music education?

A: Actually, it is very important because there are many secondary schools encourage students to compose. We need to be a bridge in order to let students adapt secondary music education easily. Besides, students who are weak at singing often perform better in composing. They feel happier to compose. They are delighted and satisfied to see their own composition. They like sharing their composition with others. Doing composition is really good for self-learning as students can compose again by using the phone/ iPad applications at home. Unlike using xylophone and other percussion instruments which limited learning in the music room.

M: Have you ever encountered any difficulties when you applied your ideal strategies for song teaching?

A: It would be the teacher's physical condition. Like my voice now, it is not easy for me to demonstrate the high note. My voice condition is often different in the morning and afternoon. In the morning, my voice is always unready. Sometimes, I may need to transpose the key to make sure I can demonstrate.

M: I see, that's why you often use technology to assist your teaching?

A: Yes.

M: I see you had joined a lot of ensembles. Did any previous ensemble experiences/ ensemble teaching experiences affect your teaching strategies in the classroom?

A: My strategy is to ensure there's an activity in every lesson. That is, standing up, sitting down, moving, group activity, picking some students to do demonstration etc. Letting students learn through playing is my goal. These must happen in the music room. Even students are just learning to sing a new song, I still need them to react quickly according to my instruction. For example, when they are looping the song, I will randomly ask boys/girls/first line of students to sing, so that it makes repeating more interesting and exciting. The decoration of our music room is so joyful, so I would like to create a happy music lesson in this room too. In the classroom, because of the

limited space and teaching resources, I can only give them an iPad or small percussion instruments to play.

M: I see, so what ensemble experiences affect this strategy?

A: I think it should be participating in Musicals and singing ensembles which stress on visual effects.

M: Did any training/ workshop have a far-reaching impact on your music teaching?

A: I doubted, no. But I think some amazing music performances like drama, musical, inspire me a lot. The visual effects always attract me a lot and I think students will like it normally. Besides, I found that the interaction between the performer and the audience is really fun. Therefore, I will add more interaction activities in my lessons.

M: Just like the previous lesson, I saw you keep the music momentum that you keep playing the piano and give instructions like stand-up sing/ put down your book/ boys sing/ girl sings etc. Is this method influenced by the experiences mentioned above?

A: Definitely yes.

M: I see. Thank you very much!



## ***Appendix 2 – Interview script 1B***

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Date: 08/01/2020

Time: 14:30-15:00

Interviewer: Choi Man Tan (M)

Interviewee: Teacher B (B)

M: Thank you very much for your participation in my research.

B: It's ok!

M: So, you are teaching the song “Arirang” today. I see you start your lesson by playing the song on the piano while students are entering the music room. There are triplets in this song, but I see you do not teach it first. Instead, you use solfege to sing the song with students first. Are there any reasons behind this song teaching method?

B: Normally I will not teach the lyrics first. I start with solfege because I hope students have a basic concept about the pitch (higher or lower). Using solfege can make singing intone easier. Besides, students can learn a lot through repeat listening. For example, they can get the rhythm correctly. I seldom pick to teach the difficult rhythm first because I think it seems meaningless. The activity is “too individual”. Oppositely, after they can sing the hard rhythm correctly, I will lead them to compose so that they can understand the rhythmic pattern thoroughly.

M: I see the method of asking students to sing a particular solfege of the song, such as *d*, and you sing the rest of them, is a common approach to you. What is the reason behind this?

B: This is because I want them to experience bit by bit of the song. When I was a preservice teacher, I only knew how to do “call and response” (Teacher sings a phrase, then students repeat). But I found that it was really boring. I realize that students’ memory is short. Even though I am even just singing one phrase and asking them to repeat. Some of them still cannot follow it. Hence, now I just need students to do the mouth shape and only sing out the selected solfege (like *d* of the song). In fact, students have practiced a lot of times in this process.

M: It is quite interesting!

B: Yes, just like playing a game with them. Besides, students are more concentrated as they cannot miss their part.

M: What other song teaching methods do you usually use? Why?

B: This is the most common practice already.

M: That means you usually start to teach a song from singing solfege?

B: Yes. Except P1 students, I guess. For the first few songs I teach, I only need P1 students to “la” the song instead of singing solfege as they are not familiar with it.

M: Then when will you start teaching the solfege?

B: It depends on students' learning progress.

M: Yes, because I see the previous P3 students can handle the solfege so well.

B: Actually, P1 students can sing with solfege already because most of them have learnt it in kindergarten. If you sing “*d r m*”, they can sing “*f s l*”. But if I need them to use solfege to sing the whole song, it will be difficult for them. But after the first few lessons, I will use solfege again, because they are shown in the textbook too.

M: Kodaly, Orff and Dalcroze are well-known music pedagogies. Do you like adopting their approach in song teaching?

B: Honestly, I have forgotten most of them. But just like the (solfege) activity I conducted is actually training students' inner hearing. It is similar to the Kodaly approach. I seldom use the Orff approach in song teaching because of the limited time. A semester is too short for students to learn a song and play it with Orff instruments afterwards. The opportunity of using the Orff method is really limited. I only use the Dalcroze approach (body movement) when I am introducing some musical elements like dynamic change and articulation (slur or staccato).

M: Could you give some examples about the body movement activities for teaching dynamic change or articulation?

B: For dynamic changes, I play games with them. For example, students can create the body movement which reflects the dynamic of a scale. Another game will be “finding treasure”. For example, I put the “treasure” under the teacher’s desk, one student is chosen to find it. He/she needs to find it by listening to the dynamic change of a song. The rest of the students sing the song that they are familiar with. When that student is walking near to the treasure, they need to sing louder and vice versa. On one hand, students can be more familiar with this song. On the other hand, students can explore their dynamic change. This is because students always sing with a narrow range of dynamics.

M: I see! This game is really interesting! What does “teaching music musically” mean to you?

B: I think the first thing is the teacher should be very musical. The demonstration should be musical.

M: Ok. Actually, Swanwick and other music educators conclude three principles for teaching music musically. They are:

- i. Immersion in music: Sound before Symbols
- ii. Building musical understanding: understand music in context
- iii. Displaying musical understanding: engaging in composing, performing and audience-listening

Do you agree with these principles?

B: I strongly agree with them.

M: What is the reason?

B: If I just ask students to sing directly, students will not like the song because they have no feelings about the song. My goal is to let students love the song, so they will have a stronger desire to sing the song. I need to make singing fun!

M: If you need to list the priority regarding the principles, what is your priority?

B: The second one, the third, the first one will be the last.

M: What is the reason that you put musical understanding at the top?

B: Because I think understanding music is important. Besides, I think it is essential to cultivate students' interest in music at this stage (Primary school). Students will not compose happily if they have no interest in music. Then, symbols are less important for me.

M: In fact, I found that you have used all these principles in your teaching. Could you provide some other song teaching methods that also apply these principles?

B: Have you ever heard about Window media player? It is a kind of visual tool (like the picture of the universe). I use it for a single topic which doesn't relate to the textbook. One time, when I taught P5 students, I chose a bass guitar, piano and flute. I did it twice. Every student was given a flashlight with cellophane on it. Then, I turned off the light in the music room. I divided the class into three groups. Each group of students represent an instrument. For example, blue flashlight represented the flute team. When the flute team heard the flute's melody, they turned on their flashlight and showed the articulation and melody contour on the screen, such as showing the staccato by on and off the flashlight rapidly. Therefore, the visual effect was like a light show.

I have tried to conduct this lesson plan in P5 and P4. For P4 students, I chose an easier piece for them which showed a clearer articulation, instrument and melody contour. Instead of the flashlight, they used ribbon.

M: Could you tell them more about the use of ribbon?

B: So, the class is divided into three groups with three ribbons only. Then, students reacted directly to what they heard regarding their corresponding instrument. But the picture is quite messy.

M: Are there any constraints in applying the principles for teaching-music-musically as mentioned?

B: Composition is difficult. It may be because of the time limitation; we seldom do composing-activities with students. Therefore, when we want them to do it, it is very challenging for them.

Besides, teachers need to redesign the composing activities because most of the practice suggested by textbook is based on symbols and musical notes. It is nearly impossible for students to complete the task in the textbook. Hence, normally junior students do sound effect projects while the composing project of senior students depends on students' ability. Senior students have tried to type a music score. Some students are successful, but some are not, despite their hard work.

M: So, I can hear that your students rely on performing to display their musical understanding. There's not enough opportunity for them to show it through composing.

B: Yes. Because the time is really limited.

M: But what causes the tight schedule?

B: In fact, we have already cut a lot of teaching content. However, the time is still very limited as we need to teach instruments. Junior students will learn xylophone and the recorder which is really time consuming.

M: I see the main constraints. Have you ever encountered any difficulties when you applied your ideal strategies for song teaching?

B: It seems like no. Maybe it's about the same teaching method that may not be able to apply to another class.

M: Ok. Then, did any previous ensemble experiences/ ensemble teaching experiences affect your teaching strategies in the classroom?

B: I think no.

M: Oh really? As I see you are the expert of choir trainer, I thought it affected your teaching in the classroom.

B: No, because they are different things.

M: I see you put intonation in a quite-high position. And you insist students to sing with good tone colour and singing position. I thought there will be some experiences that affect your thought.

B: No, I just think that the intonation must be correct. It's just like Chinese teacher insists that students must write the correct Chinese word.

M: I know that there are no ensemble experiences affecting your teaching method. Then, did any training/ workshop have a far-reaching impact on your music teaching?

B: I think some of the one-off workshops have an impact on me. But I never attend workshops for song teaching.

M: Is the workshop about teaching the recorder?



B: No, they are usually about composing. However, although I have tried to do the same project at my school, it failed. It is because I do not know what the speaker did before the P5 students completed the project. I did not know what things have built on the students.

M: I see. That's the end of the interview. Thank you very much.

## *Appendix 2 – Interview script 1C*

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Date: 28/02/2020

Time: 15:00-16:00

Interviewer: Choi Man Tan (M)

Interviewee: Teacher C

M: As observed, you have used three methods for teaching. The first one is that you hum a melody, then ask students to sing it with solfege. What is the reason behind using this strategy?

C: This is a method that I often use. In Hong Kong, it calls Kodaly's Methodology. To apply this method, we need to make sure students are familiar with the song. They can sing it by heart. Before students can identify the pitch interval, at least they can recognize the pitch level, and the tool will be the solfege. In fact, the ultimate goal is using the familiarized melody to teach pitch relationship. For example, interval, harmony, chord progression etc.

M: Why do you think teaching interval, harmony and chord progression etc. are important?

C: It is not about the importance. It is a kind of western notation knowledge. The key is how we teach the established knowledge/ system. And Kodaly method is one of the tools.

M: I see. The second method you used is about the song "circle round the zero". You start with a warm-up exercise which encourages body percussion. You ask them to play the rhythm by

clapping, tapping and shaking their body correspondingly. Finally, you ask them to show the even and uneven rhythm of the song through clapping and tapping. Why you choose this approach?

C: First of all, my target group is P.4-P.5. Therefore, the method should be invasive. It should be a hands-on activity so that they can learn in deep. “Learning by doing” makes learning impressive which is “true learning”. As we need to learn western notation, like even rhythm, uneven rhythm or dotted rhythm, I hope students learn impressively.

M: Noted. The third method you use for the same song “circle round the zero” is joining students in a small circle. There’s some body movement for them to play, like “back-back zero”, “front-front zero” etc. Besides, some students are observers and the other engage in the game. What is the reason behind? Is it the same with what you just said, “learning by doing”?

C: Yes. Because the hands-on activity is really effective for lower grade or primary school students. As there are many accidentals in this song, it is meaningless to teach it separately and traditionally. Therefore, I let them experience the pitch difference by using body movement. For the reason for separating the class into two is because of the class space. Further, the observers can see where the accidentals are clearly.

M: I see. Can you talk more about the follow-up teaching of the accidental?

C: Actually, you can teach many things in a song. For example, rhythm, music appreciation etc. In this case, I will teach rhythm because the rhythm pattern is very clear because students can

easily recognize the even and uneven rhythm. For accidental, I can teach it in a traditional way, but students will not have a very clear concept about it. Therefore, I let students experience it through body movement. In the first stage, they may easily express the sound through body movement. Next, recognizing the accidentals (what Kodaly said make-realize). Then, I can tell students where the place goes a step up or low.

M: Do you have any song teaching strategies you will use? As observed, you use solfege, hand sign and body movement etc.

C: I think these methods can already satisfy the needs of general classroom music teaching. It is because students are mostly learning western notation. But for the choral setting, it will be different. I need to teach something more than Western notation in the choir, for example, tone colour and vocal position.

M: I found that students who have demonstrated singing were using singing voice. Did you give any training for them in the general music classroom?

C: We teach students to recognize the singing voice, talking voice or whispering voice when they are in P.1-P.2. Besides, we have a big population of choir members in our school. The students who gave the demonstration were members of the senior choir. Hence, they should know the proper singing method. But this may not be a norm.

M: Well-noted. Thank you. Kodaly, Orff and Dalcroze are the well-known music pedagogies. Do you like adopting their approach in song teaching?

C: I think applying to primary school students is quite effective, but I don't think it is not the only method.

M: Then what is the exception?

C: For example, for gifted students. Kodaly's method is applying "movable dol", unlike the European's system. Many of my students learn a musical instrument from P.1 (or earlier), so students, to a certain extent, are familiar with the basic western notation/ music knowledge. Therefore, I can skip a lot of teaching steps. For some cases, I can even skip the process of singing solfege. I do not need to use "dol reh mi" to reflect the pitch level. They know the (pitch) relationship already. So, it really depends on the students' background.

M: I see. How do you start a new song when you face a gifted class?

C: Every student and every class are unique. Some students are visual learners, some are audio learners etc. Basically, if you study music pedagogy in Euro or USA, they need you to teach a song orally. However, this is not Kodaly's intention. Kodaly does not say learning by ear is a must. He only recommends this method. It just likes learning a language. Hence, I will incorporate various methods for teaching. When I face a gifted class, I can directly give students to learn by sight-singing. But still, I will demonstrate it too.

M: I see. Could you tell more about the sight-singing? Singing the solfege or the lyrics?

C: I will start with the lyrics. I demonstrate and show the score to them.

M: You mean students starting to read with the lyrics and rhythm only, or they are already singing the whole song.

C: I will let them try once. First, I demonstrate it. Then, I let them try. I like demonstrating.

M: What does “teaching music musically” mean to you? How do you interpret it?

C: Actually, I think I am in line with the principles you show. Especially for teaching folk music, teaching music in context is essential. First, it can arouse students to immerse the song. Folk music is music about culture and people. Learning culture about a certain group is really important. It is more important than singing or performing music.

M: So, do you mean you will put “Building musical understanding: understand music in context” to the first priority?

C: I won’t say so. It depends on the teaching context. For example, folk song, beautiful singing, music skills etc. For example, the teaching goal is P.1 students singing “s l m” in tune. It includes

all these principles, so I cannot list the priority. I think teaching music musically includes a lot of things. It incorporates different teaching methods.

M: So do you mean that you think each of them are important, so it just depends what you teach?

C: Yes.

M: As mentioned, many of your students have music instrument learning experiences. Would you think that “Immersion in music: Sound before Symbols” would be less important?

C: They may know how to read the music score, but they may not know the meaning of accidentals. I do not know how deep they know, so I still need them to show what they know. Therefore, I still need to start from the first step. “Sound before symbol” is worth applying.

M: You mention that you agree with these principles. Are there any constraints in applying the principles for teaching-music-musically as mentioned?

C: Actually, there are various differences regarding different groups of students. I think the impact of pop culture is huge. Choosing a teaching repertoire is hard. If students do not have any instrumental learning experiences, most likely they used to listen to pop music. They may not be interested in learning world music, folk music or nursery music, because there is a huge gap between them. Hence, this problem is not methods of Kodaly, Orff or Dalcroze can be solved. They cannot tell you how to teach music fun. It really relies on how the teacher thinks creatively

to solve this problem. Even the method is regarded as effective, but it may not be effective to get students' attention. I am a Kodaly teacher. I usually teach folk songs which are popular in Kodaly's generation. But now, because of the social changes. The trend is no longer about folk songs, but pop. Therefore, the methodology is not all-rounded enough to fill the gap.

M: Do you mean the repertoire limitation is the constraint of applying these principles?

C: I think it should be not enough (about the repertoire choice). Even though the principles are effective, it may not be effective enough to arouse students' attention. Because of the repertoire choice. As a qualified Kodaly teacher, we always teach students folk songs. However, folk song is not pop culture. I think none of my students were listening to these songs yesterday. It is not because of their nationality. Many children in the world are not listening to these songs already. They are not living in the Kodaly's generation where children perceived folk culture. This is a social issue. The methodology can be involved, but it should keep altering (to adapt the social changes). Although it is changing, it is not enough to fill the gap.

M: As observed, you stress a lot about students' interest. Do you think that "Arousing students' learning interest" is your top priority of "teaching music musically"?

C: I need to stress that it should not be a priority.

M: Do you have any strategy about filling the gap?



C: I think teaching abstract concepts is difficult to apply to the Kodaly method. For example, tone, timbre, tone colour. I usually apply the concept of “learning it by doing it”. The first step will be using different instruments to represent various body movements, which is a Dalcroze method. For example, the sound of a hand drum represents walking, triangle represents hopping. This is one of the methods to teach timbre. However, this is a first-step method which is very basic. The abstract concept needs to be taught with elite think or critical thinking. For example, through group discussion. This is not a method. This eliciting thinking is invested by Oxford researchers. I am also one of the participants of this research, and I realize that there is no one single method that can cater all the educational needs.

M: Do you have any idea about ideal song teaching?

C: I think every methodology is very ideal. For example, the sequence of a method. However, I think teaching is a creative behaviour. It is because the teacher is facing a human being. You cannot 100% predict what you will reciprocal after one move. Hence, in this stage, I do not want an ideal outcome. Maybe I have a goal in each lesson, but I think that the most ideal level in music teaching is “do not expect”. “In a good way do not expect anything”. Through music making, something will come. For example, I plan to teach “tone”, but turn out that students learn other things after joining my activity. To round up, I do not want to create a theme with a definite answer.

M: So, in this way, do you mean that you face less difficulties?

C: No. It is far difficult from paper-pencil teaching. In fact, when I set an open theme, I cannot ensure what students learn. Therefore, it is vital for the teacher to elicit the process.

M: I see. Do you teach by theme in usual?

C: Conventionally yes. The teaching method that I have just mentioned was an experience in which only three of the classes have been chosen to use this curriculum. Actually, this is a research, so I cannot say if it can meet our goal.

M: I see. Do you use a textbook or do you design the teaching materials by yourself?

C: I have my own teaching materials. My teaching materials are usually folk songs. I will not print them out because I will teach them aurally, which, based on the principles of Kodaly methodology. There are two kinds of folk songs. They are traditional folk songs and collected folk songs. For example, “circle round the zero” (the song she used in her lesson) is not a traditional folk song. I heard someone sing this song, then I transcribe it to put it into my collection. Some of them are collected by me, some of them are collected by others. These materials are not included in the music textbook. However, to meet the social needs and parents’ traditional needs, we do have a textbook for students. Although we are an English-as-a -medium- of-instruction-school (EMI school), students can learn authentic traditional Chinese folk song from the textbook. For world music, pop music and jazz music, I need to ask students what kind of songs they like at that moment.

M: As observed, you are deeply influenced by Kodaly method. Did any previous ensemble experiences/ ensemble teaching experiences affect your teaching strategies in the classroom?

C: I like doing improvisation with children. Especially in music classroom, with less “number pressure”. It is a great activity, but it is not a Kodaly method. I learnt pop jazz when I was an undergraduate student. Therefore, I basically absorbed the disciplines of pop or jazz. There are many improvisation elements in it. Hence, in my music classroom, I usually give more chances for students to improvise. Improvisation is an established activity.

M: Can you describe an example about the improvisation activity?

C: For example, rhythm, especially lower grade students, will be easier. I usually use a rhythmic, delightful song. Then, sing with students until they are familiar with the song which is the concept of the Kodaly’s method. Next, “put the words on your hands”, clapping the melody of the song. Before they can make realize the western notation, they can do improvisation. Like a call-and-response game. I will choose 2-3 bars’ rhythm to do a “call”, then one group of students will do the “call” and another group will do a free improvisation. I seldom give comments on their composition.

M: Will students cannot hear their improvisation if they are improvising at the same time?

C: No, because the improvisation group takes turns to do it. If I do not comment on their work, normally all children have a chance to improvise. As you know, they would love to move in the

music lesson, especially the lower grade students, because they always sit for the other lessons. As far as possible, I will not comment on their work and let them go. I will only ask them if they would like to have this activity next time, and do they enjoy it. If they do not like it, I will not let them play again.

M: I see. As observed in your lesson, some of your students clapped perfectly but some did not. However, you did not correct them. Is there any reason behind it?

C: I do not know why teachers are always trained to correct. In fact, a computer can tell you if you are correct. What the computer can't do is not to tell you the answer, not to tell you if you are correct or not. The computer cannot tell you to keep your thoughts and go on to other sets of thinking. It is not about the kodaly method. My idea is influenced by Carl Roger, an educational psychologist. His book "Freedom to Learn" inspired me a lot. The title speaks for the book itself. To facilitate "freedom to learn", we do not need a teacher. It is because a teacher will teach you the answer. It is really challenging to apply this concept when you have a teaching role. Teachers should not be a teacher but a "facilitator". Do not teach but facilitate the whole thing. I think it is in line with the nowadays teaching concept. Therefore, I am trying not to judge yes and no.

M: This is really hard.

C: Yes, this is because we learn western music. Western music often gives us a definite answer. However, many nowadays educational philosophies always ask us to be a facilitator. Carl Roger suggested the ultimate goal is "learning how to learn". We need to trust every human being has

the natural desire and potential to learn. As he said, “teacher as a facilitator”, every learner should have their own responsibility in the learning process, but not put all the responsibilities to the teacher. So, teaching and learning is not a separate concept. We hope they are happening at the same time. For music teaching, it is an applicable concept because music classroom provides room for creativity, self-reflection, self-criticism, self-evaluation etc. Moreover, students can learn independently. This book has a far-reaching impact on me. However, although his concept is ideal and has been raised for years, I dare say no school can completely apply his concept. Therefore, it is a concept in a long way.

M: Yes. But I think you have already done a good job that you did not involve telling students the answer.

C: The advantage is that I have no examination score pressure. This is a social problem. If I need an outcome. For example, I cannot apply this concept in choir or orchestra because I have a goal. As I need to reach the goal in a short time, I cannot apply this principle. Hence, I think whether the ideal concept can be applied really depends on the social factor.

M: In addition, I know that you are a choir trainer expert, did this teaching experience affect your classroom teaching approach?

C: Again, due to the social factor, I usually separate the concept of general classroom teaching and choir teaching. For the general classroom, I provide as many chances I can for students to explore. For choir or ensemble groups, in our school situation, I will use a conventional method for this

classical music training. For example, to train the choir's tone color, I will not let them explore the tone color but in the classroom.

M: Generally speaking, you are influenced by Kodaly method the most.

C: Yes, for the tools. However, for the philosophy, it is not only him.

M: Yes. I think our interview is done. Thank you so much for your help. I have learnt a lot from you today. Thank you very much for your time.

C: You are welcome!