

Popular Music in Elementary Programs

Prince Edward Island Teachers' Perspectives

by
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Abstract

This qualitative study investigates the perspectives of Prince Edward Island elementary music teachers on topics of popular music and teacher preparation in post-secondary education programs. In-depth interviews were completed with 10 elementary music teachers to investigate their views on the use of popular music in the elementary classroom, their personal definition of popular music, and barriers that they may have encountered when incorporating this style into their programming. Teachers were also asked about their experiences in post-secondary music education programs, what courses they found were most applicable to their current positions, and suggestions they may have for improvements to these programs.

Keywords: Elementary music education, popular music, Prince Edward Island, teacher perspectives, interviews, grounded theory, post-secondary music education

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Chapter 1 - Introduction

Prince Edward Island is one of the few provinces in Canada to have a strong representation of music specialist teachers at the elementary level (Hill Strategies Research, 2010). The 2010 report *A Delicate Balance: Music Education in Canadian Schools*, which was prepared for the Coalition for Music Education in Canada, found that 86% of school music programs in the Atlantic provinces are taught by specialist music teachers. This information is important when examining practices in music education, but this study is over seven years old. There is a lack of further data collected that investigates specialists in elementary music classrooms across Canada.

Having a community of music educators working and living together in a school district, such as in Prince Edward Island (PEI), allows for an environment that is conducive to collaboration. The Prince Edward Island Elementary Music Curriculum demonstrates that for PEI educators “music is recognized as an important component of a student’s education” (PEI Elementary Music Curriculum, p. 15). Even with the strong presence of music specialists in the province, music teachers in PEI are still finding barriers when it comes to continuing to strive for progressive and meaningful music education.

Many education researchers recently have been exploring the idea of reinventing education (Wagner & Dintersmith, 2015; Couros, 2015). How do we continue striving to keep schooling relevant to the lives of our students? Words such as *child-centered*, *innovation*, *lifelong learning*, *hands-on learning* and *workshop models* fill professional development sessions and education articles. Motivational speakers in the world of education, including Tony Wagner, insist that “[w]hat the world cares about [now] is not what you know, but what you can do with

what you know” (Wagner, 2012, 1:45). These concerns echo across the educational community. How does this apply to music education? Are elementary music programs in PEI helping to foster independence in students? Are these programs encouraging creativity and innovative thinking? What music is relevant to students’ lives today? Does such music belong in the classroom? These are a few of the questions that have inspired my research.

Rationale for the Study

Provincial funding for public education in Canada continues to be an important, yet frequently divisive topic in politics. Health care, job creation, affordable housing, and infrastructure development are all important issues that compete for government funding. An important challenge that music educators face in Canadian schools is funding. This was mentioned by 26% of schools who participated in the Coalition for Music Education in Canada’s 2010 survey (Hill Strategies Research, 2010). Another challenge mentioned in this survey was lack of time and pressures from school timetables (24% of schools). I believe an important factor in continuing to demonstrate the importance of music education in our public school system is the connections students share with the music being taught. Public funding for music education will diminish if governments, parents, and the general public are unable to see its value. Without critically examining music education practices at the elementary, secondary and post-secondary levels, we might risk losing the inclusion of music education as part of the provincial curriculum.

Professor Lucy Green is a researcher and the author of *How popular musicians learn: A way ahead for music education*. Green interviewed 14 ‘pop/rock’ musicians between the ages of 15 and 50 about their experiences with school music education. She found that many professional musicians did not attribute their success in the music industry with their experience in school music programs. Green’s work brought up questions for music educators around the

world about the genres addressed in music education and how they relate to areas outside of school music, a topic that was first explored in the United States at the 1967 Tanglewood Symposium (McKoy, 2017). Many music educators have since discussed and debated the place of popular music in the schools (Allsup, 2011, 2016; Bartel, 2004; Countryman, 2012; Rodriguez, 2004). What barriers exist that have prohibited, despite the discussion being around for over 50 years, evolution from happening in music classrooms in Canada, and more specifically in Prince Edward Island?

If we are to innovate in music education, then we need to continue to engage with critical research and discussions among professionals. Academics, teachers, students, provincial governments, and related non-profit organizations all need to work together to provide further research and continued development. Bridging the gap between what is being researched at the departmental and institutional levels with what current working music teachers are experiencing is crucial for finding applicable solutions. This study is intended to bring the voices of current working music educators to the forefront and allow their voices to provide guidance for future program development.

Purpose of the Study

The purpose of this study is to investigate the perceptions of working elementary music educators on PEI around topics of popular music, post-secondary music education programs, and music education philosophy. This qualitative study is anchored by 10 in-depth interviews with current working music educators in PEI. The high number of elementary music specialists in PEI makes it an ideal province from which to draw a sample of experienced teachers. The study is not intended to be generalized to other provinces and the sample was kept specific to PEI in

order to investigate practices within that province. Further studies are needed in other districts in order to develop a clearer picture of music education in Canada.

I addressed the following research questions during interviews:

1. How do practicing elementary music teachers in PEI view student engagement?
What areas of programming are students most engaged with?
2. How do elementary music teachers in PEI define popular music? Does it play a role in their programming? How? What barriers may exist to incorporating popular music? What strategies are teachers using to meet these barriers?
3. How do elementary music teachers in PEI view the role that their post-secondary music education programs played in preparing them for the workforce? Are there areas where they feel the preparation was effective? Are there areas where they feel the preparation was ineffective? Do they have suggestions for future development at this level?
4. What do practicing elementary music teachers in PEI view as the most important outcome for their students?

These research questions cover a variety of areas, but the use of in-depth interviews was beneficial to exploring these topics. I found it was also helpful to include a variety of topics due to the interrelated nature of them. This allowed participants to speak naturally. Teachers did not need to compartmentalize their thoughts in a rigid way and could speak freely about all aspects of their programs.

Researcher Background

A critical researcher is constantly aware of their own positionality. I am coming to this project with my own set of assumptions, understandings and opinions. Being aware of these assumptions is the first step in ensuring I am able “to step back and critically analyze situations, to recognize and avoid bias, to obtain valid and reliable data, and to think abstractly” (Strauss & Corbin, 1990, p. 18). I am a member of the music education community in PEI and have been teaching elementary music for the past seven years. My own educational background includes a Bachelor of Music Education, including classical performance in saxophone. PEI has a strong history of instrumental music education at the secondary level and this played a large role in my program. I am also a passionate and active performer in genres including jazz, rock and pop. Over the past number of years, I have been involved in the music industry at the provincial and regional levels. This lens brings with it challenges and benefits that will be further discussed in chapter 3, with a closer look at researcher reflexivity.

Organization of the Study

This thesis includes five chapters. The second chapter introduces the literature, including research in music education, informal learning, 21st century education, and post-secondary education in PEI. Chapter 3 involves a more in-depth discussion of methodology, ethical considerations, sampling, collection and analysis using a grounded theory approach. Chapter 4 presents the data collected during interviews. In this chapter, I used direct quotations from interview participants so that teachers’ own words could remain at the forefront of discussion. The fifth and final chapter includes a discussion of the perspectives put forward by participants, and recommendations for further research.

Chapter 2 - Literature Review

In this chapter I will briefly explore the literature that is foundational in the design, analysis and discussion of this research project. The literature review includes research from the education community as well as the music education community more specifically. I also intentionally included literature specific to PEI in order to contextualize the discussion.

Informal Learning

Central to the framework of this project is the research done on informal learning/non-formal teaching by music education researchers Green (2001; 2008), Folkestad (2006), and Allsup (2011) as well as research on innovative learning/21st century skills by education researchers Dintersmith and Wagner (2015), and Couros (2015). These academics all share a passion for investigating educational norms under a critical lens and ensuring we can provide today's students with the skills they need in order to be successful in tomorrow's society. These researchers have investigated student engagement and relevance as two major factors in providing contemporary education that is meaningful. Their work inspired my first research question: how do elementary music teachers in PEI view student engagement in music?

Lucy Green, in her books *How popular musicians learn* (2001) and *Music, informal learning and the school* (2008), defined informal learning in contrast to the formal learning settings traditionally provided by educational institutions. Although this research has been around for over a decade, the terms are still subject to some interpretations (Wright et al., 2016) and are in need of being clearly defined among the educational community. Although informal learning can sometimes be misunderstood as mutually exclusive from formal learning, Green and Folkestad (2006) both speak about considering them as existing on a continuum. They suggest

that teachers and students can often switch between informal and formal learning, sometimes without even realizing they are doing so. What factors attribute to determining if a teacher or student is taking part in learning formally or informally?

Green (2001) provides us with five practices common to the informal learning process.

Within these five practices, the first is of particular interest to this project.

- Learning based on choice.
- Recorded music as the central source of learning (in contrast to music notation).
- Self-directed and peer-directed learning.
- Non-linear progression, focused more on personal preference than predetermined steps.
- Fluid change between listening, performing, improvising and composing.

These five practices contrast with some formal learning traditions that have existed for centuries, written about by academics such as Franklin Bobbitt (1918) and Ralph W. Tyler (1949) (found in Flinders & Thornton, 2004). Bobbitt and Tyler's educational philosophies tended further toward a systematic approach, where the teacher would present learning in a linear manner according to what adults viewed as important. Music education from the past has also been criticized by Folkestad (2006) and others for the assumption that "musical learning results from a sequenced, methodical exposure to music teaching within a formal setting" (p. 135). Informal learning is presented as a contrast to this design.

Folkestad (2006) took Green's research and further defined it in terms of four characteristics of learning that can indicate aspects of formality or informality. Folkestad stated that these ways of learning are not independent of each other, but can appear in many forms. A

single activity may contain aspects of formal learning and informal learning simultaneously. He described these four characteristics as follows:

- The learning situation or environment: Is the learning happening in a formal setting such as a classroom?
- The learning style: How is the learning occurring? Is it explicit or implicit? Is the learning happening through direct instruction or through enculturation?
- Ownership: Who is directing the learning?
- Intentionality: What are the desired outcomes? For example, are the students focused on learning *about* music, or on *making* the music?

The third characteristic, ownership, is of greatest interest to me and I believe it can be related to Green's (2008) discussion of learning based on choice.

The Canadian Music Educators Association (CMEA) dedicated their most recent book, *21st century music education: Informal learning and non-formal teaching approaches in school and community contexts* (Beynon et al., 2016) to these topics. In her foreword, Lucy Green expressed her thoughts that “giving young students a choice, not only regarding how to go about their learning, but also of what music to bring into the classroom creates high levels of motivation and engagement” (Foreword section, para. 2). This relates to my second research question: what do elementary music teachers in PEI think about how students are engaging with music? I explored the question of whether PEI music educators are providing students with choice in repertoire. If they are, what does this look like? How do PEI music educators define the term ‘popular music’?

Innovative Learning

What the world cares about [now] is not what you know, but what you can do with what you know. - Tony Wagner (Wagner, 2012)

Tony Wagner and Ted Dintersmith are the authors of *Most likely to succeed: Preparing our kids for the innovation era* (2015). Their research took them across the United States speaking to innovators and innovative teachers about their experiences with learning. Wagner was interested in innovators and how their mentors or teachers influenced their learning. In his TEDxNYED video, Wagner (2012) demonstrated to an audience how knowledge is now a commodity. He asked the audience if any of them remember having to memorize the periodic table in high school. As a number of them begin raising their hands, he asked if they remember all of them today. He quickly continued by adding that it is irrelevant, seeing as two more elements were added earlier that week. This demonstrates the limitations of a formal education that focuses on memorizing information. He claimed that there are a number of important aspects to innovative teaching that are at odds with our current culture of schooling.

The first aspect Wagner (2012) spoke about is assessment. He asserted that the current model of schooling requires the isolation of students while innovation, he claimed, is a collaborative phenomenon. He stated that building authentic and meaningful teamwork into our practices is crucial. Secondly, he argued that innovation is interdisciplinary, while our education system is segregated. Thirdly, Wagner claimed that “schooling is all about risk aversion and penalizing failure” (Wagner, 2004, 10:07-10:15). As hard as we try to instill in our students that we learn from our mistakes, risk aversion is an ingrained reality which is difficult to overcome. Wagner ended his video with a call for teachers and parents to model innovation.

We have to be innovators in our teaching and in our mentoring. We have to model the values, the behaviors of innovation. We have to, in our teaching, be willing to take risks. Be willing to learn from mistakes. Work more collaboratively with our colleagues.

(Wagner, 2012, 14:20)

What is the impact of post-secondary teacher preparation programs on teachers' abilities to model this sort of innovation in teaching? This line of inquiry supports my third research question: how do elementary music teachers in PEI view the role that their teacher preparation programs have played in preparing them for the workforce? Are there areas where they feel the preparation was effective? Are there areas where they feel the preparation was ineffective? Critical research that examines pedagogies within university programs for music education is crucial. Without this type of reflective examination, I believe music education programs at the university level will be unable to continue developing innovative programs. This is one way that I hope my research will be helpful to the music education research community as we continue to push for the importance of music education for all Canadians.

Post-Secondary Education

As early as 1967, music educators were meeting to discuss a gap that they believed existed between music taught in schools and music that students were experiencing outside the school setting (Choate, 1967). The National Association for Music Education held a seminar at Northwestern University and published a book in 2004 called *Bridging the gap: Popular music and music education*. In this book, many music education academics discussed their thoughts on why popular music should, or should not, be included in school music. Several chapters further discussed ways in which this gap might be bridged. What seems to be lacking from its analysis is

discussion on the role that teacher preparation programs play in maintaining the status quo. In chapter 9, Scott E. Emmons stated that he has seen some changes in music education programs since he was a student but that “[u]nfortunately, [he] still [finds] many similarities in curricula that make the knowledge of music teachers entering the profession today largely irrelevant” (p. 159). Emmons also argued that “[b]eginning teachers are well prepared to provide experiences in choir, band, orchestra, and general music from a Western European art tradition. This training alone, however, will not be enough to motivate the vast majority of students in today’s schools” (p. 159).

Randall Allsup (2011) has written copiously about changes he has been making in order to find common ground between informal and formal learning at the university level. In his article “Popular music and classical musicians” he writes:

One common misconception that classical musicians bring to the study of popular music is that the two art forms exist across a seemingly vast, unbridgeable gulf. That this appears true is a result, arguably, from a lack of practical exposure. In undergraduate history and theory courses, music majors are seldom confronted with opportunities to bring serious theoretical thought to works of, for example, Pink Floyd or The Police.

(p. 31)

This critical reflection of music education programs at the university level leads to a series of questions related to music education on Prince Edward Island. How do PEI music teachers perceive their ability to teach instruments related to contemporary music, such as guitar, bass and

drums? How do PEI music teachers perceive their ability to incorporate repertoire that is considered to be popular by their student body?

Music Education on PEI

PEI has long had a commitment to maintaining music specialist teachers at both the elementary and secondary levels. A music specialist in PEI, according to my personal experience and speaking with others in the profession, is typically understood as a teacher who has pursued a Bachelor degree specific to music, as well as music education. The 2010 survey from the Coalition for Music Education in Canada, indicated that 86% of elementary music teachers in the Atlantic province were considered to be music specialists. This was among the largest in Canada, along with Quebec (87%) and British Columbia (83%) (p. 9). Unfortunately, this survey does not contain any definition for a *music specialist* and one is left to determine this based on cultural norms within the education community of the province.

The PEI Department of Education, Early Learning and Cultures' Program of Studies requires 90 minutes per 6-day cycle or 5% time on task for music at the elementary level (PEI Department of Education, Early Learning and Culture, 2018). The document states that "music is recognized as an important component of a student's education" (p. 23). There are not, however, any specific guidelines in this document about whether a specialist teacher should be hired for these positions. It has been up to the individual principals of elementary schools across PEI to make these decisions.

In 2009, Shelly Griffin wrote an article for the Canadian Music Educators Journal titled *A perspective "from away": Status of music education in Prince Edward Island*. In this article she spoke about the strength in music specialists that existed in PEI, the 5% time on task for music, as well as many strengths and challenges for music education programs. She stated that "[t]here

is a long-standing tradition and cultural passion for both making music and valuing its contributions to the unique culture on Prince Edward Island” (p. 13). Is there something about the culture, or music industry, in PEI that has an effect on how we value music education? Griffin also wrote that “[p]rofessional development for teachers” and a “continued need for research in music education” (p. 13) were two major challenges for the province.

The University of Prince Edward Island currently offers 3 undergraduate programs in music: a Bachelor of Music, a Bachelor of Music Education, and a Bachelor of Arts with a Major in Music (University of Prince Edward Island, 2018). The Bachelor of Music Education is described as “a five-year program (150 semester hours) designed to qualify graduates for the teaching of music as specialists in elementary and secondary school music” (University of Prince Edward Island, 2018, Music Education Overview section, para. 1). This is currently the only route on PEI to becoming a music educator, and the Bachelor of Music Education can only be taken as a full five-year program, which includes music performance classes in the Western European classical tradition only.

Holland College also offers post-secondary education in music on PEI. This program is a two-year diploma in music performance, including courses in theory, ear training and styles such as country, Celtic, rock, R&B, jazz, world music, and pop (Holland College, 2018). Holland College offers degree pathways to Berklee College of Music, Acadia University, York University, St. Francis Xavier University, and Mount Allison University. This program does not offer the ability to continue into music education while studying on PEI, although a degree pathway to Acadia University may offer education as an option while completing a Bachelor degree. Below in figure 2.1 are the enrolment numbers for the Holland College School of

Performing Arts Music Performance Program, and for the University of PEI Bachelor Programs (BMus, BMusEd and BA Major in Music).

University of Prince Edward Island		Holland College	
School Year	# of students	School Year	# of students
2014 - 2015	48	2014 - 2015	16
2015 - 2016	36	2015 - 2016	19
2016 - 2017	44	2016 - 2017	30
2017 - 2018	49	2017 - 2018	49
2018 - 2019	47	2018 - 2019	48

Figure 2.1. Post-Secondary Enrolment Numbers in PEI

Is the growth in Holland College’s contemporary music program an indication of changing values? How might this relate to the gap spoken about earlier by Allsup (2011, 2016) and Rodriguez (2004)? The scope of this particular research was not able to explore these questions in depth, but an understanding of the programs as they exist currently in PEI is important in understanding the perspectives of participants for this study.

In 2015, Music PEI commissioned an Economic Impact Study in order to review the economic impact of the music industry in the province. Music PEI is the non-profit music industry association for the province. This study found that “[a]s a whole, ‘roots’ music (folk, blues, jazz and traditional) is the predominant musical genre for the music industry on PEI” (Nordicity, 2015, p. 16). The study also indicated that “[i]n order of frequency, ‘pop and rock’ was the second musical genre on PEI, followed by ‘country’, ‘world music’ and ‘classical’, ‘gospel’, ‘experimental’, and then ‘electronic’, ‘urban’, and ‘other’” (p. 16). Should post-

secondary music education programs concern themselves with the music industry? It would seem that the music surrounding a specific community would have an effect on the prior knowledge students are bringing into their music classrooms. Again, this project is not large enough in scope to discuss some of these questions, but examining the music community in PEI is important in contextualizing results.

Goals of Elementary Music

In the opening chapter of *Bridging the gap: Popular music and music education*, Rodriguez (2004) brought the philosophical question of musicality to the forefront. What does it mean to be musical? Rodriguez presented two contrasting definitions. The first is a quotation from Roger Ruggeri, a retired double bassist from the Milwaukee Symphony Orchestra. Ruggeri defined musicality in terms of music that is “satisfying”, “adequately in tune”, and “with an appealing sound [and] appropriate dynamics” (as cited in Rodriguez, p. 24). This definition is contrasted with one from Al Kooper, an American producer and songwriter, who described musicality solely in terms of the honesty in lyricism and performance. As Rodriguez noted, “these statements highlight differences in standards and values regarding the nature and purpose of music” (p. 24). What do PEI music educators value about music education at the elementary level? Is there disagreement within the profession? My fourth research question explores the purpose of music education in the elementary setting, in order to highlight teachers’ perspectives on this topic.

Chapter 3 - Methodology

This chapter outlines the methodology behind my research project. In *The practice of qualitative research*, Hesse-Biber and Leavy (2017) described methodology as “the bridge that links a given researcher’s paradigmatic assumptions with the overall enactment of a specific research design” (p. 8). I will begin with discussions of the epistemological beliefs underlying my research, including why I chose to use qualitative methods and semi-structured interviews. I will also discuss the sampling techniques used to find participants, the data collection process and the methods of analysis.

Framing the Research

This project uses descriptive qualitative research, which seeks to “find out what the present situation is, in order to know where to begin” (Good et al., 1954, p. 255). As a researcher who is passionate about maintaining and improving quality music education in PEI, I sought the perspectives of music teachers who are currently working in the province. These teachers provided insight into the current student population, and what they value in music education.

At the heart of this research is the ontological, interpretivist belief that “the central endeavor in the context of the interpretive paradigm is to understand the subjective world of human experience” (Cohen et al, 2000, p. 22). Although such underlying values tend to suggest that there is no external or objective reality, this study accepts that the ontological, interpretivist standpoint exists on a methodological continuum opposite quantitative positivism. It is a swinging pendulum and an awareness of balance is needed. Reflexive researchers must maintain balance between these paradigms in order to gain an understanding of their research.

There are some benefits as well as some drawbacks to this methodological approach. I do not believe we are able to reap the benefits without dealing with the drawbacks. My use of semi-structured interviews invited more in-depth perspectives and an ability to probe personal understanding of music education in schools “through the perspective, experience, and language” of the participants themselves (Hesse-Biber, 2017, p.116). This also meant that each interview was unique, and the results are not generalizable among a large population. This study looked specifically at parts of the music teaching population in PEI and sought to “understand the lived experience” (Hesse-Biber, 2017, p. 7). It is not meant to determine cause and effect, or to be generalized among other populations. What this study sought to do was bring current working elementary music educators’ views to the forefront of music education research in PEI.

Ethical Considerations

Guillemin and Gillam (2004) stated that “ethical dilemmas and concerns are part of the everyday practice of doing research” (p. 262). It is important to revisit ethics continuously during the life space of any research project. Firstly, I explore what Guillemin and Gillam call ‘procedural ethics’, which includes the application process to a Research Ethics Board (REB).

During the design and planning stage of this project, I developed a consent form (see Appendix A) including information about the research in plain language, with confidentiality and anonymity considerations for participants. The consent form also included information about participants’ right to withdraw at any time. I developed an interview schedule as well (see Appendix B) and considered how to deliver anonymity and confidentiality promises adequately.

As my study involved interviewing adults who are not part of a vulnerable population, there was minimal risk for harm. That being said, it was still important to ensure all participants were well aware of their right to withdraw at any time. Participants were verbally informed of

their right to withdraw and also signed a formal consent form. As far as confidentiality is concerned, participants are not identified at any time during the reporting of this research. I was the only researcher working on this project and therefore no one else came in contact with the audio recordings or transcripts. Raw data will be stored for five years, as requested by Memorial University (MUN), after which time it will be destroyed. I was given approval in advance of data collection from the Interdisciplinary Committee on Ethics in Human Research (ICEHR) from MUN and the project was deemed to have met their ethics requirements.

The second aspect of ethics is what Guillemin and Gillam (2004) call ‘ethics in practice’ or ‘microethics’. Day (2012) stated that researcher reflexivity “involves understanding how one’s own conceptual categories are brought into our observations and analyses” (p. 65). Seeing as I am an insider within the music education community in PEI, it was important for me to be aware of my own experiences as an elementary music teacher. These experiences carry their own value, but reflexivity is extremely important throughout analysis in order to ensure that the research is grounded in participants’ views and not my own interpretations. I was also sensitive to the professionalism of teachers, and was mindful to show respect during all interviews for teacher practices that may be different than my own. As a critical researcher who is concerned with the ability to “break down the separation between policymakers and practitioners” (Somekh, 2008, p. 5), I wanted interview participants to feel empowered by the interview process and not disempowered.

In the reporting of findings, I was careful not to disclose information that could identify participants. Information such as school names, physical descriptions of teachers, co-workers’ descriptions, student descriptions, or school locations have not been included. Providing school locations would be identifying to participants and a breach of confidentiality.

Strengths and Limitations to the Insider Status

Hesse-Biber (2017), in *The practice of qualitative research: Engaging students in the research process*, discussed how “researchers need to be aware of and address the power divide between researcher and participant” (p. 138). My insider status in the music education community in PEI provided strengths and limitations to this project. Having quick access to finding enthusiastic and suitable participants was a strength. Interview participants appeared to enjoy the interview process, which allowed them to discuss what they do in their classrooms with a colleague who could be empathetic about challenges and struggles. Most participants were also familiar with my own teaching history, post-secondary education and current teaching assignment. This provided familiarity, comfort, and the ability to begin the conversation with a certain amount of shared understanding of the profession.

This insider status also provided limitations to the study. There is a chance that some participants held back opinions due to preconceived ideas about my own thoughts, even though I made every effort to remain neutral and accepting to all points of view. It may also have deterred teachers from participating due to familiarity, which may have counteracted a feeling of anonymity. Being aware of these limitations is important as a reflective researcher, and having this study repeated by other researchers with other populations would be valuable in ensuring more music educators’ voices can be heard by the research community.

Sampling

Semi-structured, in-depth interviews were conducted with 10 PEI elementary music teachers. These interviews were structured in a way that followed what Rubin and Rubin (2005) call a ‘conversational partnership’. This invited open and honest reflections from interview

participants and aimed to avoid researcher bias. I wanted to reflect how current working elementary music educators felt about the topics of interest.

In order to choose participants, purposive sampling was used. Guest et al. (2006) claimed that “the most commonly used samples, particularly in applied research, are purposive . . . [where] participants are selected according to predetermined criteria relevant to a particular research objective” (p. 61). Maximum variation sampling was also used to help with providing multiple perspectives. Rubin and Rubin (2005) noted the importance of including a variety of perspectives in order to increase credibility in qualitative interviewing. They indicated that “[t]he philosophy of responsive interviewing suggests that reality is complex; to accurately portray that complexity, you need to gather contradictory or overlapping perceptions and nuanced understandings that different individuals hold” (p. 67). This maximum variation sampling aimed to avoid bias due to my insider perspective.

There were a few important predetermined characteristics to the topics of interest. It was important that the teachers being interviewed had held a contract at the same school for at least two years. This was important so that their practices and perspectives within their school community were developed. In my own experience, it can often take music teachers a few years at a school before they begin to feel like an integral part of the school community. It was also important that the participants taught at the elementary level, so that the music classes were mandatory and not an elective course. This was important for the philosophical underpinnings of the research. I wanted participants to be teaching music courses that were offered to all students no matter their background, socio-economic status, or perceived talent. Secondary music programs that are offered as course electives can be less concerned with providing education that

reaches all students equally and can focus more on providing enrichment for students who are particularly interested in music, or in particular aspects of music.

Some of the areas where variation was necessary in order to highlight multiple perspectives included the following qualities: length of teaching career (early career to late career teachers), gender, age, educational background and school geography (rural and urban schools). My insider perspective helped with ensuring maximum variation, as I already had knowledge about many teachers, how long they have been working at particular schools, their educational background and where they teach. Interviewing both early and late career teachers provided diverse perspectives on post-secondary programs, as there have been many changes in these programs over the past 30 years. It also helped with collecting multiple perspectives on the definition of popular music. Interviewing teachers from rural and urban schools provided contrasts in the culture of their student populations. This provided different perspectives on perceptions of popular music as well, and on available resources and challenges being faced by these teachers. There can often be a substantial difference in available resources between rural and urban schools.

There are 40 elementary schools in the Public Schools Branch in PEI (Public Schools Branch, n.d.), therefore 10 interviews was a quarter of the available sample. Male elementary music teachers were more difficult to represent, as there are fewer male elementary music teachers than female in the province. I was able to interview 3 male elementary music teachers. This resulted in 30% of my sample being male, and 70% being female. There were no other genders indicated by participants.

I was also able to find participants who had a wide range of experiences, including a teacher who had been working for under 5 years and another who had been working for over 25 years. The figures below represent demographic information of note about participants.

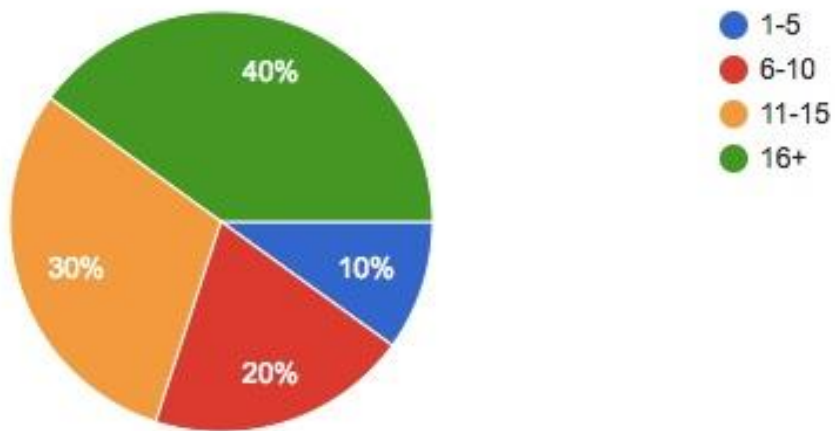


Figure 3.1. Teaching Experience in Years

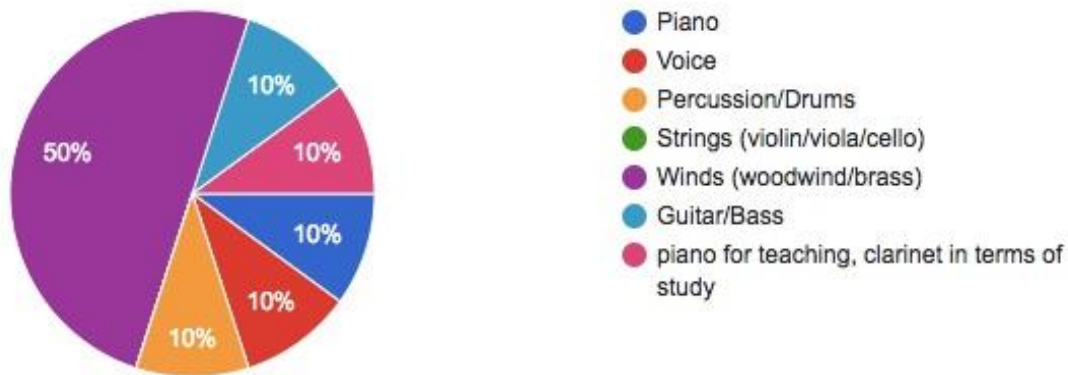


Figure 3.2. Main Instrument

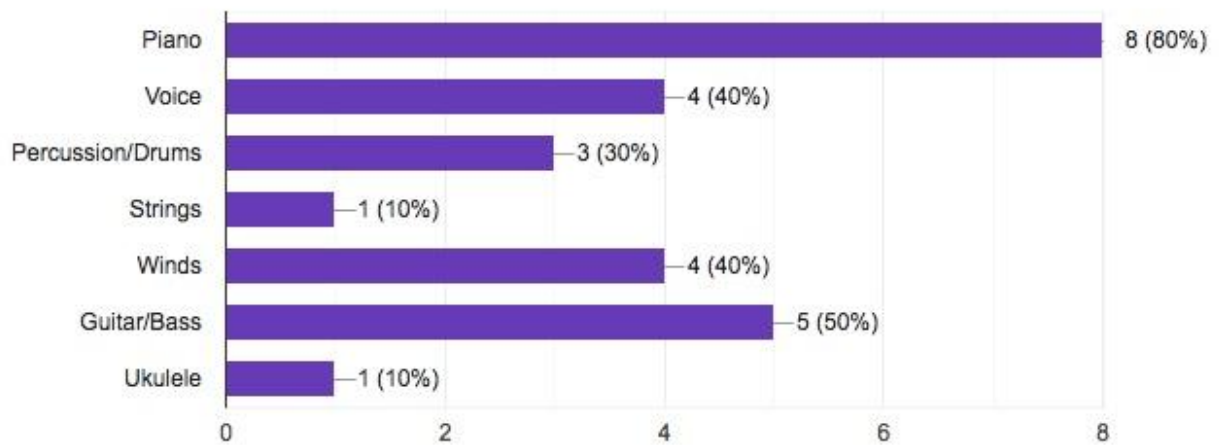


Figure 3.3. Secondary Instruments

Educational Background

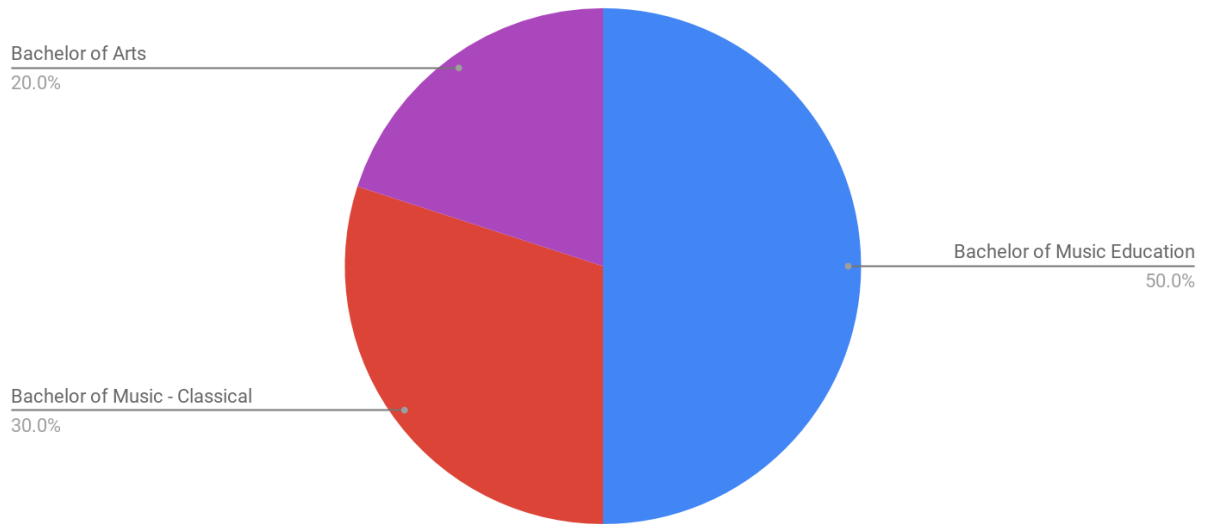


Figure 3.4. Educational Background



Figure 3.5 - School Geography

Data Collection

I developed an interview schedule and made use of it during all interviews. I gave space in the schedule for participants to guide the conversation in different directions. Ryan et al. (2009) described this technique and stated that “[s]emi-standardized (or semi-structured) interviews offer a more flexible approach to the interview process. While ... an interview schedule [may be used] for predetermined topics, they allow for unanticipated responses and issues to emerge through the use of open-ended questioning” (p. 310). The use of semi-structured interviews invited flexibility in the interview process for participants.

Each interview lasted between 45 to 60 minutes and the location was chosen by the participant. Some participants chose to have the interview at their home, others at a local coffee shop and some asked to meet in their school classroom. Participants were given a consent form and the interview schedule in advance.

Once an interview was completed, I transcribed the full session into a word processing software and began preliminary open coding. Hesse-Biber (2017) described the analysis and interpretation of qualitative data as “dialectic and not linear” (p. 306). Following this iterative method, I was able to move back and forth between data collection, transcription and interpretation as I continued to interview participants. This also allowed me to look for thematic saturation (Guest et al., 2006).

Data Analysis

I used a grounded theory approach to analyze interview data. This involved open coding and axial coding, as described by Strauss and Corbin (1990) in *Basics of qualitative research*. Strauss and Corbin stated that “data collection and data analysis are tightly interwoven processes,

and must occur alternately because the analysis directs the sampling of data” (p. 59). This back and forth progression between coding, transcribing and interviewing was an important part of the data collection and analysis of this research project.

I began developing open codes as soon as I had finished transcribing an interview. Creating open codes involves reading and re-reading raw data, finding sections of particular interest and comparing these sections to sections where other participants had spoken about the same concept or idea. This is consistent with how Strauss and Cobin (1990) described open coding, stating that “[d]uring open coding the data are broken down into discrete parts, closely examined, compared for similarities and differences, and questions are asked about the phenomena as reflected in the data” (p. 62). The open codes I developed covered ideas mentioned by participants within a range of topics including popular music, post-secondary music education programs and teaching philosophies. There were 72 initial open codes, which is consistent with Strauss and Corbin’s description that “in the course of our research, we may come up with dozens, even hundreds of conceptual labels” (p. 65). This progressed to the next step which is categorizing, or identifying particular phenomena and grouping concepts around them.

Strauss and Corbin (1990) stated that “[c]ategories have conceptual power because they are able to pull together around them other groups of concepts or subcategories” (p. 65). I classified my open codes into the following eight larger categories:

- most useful parts of post-secondary music education
- least useful parts of post-secondary music education
- recommendations for future development in post-secondary music education

- definitions of popular music
- how popular music is being used
- challenges to incorporating popular music
- benefits to incorporating popular music
- philosophy of music education.

Figure 3.6 demonstrates an example of categorizing open codes.

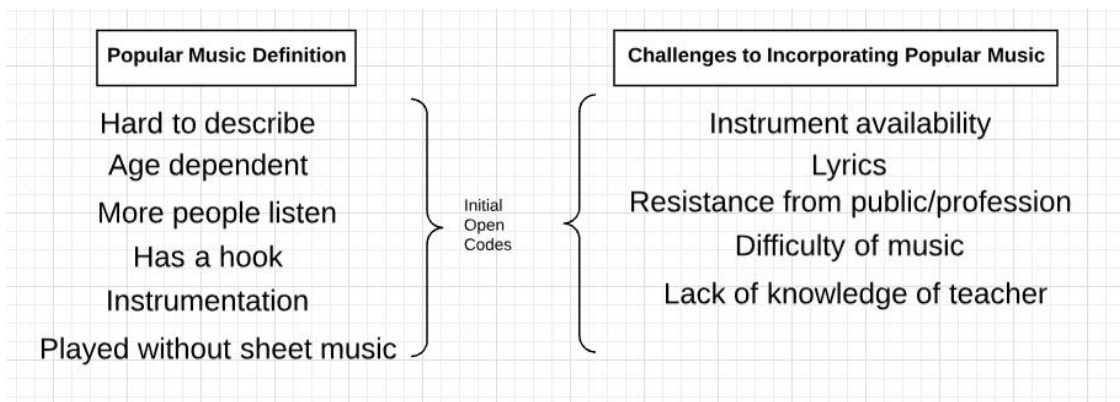


Figure 3.6. Open Codes

These categories invited comparison between the perspectives of multiple participants, which I will discuss further in chapter 5. Viewing the data this way was also useful for validity, ensuring that multiple points of view were represented within the project. This was consistent with my aim of bringing teachers' voices to the forefront of research in music education.

The following step in grounded theory analysis is axial coding. Strauss and Corbin (1990) described axial coding as putting the data “back together in new ways by *making connections between a category and its subcategories*” (p. 97, italics in original). The following paradigm

model, taken from Creswell (2015, p. 431) and inspired by the paradigm model found in Strauss and Corbin (p. 99), was used for this project. Figure 3.7 demonstrates a model for moving from open coding to axial coding. A more in-depth discussion of phenomena based on this particular research is found in chapter 5.

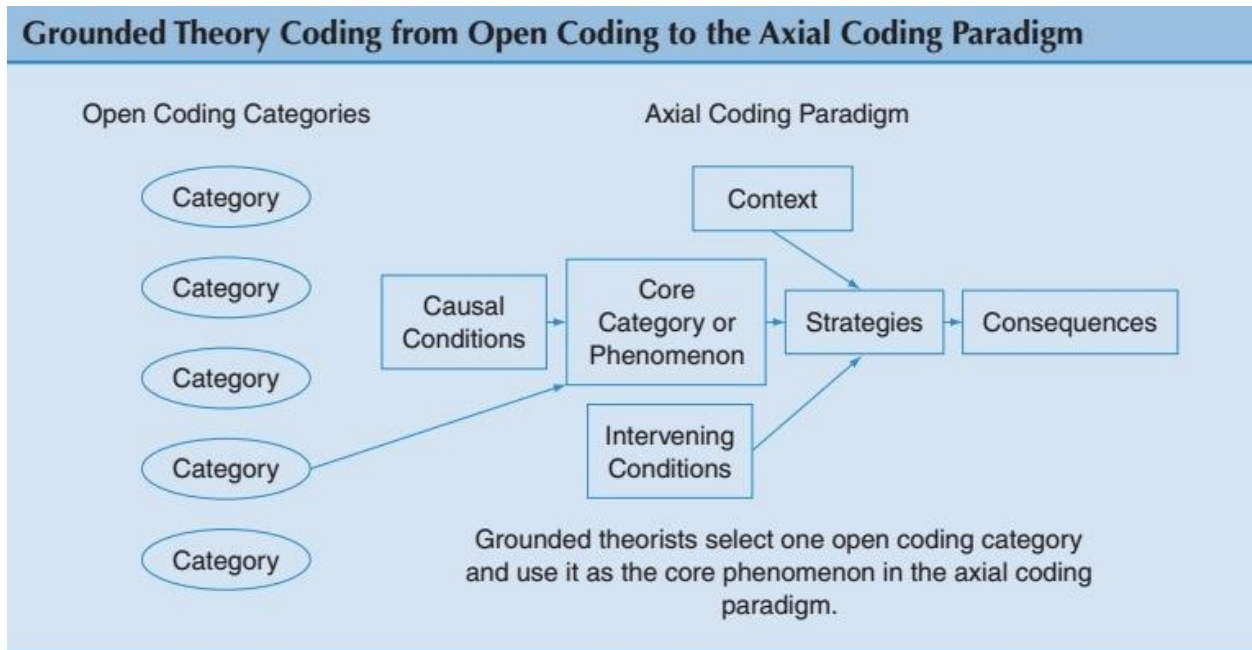


Figure 3.7. Grounded Theory Coding from Open Coding to the Axial Coding Paradigm

Due to the fact that this research does not seek to generate a theory, but to describe and understand perspectives of elementary music teachers in PEI, selective coding was not used. There may be value in investigating this data further in order to generate a theory, but it would be advisable to gather additional sources of data first.

Chapter 4 - Results

This qualitative study is intended to investigate how elementary music specialist teachers in Prince Edward Island perceive the challenges and strategies related to their role in providing meaningful music education in K - 6 schooling. This research does not provide statistical data that can be generalized to other communities, educational systems, grade levels or subjects. Prince Edward Island was a unique setting for this research because all 40 elementary schools in the province (Public Schools Branch, n.d.) provide specialty time within the school schedule for music, ranging from 60 - 90 minutes during a 6-day cycle (PEI Department of Education, Early Learning and Culture, 2018). Many PEI schools also employ music specialists who have studied music or music education at a post-secondary level. This is not currently the case in many other provinces in Canada (Fitzpatrick, 2013). Nova Scotia and Newfoundland and Labrador also appear to have a strong presence of music specialists in their elementary schools, although studies providing data to support this observation are still required.

Prince Edward Island is a small province and therefore collecting information and ensuring an adequate sample size was manageable. I was able to interview 10 elementary music teachers, representing 10 out of the 40 elementary schools in the PEI Public Schools Branch. The school teachers who were interviewed represented a full spectrum of school settings and included perspectives from both rural and urban areas. In order to protect participant anonymity, I have refrained from providing more specific geographical information on schools due to the small size of the province. Specific geographical information could identify specific teachers. Each participant was assigned a number at random from 1 to 10, beginning with T (teacher). Therefore participants will be identified as T1, T2, etc.

This chapter is divided into three main topics of interest: teachers' perspectives on popular music, teachers' perspectives on their post-secondary music education programs, and teachers' perspectives on the role of music education at the elementary level. Each of these topics was investigated using grounded theory, as discussed in chapter 3, ensuring that participants' own words and views were at the forefront of all analysis.

Teachers' Perspectives on Popular Music

I used an interview schedule for the semi-structured in-depth interviews in order to keep interview discussions on track. Due to the investigative nature of this research, the interview schedule was used as a guide and additional topics were explored when they presented themselves during interviews in order to ensure participants' views could be optimally represented. Main questions, follow-up questions and probes were developed, as described in *Qualitative interviewing: The art of hearing data* (Rubin & Rubin, 2005). The interview schedule is provided in Appendix B.

The main interview questions in the section on teachers' perspectives on popular music were organized around three main topics: teachers' own definitions of what popular music is, barriers that exist in incorporating popular music in the classroom, and benefits or strategies for using this style in the classroom. I ensured to the best of my ability that questions were stated in a neutral way, but I am aware that my position as an insider brings potential that participants may already be aware of my support for the use of popular music. Discussions were not based around whether or not popular music should be included in the classroom, but rather, focused on what participants are currently doing in their own programming.

Defining Popular Music

Participants had a wide variety of ways in which they defined popular music. The following statement was given to participants. Please describe your own definition of popular music. Participants were encouraged to speak to their own understanding, and not to think of the question as inherently having a right or wrong answer.

A number of participants articulated a definition that included popular music being listened to by a large population, independent of time period or musical style. These teachers defined popular music more by elements of popularity. This was the most common definition among participants, being mentioned by 8 out of 10 teachers.

- “I guess I just see it is what’s more mainstream, what more people listen to ... ” (T1)
- “... to the general public, the word popular music means pop music. Like techno, Hot 105.5 [a local radio station], you know kind of stuff.” (T3)
- “ ... it’s a song you can sing, the kids often know the words already.” (T4)
- “I guess I would just say that it’s music that ... the majority of the people that you’re teaching or talking about, know it.” (T5)
- “Popular music to me is whatever the general population at that time were really into ...” (T6)
- “I wouldn’t define it as a genre, but more as a state of being.” (T6)
- “ ... first of all something which is really common in culture and that wouldn’t necessarily have to be just geared to the younger generation, but something that a lot of people might hear on the radio ... ” (T8)
- “I guess I would use it as anything that would be on the radio ... ” (T9)

- “ ... as far as popular music itself is concerned ... well ... that’s usually interpretive as well.” (T10)

Other teachers defined popular music based on musical characteristics, such as melodic content or instrumentation. There were also teachers who used a specific time period in their definitions.

- “There’s some kind of lyric or melodic hook that is pop-y. Like if you think Michael Jackson ... ” (T2)
- “ ... there’s the ‘millennial woop’ now that is part the fifth to the third idea ... that gives it like the modern pop sound I guess ...” (T2)
- “Instruments, instrumentation is huge. Like electronic instruments being involved kind of nudges it into pop as well.” (T2)
- “I almost think it’s something that would have, tend to have a drum kit, and electric guitars, and vocals that are amped ...” (T7)
- “Something that was probably written within the last ... 30 years ...” (T7)
- “... after like 1915, more or less.” (T9)
- “ ... just more ... bouncy, pop-y, good backbeat and that kind of stuff ...” (T7)

Another idea that emerged, was defining popular music by what it is not. A few participants used aspects of this in their definitions.

- “... popular music to me, as a music educator, who was classically trained, means pretty much everything that isn’t classical or jazz.” (T3)
- “I like the term vernacular music, because it’s really the music of the vernacular that’s what it is, because it’s the common folk music.” (T3)
- “... it’s music that was just enjoyed by the people and not studied at the conservatory.” (T4)
- “... doesn’t require a specialized training like jazz would, like I feel it could be picked up and may be accessible music.” (T4)
- “... popular music is the music that is made popular because it’s a common music.” (T6)
- “Not classical, not sacred.” (T7)
- “... music that is often played without sheet music.” (T4)

Other participants spoke about the influence of culture on what is considered to be popular music. This influence could come from time period, nationality or family/societal influence.

- “And ... it’s culturally different as well, right? Because, our pop music [in another country] ... is completely different to your pop music here [in Canada].” (T10)
- “... what’s popular to you is not what I would consider popular, there is definitely a difference but that’s a cultural difference.” (T10)
- “It’s also music that is either influenced by or influences other cultural trends. Whether it’s dance moves, or clothing, or expressions, or movies.” (T6)
- “Sometimes I find it’s interesting because I think the kids’ music is shaped by their parents’ tastes too, right?” (T6)

- “I find if the parents are listening to it and it’s what they would consider pop music, then the kids are very much into it as well.” (T1)

Many participants described experiencing difficulty in narrowing down their understanding to a definition.

- “As far as popular music itself is concerned ... well ... that’s usually interpretive as well (laughs) isn’t it? I mean it’s massive. I mean do we talk chart music? Do we talk like ... in my day? Or do we talk what ... I mean it’s just so varied. It’s so open to personal interpretation, right? Really, it’s a huge question.” (T10)
- “... so ... popular music like it’s hard to narrow it down.” (T6)
- “I know, it is hard to describe popular music.” (T1)
- “I don’t even know, because that’s the thing too, you know it’s ... it’s constantly changing and morphing.” (T6)

Barriers to Incorporating Popular Music

Having come to an understanding of each participant’s definition of popular music, we were able to continue the discussion with this shared understanding. Participants discussed some barriers that they have encountered when incorporating what they considered to be popular music into their programs. The most common barrier mentioned was lyrical content. This was mentioned by 4 out of 10 participants.

- “I changed a number of the lyrics, but I still got backlash because people didn’t, they assumed and didn’t call the school to find out if I changed the lyrics.” (T2)

- “... it’s hard because I get a lot of requests that just aren’t school appropriate.” (T3)
- “Just song lyrics. That’s it. [as a barrier]” (T3)
- “... a lot of the pop music on the radio is not for kids and doesn’t always have a good message that would go with school messages.” (T4)
- “... another challenge is the content.” (T6)

Another common barrier mentioned by teachers was resistance from the public, or from the music education community and profession.

- “I feel like there’s less resistance, generally, to it [popular music] now. There still is some, but there is generally less resistance than there was when I started.” (T3)
- “... people are scared of new things and that makes them anxious.” (T3)
- “Another challenge that I find [is] parent acceptance, right? Because ... sometimes I think parents question ... it’s interesting, they either love it because they’re like, this is music that I can actually hear and can actually appreciate. Or they hate it because they’re like, no, no, I don’t want my kid to learn more about the stuff that they’re listening to at home, I want them to learn more about the stuff that they aren’t listening to at home. So, that’s a challenge I think for sure.” (T6)

The availability of resources such as recordings, computer programs, or instruments related to popular music was also a perceived barrier for many participants.

- “I bought two more keyboards so that I could at least have them playing something on the keyboard as opposed to the glockenspiels.” (T1)

- “And then the final challenge I would say is ... given the resources that we have that can be a challenge. The laptops have made it better, but I’m still dropping my internet all the time. You’re trying to show the kids a video or get them into a song and it’s like, oh ... we just have to load hold on ... loading, loading. And that can ruin the momentum big time in a lesson.” (T6)
- “I know we just received some more instruments this summer from that fund, right? But by the same token, is it enough?” (T6)

Finally, lack of knowledge or professional development in this area was also mentioned.

- “And then the other question is, it’s going to be a challenge to make, for me, it’s going to be a challenge to ... because it’s, it’s not my comfort zone like guitar for example.” (T6)
- “The only barriers would be me, to be honest. I think that’s the only thing sometimes ... I ... I’m not as familiar with it as what probably a lot of people would be.” (T7)

Strategies and Benefits of Incorporating Popular Music

There were a number of strategies mentioned by participants that they used to deal with issues of appropriateness, lack of resources, and lack of knowledge.

- “What I pretty much do, I will go on the internet every, well I’m on the internet a lot just checking, but I will look for top 10 most popular tween songs.” (T1)
- “... other times I will just actually go around and ask the kids to write down their top three songs.” (T1)

- “I will just go and listen to it and try and figure out a way that I can incorporate it, so that if I’m teaching something, an outcome, I’ll just try to figure out a way that I can use that song to do the outcome.” (T1)
- “I had two bands this year and each of them requested a song each.” (T3)
- “Look guys, what songs do you want to do, look them up online I showed you how to do that. Check the lyrics for me, we’ll recheck them again here, but whatever song you want to do we’ll try it.” (T3)
- “I get them to help pick some of the repertoire we do and that’s often, they often surprise me with their choices.” (T6)
- “So if we’re going to be performing the piece of music ... and they suggest it, often I’ll go onto a website like Music Notes, and see if there’s a very reasonably simple arrangement, usually like piano and vocal, and then usually it will have the guitar chords above that, so I’ll buy that.” (T6)
- “... the kids did a little survey and on it was ‘what is one of your favorite pieces’ so ... I’ll use their music that they like to do whatever it is that we are doing, at various times throughout the year.” (T7)

There were also a number of benefits related to student motivation and engagement mentioned by participants.

- “I find when the kids suggest songs ... they are more apt to do them and they really enjoy them because they take ownership of the decision they made.” (T3)
- “I think that’s so powerful that a child can choose what song they’re going to learn and be able to play it because then they’ll learn it.” (T3)

- “They’ll listen to it! And then it may, they may bring in some other stuff that’s similar and they could really design their own path and their own curriculum.” (T3)
- “I think, sort of, they feel cool because they feel like they sound like a song they’ve already heard, they know what it’s supposed to sound like and they know they’re doing it well.” (T4)
- “I’m always amazed by how many of the kids will take it upon themselves to teach themselves popular music ... on the recorder ... by themselves.” (T6)
- “When you give students control, I mean I’m still teaching the same concepts. I’m still teaching either like, composition or appreciation or historical context. But when it’s music that they feel they’ve had input then they totally listen. They’re totally engaged because you’ve met them in their world.” (T6)

Teachers’ Perspectives on Post-Secondary Music Education

The main questions that were discussed in this section of the interview schedule were about which aspects of post-secondary music education programs were most applicable to teaching elementary music, which aspects were not useful and any recommendations that could be given for future programs. My hope was to seek out diversity in where and when participants would have taken post-secondary programs. Due to the diversity in age and career length (from 5 years to over 20 years), the programs that participants had attended have undergone significant changes during those time periods.

Out of the 10 participants, four had taken a 4-year Bachelor of Music and continued on to a Bachelor of Education at another institution. Four participants took a 5-year integrated Bachelor of Music Education. One participant had taken a 4-year Bachelor of Arts (major in

history and psychology), and one had taken a Bachelor of Music Education (joint honours in music and sociology) from an institution outside of the country. Five of the participants had completed a Master of Education or Master of Education with a focus in music education. Please see figure 4.1 below for further information on participants' post-secondary education. Note that the number of participants exceeds 10 due to the fact that a number of participants hold two Bachelor degrees, or a Bachelor and a Master degree.

	BMus (4 years)	BMusEd (5 years)	BEd (1 year)	BA (4 years)	MEd (2 years)
Number of Participants	4	5	3	1	5

Figure 4.1. Participant Post-Secondary Education

Most Relevant Aspects of Post-Secondary Programs

The most common perspective among participants was that the practicum or internship was the most relevant and meaningful part of their post-secondary education, along with any other opportunities to work with students in real classrooms. Some teachers also mentioned that they felt the real learning happened once they started a job.

- “I’d say the most useful was the practicum and anytime, like the 2 or 3 times we got to go observe a real class and like a real teacher.” (T5)
- “Oh, practicum. Every single time for me, it was being out in the classroom, it was never being in a classroom theorizing about anything.” (T6)

- “... in some ways you learn the most not when you’re preparing to teach. You don’t come out of university really ready to teach in my opinion. You come out with some confidence to give you a job, and that’s when your learning really begins.” (T7)
- “In my undergrad the most useful thing I did were my practicums.” (T9)
- “You can talk about stuff, but seeing it in practice and actually having a room full of kids and experience what that is like is a whole other thing.” (T9)
- “And then actually starting to teach. Ya, was the only thing that really made me understand what it was going to be like.” (T9)

There were a variety of courses that were mentioned as particularly applicable to participants’ current teaching assignments.

- “... the philosophy [of music education] as well [was excellent].” (T1)
- “... honestly Philosophy of Music Education and Global Music Education [were most useful].” (T4)
- “The best course I ever took was Sight Singing.” (T4)
- “... the simple theory lessons, mini-lessons or whatever and then a lot of singing and dancing games, they formed the basis of everything I did over the years, big time [from Kodaly level certification].” (T8)

It was also mentioned from a few participants who took courses from a music education department as well as an education department that their music education courses were more applicable than their education courses. A number of participants also mentioned that they were

glad to have been certified for K - 12 and some of them ended up working in grade levels where they did not initially intend to work.

- “I think it’s a good ... way to do it because, as you know they have specific music methods teaching courses there. And those were always far more relevant than any of the education courses that we were required to take.” (T9)
- “We got that range of K - 12 training which is really good.” (T5)
- “ ... at the time I did one of my practicums in band, and I didn’t know which way I was going to go. Which is nice that they kind of gave me that ... flexibility. I have ended up teaching elementary exclusively since.” (T6)
- “And I remember them saying to me well, if you were offered a job after you graduate and it’s only junior high band, what would you say? And right away I said, well I’d say no of course because I just don’t want to do it, which was very naive because you need money to live.” (T7)

Areas for Improvement in Post-Secondary Programs

The results for the following question were diverse. What areas of your post-secondary education did you find were not particularly useful for your work? This question was important because in order to have space in post-secondary programs for new courses, others may need to be eliminated. Some participants mentioned that a few of their music courses were too in-depth and were not applicable to teaching young students.

- “If I was to be perfectly honest, probably not much ... that was actually useful. Because really it was so much ... it was so high above what I would ever be able to use with my

students that it was set at a university level and it was very much in a traditional classical style and it was set with analyzing huge works ... that really, when it came to my every day classroom teaching ... it was not particularly useful.” (T10)

- “I could talk about the first couple of years of the program, which weren’t music ed[ucation]. And like ... am I ever going to ever really use my music history knowledge in this [class]room? Like that in depth sort of thing? Not really. Is it bad that I had those two years? No ... probably not.” (T9)

A few participants talked about a lack of experience with actual students during their studies.

- “I found in our program there was very little time where we actually got to interact with real kids and go to real classrooms.” (T5)
- “You literally were given a class ... and you had to teach them music, without any prior training. You were just thrown in, there you go these are your classes.” (T10)

A couple of participants mentioned performance anxiety as a result of concentrated focus on one area or instrument.

- “I got performance anxiety so I’d make a lot of mistakes on stage. And the only time I get performance anxiety is when I’m performing classical stuff. I don’t anywhere else.” (T3)
- “That was certainly a big focus of my undergrad that was a large stressor [private instruction].” (T9)

Another note of interest was around the way in which some university courses were taught. This touched on the important topic of *how* music is taught, in addition to this project's focus on *what* types of music are taught.

- “I think so much of my university degree anyway was passive learning. I was sitting in a chair and listening to someone drone on and I think ... the world has changed. We know now that passive learning is not the best kind of learning and so I think it would be great if universities could role model that by maybe not doing so much in the way of passive lecturing and more in the way of like, let's get on the floor and pretend we're 8 years old and here's some Orff instruments what can you, you know, like more stuff like that.”

(T6)

- “I keep thinking that as educators, we all feel, I think that our kids learn more when they are doing as opposed to listening to us talk about it. So what about PD [professional development] where we're doing more and not just talking about it? Put the bass guitar, have ... I don't know ... turn the amps down and have 10 bass guitars [playing] to a little pop tune with three chords, and have us do it, not just watch it but have us do it.” (T7)

Future Suggestions for Post-Secondary Programs

The final question I explored with participants around post-secondary education was about courses that participants would have liked to have had, if they were to go back and make suggestions to help future educators. The most common perspective was about including more detailed courses on Kodaly, Orff and Dalcroze in the music education programs.

- “I think it would have been really great not to just sort of briefly touch on Orff, Kodaly and Dalcroze, but to have actually had a course in each of those.” (T6)
- “In elementary music there was a huge emphasis on Kodaly and that’s all good but what about more Orff, and what about more spontaneity of having the kids create more, what about ... you know?” (T7)
- “... they could do lots of things, you could take an Orff course, you could take ... learn more about ... Dalcroze or whatever probably ... in the undergrad.” (T9)
- “And a variety of approaches, so you know, seeing the Orff approach and seeing the ... the Kodaly and all those sort of different approaches.” (T10)

Another suggestion that appeared from three different participants was having a course in using sound equipment.

- “I wish if we were going to have tech courses that we had really practical tech courses like sound. It was a big hurdle, is still but I am better at it now.” (T4)
- “Sound gear is another thing.” (T5)
- “How to run a soundboard. How to hook up amplifiers.” (T6)

The rest of the suggestions varied depending on the background, age and philosophies of the teachers who were being interviewed.

- “... like a class where you could, were free to improvise and compose without rules and just ... you know, jam class or something.” (T3, mid-career teacher)
- “... how to put on a concert.” (T4, early career teacher)

- “... we didn’t talk about anything to do with classroom management whatsoever, in any of my classes. And dealing with any type of behaviors, or just even setting procedures and routines.” (T5, mid-career teacher)
- “... sometimes wish that ... you know, I took a year of guitar lessons, but I did that personally, on my own, right? So again, it would be nice if in addition to all of the woodwind techniques courses or brass techniques, applied instrument, if they would expand that a little bit.” (T6, mid-career teacher)
- “I would definitely like more of a ‘how to teach music appreciation’ and ... you know a cultural music course would be neat.” (T6, mid-career teacher)
- “The other thing I think they need to look at that I feel that they neglect is technology in music. GarageBand, what is this thing and how can you use it in your classroom and, technology is becoming more and more prevalent in the schools now.” (T6, mid-career teacher)
- “I really think the children need an incredible amount of singing and dancing games. Like an incredible amount. I don’t think we could ever give our music, our upcoming music teachers, I don’t think the repertoire could ever be large enough for them. That’s what I believe.” (T8, late career teacher)
- “To have like ... to have vocal coaching and like ... how to coach children. Because that’s a big part of what we do is getting them to sing and finding their singing voice in here.” (T9, mid-career teacher)
- “... and the rock band, which is coming into the schools here now.” (T10, late career teacher)

Teachers' Perspectives on the Goal of Music Education

It was important to me as a researcher that all my participants worked at the elementary level. This was important because during these formative years, all students are required to learn music in PEI. This decision has been made by provincial governments because the belief exists that “[e]ducation in the arts is fundamental to the aesthetic, physical, emotional, intellectual and social growth of the individual” (Arts Education, 2001, p. 1). What do practicing elementary music teachers in PEI view as the most important outcome for their students? The main interview question here was, in your opinion, what do you believe is the most important goal of music education at the elementary level? Below I will present the words of the participants themselves. In the following chapter, I will provide a more in-depth discussion.

- “I would think, whatever is going to have the child leave here enjoying music. So I want it to be an enjoyable experience then if they don’t go into band in grade 7, maybe they’ll choose to do something else in grade 8 or 9 that will include music. I just want it to be fun.” (T1)
- “Singing and using instruments ... whether it’s them writing their own stuff, or us ... playing arrangements. Because if you get into that, every other door is going to just open anyway.” (T2)
- “I want them to be functioning musicians outside of school. And, kind of had dabbled in, in a lot of stuff. A lot of different things, and ... you know, if they end up just playing guitar for the rest of their lives, that’s enough. Or if they are singing all the time because of what they did in school that’s ... that’s something.” (T3)
- “Feeling like they ... are a musician.” (T4)

- “I think maybe the overarching umbrella is we just want them ... to be musical. Like ... it’s such a ... music is a part of being a human, like being a person and ... it’s part of life ... and it’s ... like this could be the only time that a kid ever gets any kind of musical training ever ... so I guess just giving them that sense of ... I can be a musician, I don’t have to be a professional, I don’t have to be on Broadway or go to Nashville or to Hollywood or whatever but everybody is innately musical.” (T5)
- “I want kids to love music. And, for some kids that might just be they’ll just love listening to music and for some kids they may love making music ... but I just want to share the passion ... here’s my sentence. In phys ed, kids learn about their physical selves, right? In language arts and mathematics they learn about their intellectual selves. In music class, they connect with their emotional selves. So that’s what I want. I want kids to connect the power of music with their emotional selves ... and ... that’s it. I want them to enjoy music.” (T6)
- “Passion. And I could probably, if I could add a second one? It might be ... happiness and a sense of wellbeing that comes from music. So if they’re passionate about music, if they have a greater understanding which could lead to greater passion, and if they could use music as a way for health and wellness.” (T7)
- “... for me the bottom line is that students would really feel confident with their singing. I’ve met so many adults over the years who say ‘I can’t sing’. And that always disappoints me and I ... pay some responsibility on their, on their elementary music teacher. So if ... there’s one goal it would be that every student would have some degree of confidence in their singing voice. And feel good about themselves in that regard. And ... maybe I’d expand that to not only their singing but maybe their ability to make music,

whether that be with an Orff instrument, or with recorder, that sort of thing. But it's still confidence. And ... whatever measure, but at least to some degree so that every ... the goal would be so that every single student would feel ... yes I can contribute musically.” (T8)

- “I want them to leave my room and go to the next one ... wanting to go to music class. And being unafraid to sing. And then the thing about having the younger kids is that they have that enthusiasm and many of them are not afraid to sing yet. As tends to come in later ... so ... umm, my main goal is uh, because I mean the instruments are an easy sell. Often the moving is too, not always, but often the dancing is. So I'd say my goal is having them be unafraid to sing.” (T9)
- “Well it has to be that they love coming to music lessons. That they enjoy being in music. That they want to participate in music and it doesn't matter what sort of genre they end up in whether it's many ... or whether they specialize in something so long as they're enjoying it and they had a great time while they were here. And, hopefully would like to continue doing something when they leave school, whether it is playing in a band, singing, playing, you know in a more traditional band, whatever. It would be just nice to ignite that fire underneath them that they want to continue with music and they've enjoyed doing it. So that's why I try and keep it very much hands on. So that they're involved all the way through.” (T10)

These varied perspectives are helpful in understanding change within the profession of music education. Teachers had a variety of definitions for popular music, some of which included stylistic aspects and some which did not. Teachers indicated that there were a number of barriers they have encountered when incorporated popular music, and also indicated many

strategies they have utilized to overcome these barriers. When discussing post-secondary education, many teachers mentioned the importance of their practicum and working first hand with students in order to gain experience. Teachers mentioned a variety of courses that they remember as being important to their learning. They also mentioned skills or areas where they may not have had courses and had to learn on the job, such as how to run a sound board, or how to play guitar. Finally, when teachers were asked about what they believe is the most important goal for music education at the elementary level, all 10 participants mentioned instilling a love of music in their students.

I have presented quotes directly in this chapter, using the words of participants themselves, in order to allow their perspectives to remain at the forefront of discussion. Chapter 5 will present a more detailed discussion about what these perspectives might indicate for changes in the culture of music education in Prince Edward Island.

Chapter 5 - Discussion

The three main topics I investigated with participants were teachers' perspectives on popular music, teachers' perspectives on their post-secondary music education programs, and teachers' perspectives on the role of music education at the elementary level. I decided to investigate these topics together due to the belief that they are interwoven and that each of these topics do not exist in isolation, but influence each other. For example, the type of program teachers attended at the post-secondary level may have had influence on their use of popular music, or on a participant's philosophical beliefs on education.

June Countryman (2012) discussed the connection between these interwoven influences in what she calls the "three interrelated themes that help account for our ongoing insecurities with bringing popular music into our secondary music classrooms" (p. 135). She believed that three of these insecurities are "(1) our own musical preparations, (2) our large-group performance emphasis, and (3) our professional isolation and role socialization" (p 135). Although Countryman discussed these interrelated themes in relation to secondary music classrooms, I believe they are equally applicable to the elementary music classroom, and they support the claims by Lucy Green discussed in chapter 2. The data that I have collected from interviews suggest that many PEI elementary music teachers have similar post-secondary education which is grounded in Western classical traditions. Out of my 10 interview participants, 9 have received a Bachelor of Music or Bachelor of Music Education that focused on music of the classical tradition.

Popular Music Perspectives

I found, when asking elementary teachers how they would define popular music, that this term is a complex one that evokes many different, and sometimes contradictory, definitions. This provides a challenge for professional development, resource development, and future research. Some participants defined popular music as a specific genre containing specific musical elements, such as T2 and T7. Other participants focused solely on the popularity of the music, indicating that the musical elements associated with the genre change over time as population trends change.

The topic of popular music appears to become divisive among professionals when there is a lack of shared understanding around the term. Some participants wanted to discuss the benefits that arise in student engagement when utilizing genres that students know, or so-called ‘popular music’. T6 (a mid-career teacher) observed that students were very engaged when choice in repertoire was given. This is contrasted with the view from another participant (T8), who thought the use of popular music to be overrated, perhaps even a popular trend in itself. This demonstrates a lack of understanding when the topic is being discussed among professionals.

These results also bring forward new questions. Polarized opinions about popular music in the schools did not tend to rest with teachers of a certain age. Late career teachers did not necessarily have different opinions than early career teachers. If anything, I would infer that opinions were more related to the participants’ personal tastes. How are teachers’ perceptions of popular music linked to their identity as musicians? There has been research in recent years exploring teacher identity in post-secondary programs, as well as throughout a teacher’s career (Beauchamp & Thomas, 2009). Beauchamp and Thomas explored the idea that “... gaining a more complete understanding of identity generally and teacher identity in particular could

enhance the ways in which teacher education programs are conceived” (p. 176). What sorts of identity differences exist among music education students when it comes to viewing themselves as musicians? Is diversity of musical identity something that we value in our education system? Although the literature presented in chapter 2 explored benefits of student choice in education, there was very little research available exploring the relationships between post-secondary programs and the influence they have on the programs teachers later develop.

Barriers to Incorporating Popular Music

When asked about barriers to incorporating popular music, a number of teachers mentioned their own knowledge as a barrier, such as T6 and T7. Other participants, T1 and T6, mentioned lifelong learning as a strategy to overcome barriers and how they wanted to stay in tune with the musical identities of their students.

Countryman (2012) also discussed the idea that “[o]nce we start acknowledging that the music our students are passionate about holds interest and value for us, an exciting shift can happen. We become learners, too, and can then authentically model that which we desire in our students: excitement, curiosity and respect for honest musical expression in any style.” (p. 140). Although all of the participants displayed a dedication to continuing to learn alongside their students, some participants seemed to know how to go about doing this, while others did not appear to have as many strategies. What are the factors contributing to teachers’ ability to continue learning about new musical styles and instruments throughout their career? Are post-secondary music education programs responsibly for providing teachers with these strategies? These are some questions that I still have, and future research is needed in order to make any further claims.

Themes around Barriers

As discussed earlier in this chapter, the term popular music is one that is entangled in many different, and uniquely personal, associations. I would like to continue my discussion with the understanding that ‘popular music’, for the purpose of this paper, is music that is popular to the students currently being taught. This means that the ‘popular music’ of St. John’s might be (and most likely is) different than the ‘popular music’ of Toronto. My own personal experience, having taught in both rural and urban areas of PEI, suggests to me as well that the ‘popular music’ of rural PEI is different (perhaps to a lesser degree) than the ‘popular music’ of urban PEI.

I first organized the ideas of perceived barriers to incorporating ‘popular music’ into open codes (as discussed in chapter 3). Next I organized them further into categories. My intention as a researcher was not heavily focused on the generation of a theory, but instead on providing insight for future research and development. The figure below (figure 5.1) provides a visual representation of theme organization.

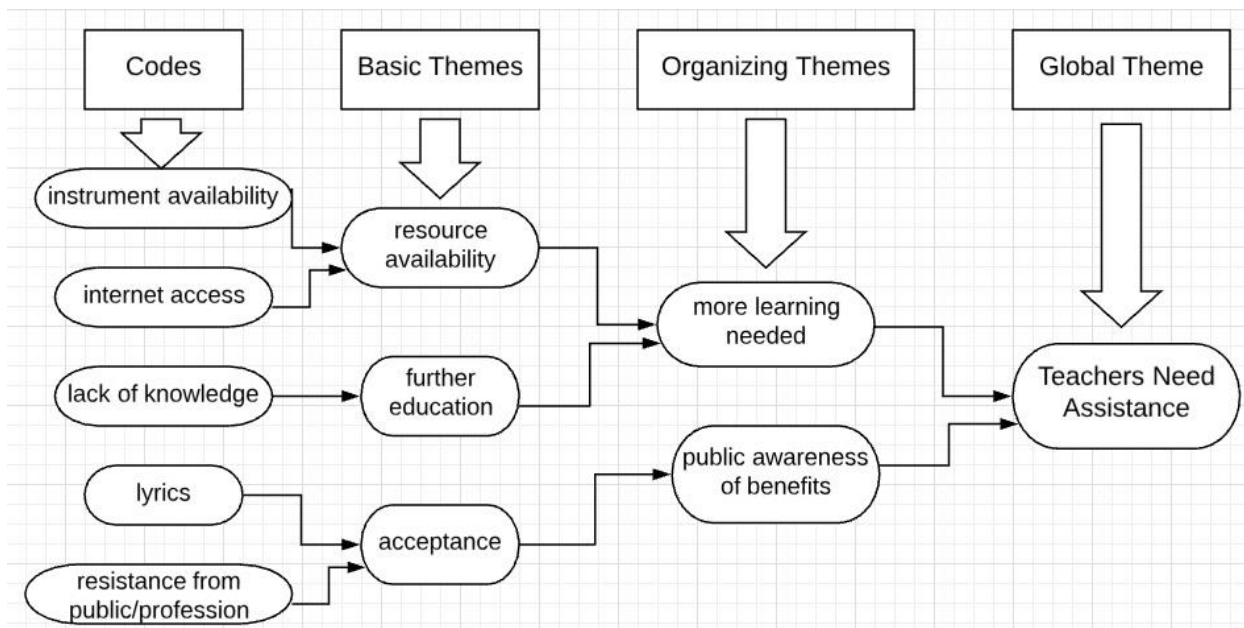


Figure 5.1. Theme Organization

This global theme demonstrates a continued need for professional development around ‘popular music’ for PEI teachers. In my opinion, the attitudes of participants were generally quite positive towards incorporating the ‘popular music’ of students into their programs. This is demonstrated by the vast benefits in student engagement described by participants such as T6, T3, and T4.

Although teachers would like to be able to incorporate the music of their students into their programming, many still find it difficult. Participants mentioned that their lack of knowledge about these styles and instruments is currently a barrier (T6). This included mention of a lack of knowledge about guitar, and about genres that use extensive technology. Some participants also mentioned the availability of resources as a barrier (T1). Finally, another barrier teachers mentioned was a general acceptance from some community members and some members of the profession (T3).

I believe these perceived barriers are directly linked to the current layout of post-secondary programs in music education (which I will discuss further in this chapter) and a lack of consistent and relevant professional development.

Future Research and Recommendations

Pilot projects involving ‘popular music’, or music that is chosen by students, are needed in elementary music classrooms in PEI in order to establish new practices and educate teachers to use new resources. Without this type of research and development, teachers will continue to teach the way they were taught. Carol Beynon (2000), in her chapter “Who is teaching the next generation: Implications for music education in the new millennium”, looked at how internships may play a role in continuing a cycle of status quo in education. She argued that “[i]n developing a teacher identity, it is easiest for [student teachers] to reproduce what they observe in their cooperating teachers because it relates to what they remember as pupils in schools” (p. 122). This reproduction is out of touch with the fast-paced, ever evolving world of music with which our students are constantly in contact.

There are many questions still remaining about the inclusion of ‘popular music’ in the elementary classroom. I believe this topic is urgent if music education is to remain relevant to our students in PEI. If our goal is for students “to connect the power of music with their emotional selves” (T6), then using diverse genres that relate to the student population with which we are working is of utmost importance. If our main stakeholders include current teachers, student teachers, the Department of Education, and university music programs, how do we best work together towards future research and development? Whose responsibility is it to invest in the future of music education? Are there more possible collaborations that could exist between

these stakeholders and organizations such as MusiCounts and the Coalition for Music Education in Canada?

The Department of Education, Early Learning and Culture recently invested \$300,000 in new instruments to the English and French language school boards in PEI (Doherty, 2018). These new instruments included drum kits, electric guitars and bass guitars, to accompany a new curriculum with a further focus on creativity and innovative education. Although music teachers in the province are thrilled with this investment, many have made a case that they do not know how to use these resources. Too much dependence on teachers to learn themselves, or knowledgeable teachers to teach others in the profession, might place too much pressure on professionals who are already overburdened in their positions. Now is the time for our government to listen to the voices and needs of music educators in the province. More qualitative studies that bring forward these voices are needed. These will ensure that decisions being made by the government and department around curriculum can be implemented in a meaningful way.

Post-Secondary Program Perspectives

Do we believe that it is important for music teachers at the elementary level to be able to utilize music that students connect with in order to reach the goals of personal expression, wellness and participation? If the answer is yes, then we need to look critically at the skills we are providing to music teachers that prepare them to work with a variety of evolving genres. Scott E. Emmons (2004), in his chapter “Preparing teachers for popular music processes and practices”, stated that “[o]ne major problem is that many music teachers do not come from a musical environment that encourages popular music performance, experience, or informal listening” (p. 165). Similar statements have been made as early as 1967 at the Tanglewood

Symposium, and as recent as 2016 by Randall E. Allsup. Although I wanted to be able to interview music teachers with diverse post-secondary program experiences, it proved to be a difficult task. Nine of the 10 participants had experienced classical music programs, and the participant who did not had taken a Bachelor of Arts and had no post-secondary music experience.

Genre Diversity

As discussed earlier in chapter 2, there are currently limited pathways to becoming a music educator while also attending a program that is primarily in a genre other than classical or jazz. Only seven out of 42 universities in Canada that offer Bachelor of Music Degrees offer degrees outside of the classical or jazz genres. This information is based on programs listed on university websites, from institutions listed at Universities of Canada Members page (Universities Canada, n.d.). This means roughly 17% of music degrees offered in Canada are in genres other than classical or jazz, and many do not offer continued programs in music education. Is it important, as Canadians who value the high level of diversity we have in our country, to exemplify diversity in music education? Do musicians with multi-faceted backgrounds have anything unique to offer the profession? Is there a way to provide additional pathways for musicians studying other genres to become teachers?

As I moved through data analysis, using a grounded theory approach, I began axial coding on a core phenomenon. The core phenomenon most closely related with post-secondary programs was the knowledge and comfort that music teachers experience with various genres. Figure 5.2 demonstrates an example of axial coding based on this phenomenon.

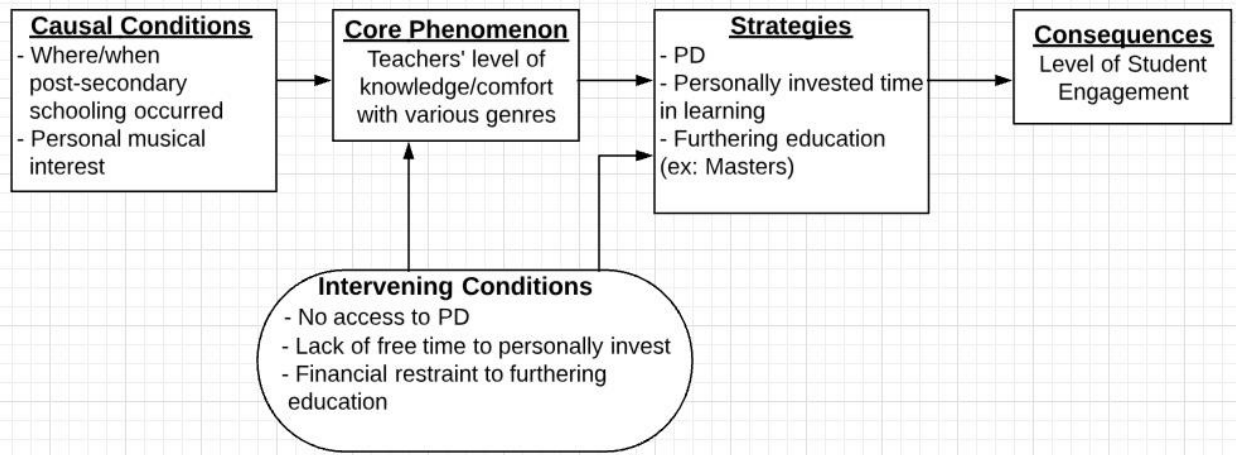


Figure 5.2. Axial Coding

My interpretation for this coding suggests that teachers' ability to be comfortable in various genres relates to their educational background as well as their personal musical experiences. If a teacher is educated exclusively in one genre, then it may be more difficult to address the diverse interests in elementary classrooms. Continued lifelong learning is important for all educators, but reasonable expectations need to be placed on current working teachers who already have full workloads. Therefore providing the most relevant and current information in educational (and music education) research during post-secondary programs is important in order to best prepare future elementary music teachers.

Future Research Recommendations

Resulting from my study, the first and foremost question I have for the music education community is: are there ways to allow music students who are studying genres other than classical to have easier access to post-bachelor music education degrees? Having research that gathers statistics on what programs currently exist, and what populations of musicians may be marginalized, could help to build a more diverse music education community. Research in this

area could also help to provide data on current enrolment in music education programs. Are these programs at risk of being terminated? If these institutions were to accept students with more diverse musical interests, would this increase enrolment for these programs?

Other questions remain, including whether jobs exist for these potential graduates. Is there a saturated market for music educators, or a need for more qualified employees? What policies are in place, if any, at the Department level to help ensure PEI elementary music classes are led by teachers with music education qualifications? The 2010 survey by Hill Strategies Research found that “[q]ualified music educators are crucial in creating and implementing strong, sustainable music programs” (p. 6). The survey indicated that 94% of schools claiming to have a strong music program, also had a specialist music teacher. I also wonder whether music education programs are more suited to collaborate with education departments than with music departments, linking their research and development with that which is already happening in other areas of education.

The Purpose of Elementary Music

All 10 interview participants felt that instilling self-confidence and a love of music in their students were the most important goals. Music teachers working at small schools, large schools, rural schools and urban schools all shared this same belief. These perspectives are all in line with philosophies stated in the provincial elementary music curriculum. The curriculum states that “Music has always served as a vehicle to communicate personal, social, and cultural perspectives” (p. 22). The philosophical belief that all students are musical, and that all students can find a way to connect with music, was the one area where all 10 participants agreed. My invitation for continued research is rooted in the fact that I believe teachers can reach more

students by incorporating many genres, including ‘popular music’ and informal learning practices.

This study also brings forward questions about the rest of the country. Speaking to elementary music specialists in other provinces can be a challenge as many other Canadian provinces are currently lacking music specialists at the elementary level (Hill Strategies Research, 2010). Nova Scotia or Newfoundland and Labrador would be ideal provinces for further investigation of best practices at the elementary level. They also have the potential to be places for collaborative pilot projects to be developed, such as the sharing of video lessons on best practices. It may also be helpful to speak to generalists, or teachers who do not have a post-secondary background in music, who teach music, in order to understand their perspectives as well.

Another area where further research is needed is in bringing forward the voices of students in this conversation. What do students today wish to learn about music? What makes music important to their lives? A large study could be done that speaks with students across Canada about why they value music. I believe a study of this type would be best directed to students between the ages of 10 - 18. I would choose this age range because when students reach a certain age (in my experience around grade 5 or 6), they begin to develop their own opinions around preference and taste. Some examples of questions could be: (1) What has your experience been like in school music? (2) What do you like or dislike about it? (3) Why is music important to you? (4) What would you like to learn in school music? Current working music teachers know their students answers to these questions, but a more objective presentation of these perspectives could help to inform curriculum development and post-secondary program development. It could also be a wonderful publicity campaign and could help engage the Canadian public in music

education, in a way similar to CBC's Canadian Music Class Challenge (CBC/Radio-Canada, 2019). I believe that continuing these conversations with other professionals in an open-ended way would be beneficial for future research, and that the openness in conversation was a valuable part of the methodology I used in this project.

Conclusion

This research was intended to examine PEI elementary music teachers' perspectives around popular music, post-secondary music education programs and philosophies about the inclusion of music as mandatory at the elementary level. With the use of semi-structured in-depth interviews, I highlighted the perspectives of my participants about these topics. All participants agreed that instilling a love of music in their students was the most important goal for them at the elementary level. This included the notion of providing students with a chance to see themselves as capable musicians. Many participants expressed a hope that their students, whether they continued to take music courses at the secondary level or not, would participate in music in some fashion in the future.

Participants frequently mentioned the value of including music that students know in their programming. Participants described an increase in motivation and student engagement when choice was provided in repertoire. This being said, many participants indicated that there are still barriers preventing them from being able to include this music adequately, including resources and knowledge.

A re-examination of the post-secondary pathways to becoming a music teacher, and the courses that are offered during these programs, may help to reduce the barriers that PEI elementary music teachers are experiencing. If participants want to be able to provide all of their students with a chance to feel like musicians and express themselves through music, then a

diverse knowledge of genres and teaching styles will be beneficial. Many teachers are already taking it upon themselves to learn the music their students bring to class, but some are not sure where to begin with this task. Effective and meaningful professional development can also be a tool for helping teachers overcome the barriers that were expressed by participants in this study.

Further research is needed in order to improve post-secondary programs in music education and develop more relevant and meaningful professional development for music teachers in Prince Edward Island. Teachers are thankful for the investment that the province has been making in the development of a new elementary music curriculum, but this curriculum will not have its intended effect if teachers are not comfortable implementing new practices. I believe continued research that speaks directly to current working elementary music teachers in PEI is important in order to find out what resources and supports these teachers need.

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Appendix A

Informed Consent Form

Title: Looking Ahead to the Musical Future: Research in Prince Edward Island Elementary Music Programs

Researcher: Nicole Waite, Faculty of Education, Memorial University
nkwaite@mun.ca, (902) 393-7337

Supervisor: Dr. David Buley, Faculty of Education, Memorial University,
dbuley@mun.ca, (709) 726-0436

You are invited to take part in a research project entitled “*Looking Ahead to the Musical Future: Research in Prince Edward Island Elementary Music Programs*”.

This form is part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. It also describes your right to withdraw from the study. In order to decide whether you wish to participate in this research study, you should understand enough about its risks and benefits to be able to make an informed decision. This is the informed consent process. Take time to read this carefully and to understand the information given to you. Please contact the researcher, Nicole Waite, if you have any questions about the study or would like more information before you consent.

It is entirely up to you to decide whether to take part in this research. If you choose not to take part in this research or if you decide to withdraw from the research once it has started, there will be no negative consequences for you, now or in the future.

Introduction: My name is Nicole Waite, and I am a student in the Faculty of Education at Memorial University of Newfoundland. I am conducting a research project for my master’s degree thesis under the supervision of Dr. David Buley.

Purpose of Study: The purpose of the study is to investigate student engagement in elementary music, and identify areas where teacher education and professional development can be improved in order to allow music teachers more tools when teaching diverse genres.

What You Will Do in this Study: During the study, I will be interviewing a number of elementary music teachers, asking questions related to student engagement, teacher education and the use of different styles of music in the classroom.

Length of Time: The interview process will last no longer than 1 hour.

Withdrawal from the Study: If you wish to withdraw from the study, you may do so at any time. Please notify myself, or my supervisor if you wish to withdraw and all data (audio recordings and transcripts) will be deleted and removed from the study. If you chose to withdraw after participating in the focus group, the audio recordings will not be deleted, but your comments will not be used for analysis or reporting. After January 15th, 2019 you will no longer be able to withdraw.

Possible Benefits: By participating in the research, you will have the opportunity to express your thoughts on music education practice and professional development training. This information will be useful in determine future educational programs. By participating in the focus group, you will also have the opportunity to discuss your thoughts with colleagues.

Possible Risks: If you are feeling anxious, or uncomfortable at any time during the interview, do not hesitate to withdraw. You are not required to participate and if you choose to withdraw, all data will be deleted.

Confidentiality: The ethical duty of confidentiality includes safeguarding participants' identities, personal information, and data from unauthorized access, use, or disclosure.

The interview and focus group audio recordings, along with the transcriptions will be kept on an encrypted and password protected hard drive. Any identifying information (name, school) will be kept separately and pseudonyms will be used in replacement of any real names.

Anonymity: Anonymity refers to protecting participants' identifying characteristics, such as name or description of physical appearance.

Your identity will, in no way, be linked to any thoughts or opinions discussed in the interview. Every reasonable effort will be made to ensure your anonymity. You will not be identified in publications without your explicit permission.

Recording of Data: The interviews will be audio recorded so that information can later be transcribed and reviewed. These audio recordings will be given pseudonyms (ex: Interview #1 - Jane Doe) and will be stored on a password protected and encrypted device. No one other than myself will have access to these recordings. Once the interview data is transcribed, you will be asked to review the transcription in order to ensure you are in agreement with your statements.

Use, Access, Ownership, and Storage of Data: All data collected (audio recordings and transcriptions) will be stored on a password protected and encrypted hard drive. This consent form will be stored separately, in a locked cabinet. I will be the only one with access to these

files. Data will be kept for a minimum of five years, as required by Memorial University's policy on Integrity in Scholarly Research, after which time it will be destroyed.

Reporting of Results: Upon completion, my thesis will be available at Memorial University's Queen Elizabeth II library, and can be accessed online at: <http://collections.mun.ca/cdm/search/collection/theses>. If you would like to receive a copy of my thesis by e-mail once it has been finished, please indicate below.

Questions: You are welcome to ask questions before, during, or after your participation in this research. If you would like more information about this study, please contact: Nicole Waite at nkwaite@mun.ca or (902) 393-7337. You may also contact Dr. David Buley at dbuley@mun.ca or (709) 726-0436.

The proposal for this research has been reviewed by the Interdisciplinary Committee on Ethics in Human Research and found to be in compliance with Memorial University's ethics policy. If you have ethical concerns about the research, such as the way you have been treated or your rights as a participant, you may contact the Chairperson of the ICEHR at icehr@mun.ca or by telephone at 709-864-2861.

Consent: Your signature on this form means that:

- You have read the information about the research.
- You have been able to ask questions about this study.
- You are satisfied with the answers to all your questions.
- You understand what the study is about and what you will be doing.
- You understand that you are free to withdraw participation in the study without having to give a reason, and that doing so will not affect you now or in the future.
- You understand that if you choose to end participation **during** data collection, any data collected from you up to that **point will be destroyed**.
- You understand that if you choose to withdraw **after** data collection has ended, your data can be removed from the study up to **January 15th, 2019**.

I agree to be audio-recorded Yes No

I would like to receive a copy of the thesis when it is finished by e-mail Yes No

By signing this form, you do not give up your legal rights and do not release the researchers from their professional responsibilities.

**Your Signature
Confirms:**

I have read what this study is about and understood the risks and benefits. I have had adequate time to think about this and had the opportunity to ask questions and my questions have been answered.

I agree to participate in the research project understanding the risks and contributions of my participation, that my participation is voluntary, and that I may end my participation.

A copy of this Informed Consent Form has been given to me for my records.

_____ Signature of Participant _____ Date

Researcher's Signature: I have explained this study to the best of my ability. I invited questions and gave answers. I believe that the participant fully understands what is involved in being in the study, any potential risks of the study and that he or she has freely chosen to be in the study.

_____ Signature of Principle Investigator _____ Date

Appendix B

Interview Schedule

Section 1: The Music Community

1) Tell me a bit about your program. What are some of the highlights for you and your students each year? What are some of the challenges?

2) In your opinion, what do you believe is the most important goal of music education at the elementary level?

Section 2: Teacher Education

3) Tell me a bit about your background and experiences as a student.

i. What institution did you attend?

ii. What was your experience like in your courses?

4) What areas of your teaching preparation program were most useful to your work? What areas of your preparation were not useful? Are there any skills or courses you wish you would have had as part of your training?

Section 3: Diversity in Music

5) It is always difficult to classify music into categories or genres, because musical styles are always crossing different boundaries. If you thought about your classroom in terms of genres, what genres do you feel most comfortable with, and what genres are you less comfortable with?

6) What genres do you value in your teaching and why?

i. How do you find this plays out in practice? Are there barriers or challenges?

ii. How do students respond?

iii. What role does the curriculum play?

7) Please describe your own definition of popular music.

8) Can you tell me about the types of popular music, if any, in your classroom?

i. If you do use forms of popular music, are the students involved in the performance and/or creation of it?

ii. How engaged do you find your students are with this genre, when used?

iii. Are there any barriers that make it challenging to incorporate popular music?

iii. What role does the curriculum play?

Section 4: Authentic Teaching and Learning

9) What do you think it means to teach musical genres in a culturally authentic way?

10) Can you describe some challenges when teaching an unfamiliar genre?

11) What are some strategies you might use to meet these challenges?

This is the end of my questions;

12) Do you have any additional thoughts about student engagement in music at the elementary level?

13) Do you have any additional thoughts about teacher training in music education?