Music, Marimbas and Children:

Exploring the meaning that children make of playing marimbas and wacky instruments with Artist-In-Residence, Jon Madin.

A thesis submitted in total fulfilment of the requirements for the degree of Master of Education

by

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Abstract

This is a study of the meaning that a group of Year 4 primary school children made of their participation in playing marimbas and "wacky" instruments with Artist-In-Residence, Jon Madin. The approach to music-making of the Artist-In-Residence is one which is participatory, inclusive and accessible, and which places value on children's active engagement in music-making.

Many children in Australian Government primary schools do not have access to classroom music education programs, and for some children their participation in Artist-In-Residence programs may be one of the few music education experiences in which they can actively participate. It is important to know the meaning that children make of their participation.

Data from the children's participation provides rich insights into the children's experience of music-making and the meaning that they derived from it.

The findings suggest that some of the children derived significant personal meaning from their participation in music-making. The findings also revealed apprehension amongst children from a school situated in an area of low socio-economic status about active involvement in music-making. The meaning that children made of their involvement suggests that in addition to promoting children's participation in making music of high artistic merit for presentation to others, there may be value in promoting approaches to music education which focus more on the processes of participation. Such approaches may be less likely to cause apprehension amongst children and may have benefits for children's development and well-being.

Master by Research Declaration

I, Susan Buchan declare that the Master by Research thesis entitled *Marimbas, Music and Children* is no more that 60,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes.

This thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work.

Signature   Date

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INTRODUCTION

Oh dear, what can the matter be?....

Many children in Australian Government primary schools are unable to access classroom music education. Many more only have access to very limited and fragmented learning opportunities. (Department of Education, Science and Training 2005 National Review of School Music Education). There is a general perception that Australian school music education is approaching a state of crisis (Jeanneret, 2006; Russell-Bowie, 2003; Temmerman, 2006; Walker, 2009). Classroom music in Australian primary schools suffers a low status within the general curriculum, receiving little support or direction. Music education in government primary schools in Australia is generally speaking, contextualised, fragmented, and under-valued. Its existence can be dependent on the level of interest, support and/or expertise within individual schools. Many children in Australian primary schools do not have the opportunity, through classroom music programs, of developing basic musical concepts and skills at the age when these are most easily acquired.

However, whilst government school music education programs are often poorly supported, there is an increasing interest in partnerships between schools and the professional arts sector. Such partnerships are becoming a growing area of education note Donelan, Irvine, Imms, Jeanneret, and O'Toole (2009). Given that Artist-In-Residence programs may be one of the few experiences that some primary school children have of the performing arts, it is important to know the impact of Artist-In-Residence programs on children. There are many artists who visit schools and who offer musical experiences of diverse cultures and musical styles. Of these, some offer students the opportunity to participate by singing or playing non-tuned percussion instruments such as drums. Some offer participation in a variety of dance styles, and many offer popular music and choreography experiences. Very few Artist-In-Residence programs offer every student the opportunity to play melodic adult-size instruments such as marimbas, as well as make and play non-conventional instruments.

This research study will seek to explore primary school students' responses to the practice in schools of Artist-In-Residence, Jon Madin who has pioneered the use of marimbas (large African-style xylophones) in school and community settings. Together with his colleague Andy Rigby, Jon Madin has adapted the traditional Zimbabwean design so that it can be easily played by non-experienced players. Marimbas in schools can offer all children an opportunity to play a musical instrument and be part of a musical ensemble regardless of the family socio-economic status and the ability to pay for individual instrumental lessons. The sophistication and appeal of the repertoire that can be played on marimbas lies in the way the individual musical parts are arranged and layered. Layering refers to the way in which individual parts fit together, one on top of each other. Thoughtful composition and arrangement of parts enables each child to play a part which is appropriate to his or her level of skill and ability. In addition, the instruments themselves are large, and they demand gross motor playing skills rather than the more precise fine motor skills often associated with playing traditional orchestral instruments.

I have chosen to look at this particular approach to music-making because of its inherent potential to be accessible and engaging. It is inclusive of all abilities and ages and it uses musical instruments that can be made by people with tools and basic carpentry skills. In addition, intrinsic to Jon Madin's approach in schools is that there are longer term musical outcomes. He has produced books of instructions on how to make marimbas and wacky instruments, as well as books of musical repertoire and accompanying CDs which provide schools with the opportunity to develop further their own marimba and wacky instrument playing programs (Madin, 1996a, 1996b, 1997, 1998).

Aims and Objectives

This qualitative research study entitled *Marimbas, Music and Children,* seeks to address the major question of the meaning that primary school children attribute to their participation in an Artist-In-Residence marimba and non-conventional ("wacky") instrument playing program. The aim of the study is to explore and better understand how participants engage with music-making when participating in such programs.

After observing Jon Madin's work as an Artist-in-Residence over a period of four days at a primary school this study will seek to explore the following questions.

- To what extent does playing marimbas and wacky instruments in a primary school setting with Artist-In-Residence Jon Madin, engage students meaningfully in music-making?
- If students are meaningfully engaged, how is this manifested?

CHAPTER 1

Tinker, tailor, soldier, sailor, rich man, poor man.....

This chapter will describe the cultural and social context for music-making and music education and the context for the use of marimbas and wacky instruments in Australian primary schools. I will seek to articulate how the inclusiveness and accessibility of the Orff Schulwerk approach to music education has influenced the approach to music-making of the Artist-In-Residence, Jon Madin. I will also seek to identify the potential of an approach to music-making which values and emphasises playing music in synchrony in an informal social context.

Music in the Beginning

To understand something of the value of seeking to involve children in first-hand music-making experiences, it is necessary to understand music's role in evolutionary terms and its importance as an agent of socialisation and for enhancing social unity. Many theorists have written of its evolutionary significance (Dissanayake, 1992; Eisner, 2002; Regelski, 2006; Small, 1996). The function of music has been identified as contributing to "integration, stability and continuity of the society, culture, or social group that engages in it" (Dissanayake 2006, p. 15). Blacking (1973) suggests that an anthropological approach to the study of music makes more sense than simply seeing the sound patterns in isolation. In traditional societies, playing music on instruments and the use of gestures and movement are inseparable, and any differences in the abilities of individuals to be able to make music are accounted for by varying levels of interest. Music in traditional societies is not seen as something set aside as a performance by specialists, but rather it is seen as something in which all participate, often with a particular pragmatic view in mind. "Ancestral music would have been almost certainly primarily communal and participatory rather than solitary, remote and impractical" (Dissanayake, p. 3).

Music theorists, researchers, teachers and philosophers have long been convinced of the importance of musical learning and there is a growing body of evidence to support the importance of the role of music-making in early childhood and primary education (Reimer, 2003; Robinson & Aronica, 2009; Swanick, 1988). The notion

of the social context and social interaction as being central to children's learning and cognitive development was one of the theories of the influential Russian scholar Lev Vygotsky (1978). Vygotsky viewed humans as being highly adaptable to the shifting cultural contexts into which they are born. He suggested that our ability to use the cultural tools of language, speech, and music-making, and our integration of these tools, has led to the development of higher order thinking skills.

In contemporary society music has a number of uses. It is used in religious and ceremonial occasions, in rites of passage, in social and political commentary, for personal expression, and by sub-cultures as a source of identity. However, in contemporary Western society, music is used most frequently for entertainment, and the majority of us are in the role of audience rather than participant.

Music as Praxis

First-hand music-making encompasses the notion of musical praxis. In defining musical praxis it is helpful to explore the use of the word within an historical context. Regelski (2006) notes that Aristotle identified three types of knowledge. Theoria, or knowledge for its own sake, techne, which is the skill and craft knowledge involved in making things, and praxis which is the "adaptable knowledge needed to serve the particular and ever-changing needs of people" (p. 292). Elliot (1995), Jorgenson (2003), Regelski, and Small (1998) regard musical praxis as a vital component of society and one which helps a society define itself because of its inherent ability to serve everyday social needs. Elliot (2005) suggests that the use of the word praxial conveys the idea that the music-making process is purposeful, contextual and socially embedded. He suggests further that "a praxial philosophy of music education focuses on achieving self-growth and musical enjoyment in the thoughtful actions of music-making and listening" (Elliot, 2005, p. 12). Praxial music-making is less to do with the conceptual and aesthetic meaning of music and more concerned with the actual doing. The most fundamental point about the adoption of a praxial approach to music education is that music exists to be used in a variety of human social practices, rather than understood. Regelski suggests that music education should be concerned with the "facilitation of ongoing amateur praxis" (p. 295). Successful music-making experiences which are rewarding for the child are central to the success of praxis-

based music education. Such experiences bring results, not in the distant future but in the immediate term. "Music education curriculum then becomes an apprenticeship for real musicking of some kind" (Regelski, 2006, p. 298). Praxial music-making has the potential to change the perception of the value of music-making in the lives of individuals and in society. Participatory music-making encompasses the idea of praxis.

Music for Participation and Music for Presentation

There is a difference between musical knowledge and musical knowing. Eisner (2008) suggests that regarding knowing as a verb rather than as a noun, is inclusive of multiple ways of understanding and making sense of the world. Blacking (1973) distinguishes between two types of music - music that is occasional and which enhances human consciousness and music that is for "being". Dissanyake (2006) suggests that it is possible to experience music for "being" by setting aside our knowledge and experience and entering into an "extraordinary" state. Boyce-Tillman (2007) suggests that there are three qualities of being which are suggestive of music as a transformative experience: a feeling of unity with other living creatures, with people, and with the cosmos. Boyce-Tillman and L. Custodero (2005) suggest that music is more likely to be a transformative experience when movement and dance are associated with it and when it takes place within the context of community. Whilst expressive movement is not an integral dimension of Jon Madin's approach to music-making, it is important to note that the physicality of his instruments, and at times the incorporation of dance, necessitates a kinaesthetic awareness and knowing. Heron and Reason (1997) have identified four ways of knowing; experiential, propositional, presentational and practical, and that each of these ways of knowing inform each other. Turino (2008) distinguishes between music for "being" or for "participation" and music for "presentation". In Heron's and Reason's conceptual framework, music for participation would be regarded (for most of the participants) as a primarily experiential way of engaging with music-making.

Turino (2008) identifies some musical and cultural characteristics which define the two different ways of engaging with music. He suggests that the value and success of music for participation lies in how the participants feel and the meaning that participants derive from the experience. Turino notes that participatory music-

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making is not a lesser version of real music made by the professionals. "Music made by professionals for presentation is a different form of art and art activity completely, and should be fashioned and valued as such" (p. 25). The emphasis on artistic quality is an inherent dimension in presentational music-making and is one which limits the number of people who can continue to make music at a presentational level. This has implications for music-making practices in society. Turino suggests that participatory music-making is a special type of artistic practice in which the artist-audience distinctions are blurred, and its main role is to "involve the maximum number of people in some performance capacity" (p. 26). The quality of the experience is judged more on how participants feel during the activity than on the artistic quality of the music-making. Turino's identification and articulation of the values of participatory rather than presentational music-making is justified on the grounds that within cosmopolitan Western society, it is the form of music-making which is the least understood and valued. Further, it may be potentially the most democratic because of its capacity to actively engage the largest numbers of people in music-making. Given our increasing knowledge of the social role of music in diverse cultures and its potential within our own society to facilitate social engagement, it may be time to reflect more deeply on human meaning-making and the complexity and diversity of the human relationships which lie at the heart of music-making. Small (1998) suggests that the notion of relationships in the broadest sense – between music-making participants, audience, conductor, context and physical space, are often of secondary importance in the Western classical tradition, which can frequently put it at odds with the needs of some communities. Dillon (2007) notes that the pervasiveness of music across cultures is suggestive of its potential to engender changes in values and attitudes. Turino (2008) also suggests that music for participation is more aligned with collaborative ways of being which are ultimately more sustainable for humanity. Heron and Reason (1997, p. 291) suggest that a participatory consciousness is more aligned with our "urgent need to revision our view of ourselves as co-inhabitants of the planet". Keil (1987) notes that in our evolutionary past, we were all participants. He suggests that we need "more participatory consciousness if we are to get back into ecological synchrony with ourselves and the natural world" (p. 276).

West (2007) asserts that even though there has been a shift in thinking about approaches to music education, the traditional ideas of valuing individual achievement and "practice, perfection and performance" still underpin most music programs and inform the literature reviews of many studies. She suggests that changes in the way music education is approached do not necessarily influence the often unexamined beliefs on which it is based.

The following discussion will focus on the historical and cultural context which underpins the music education climate in Australian primary schools.

Music Education in Australia

The acquisition, development and honing of the skills required to play a musical instrument have been the dominant paradigm in Australian music education for many decades. In nineteenth century Australian society, taking formal instrumental lessons was considered a desirable artistic pursuit for the sons and daughters of the middle classes. The number of professional teachers setting up private teaching studios flourished at this time, which paved the way for the development of University conservatoriums. The emphasis in formal lessons was on the learning of Western art music notation, and on developing technical expertise in order to realize (usually at some later point in time) the aesthetic beauty within the music. Western society's aesthetic doctrine, or the understanding that music is an aesthetic activity which exists for its own sake, has contributed to the formalizing of music lessons such as those offered in private music teaching studios suggest Regelski (2006) and Jorgensen (2003). Engagement in music-making for its aesthetic rewards also contributed to a social status consciousness based on musical tastes. British public examining bodies such as the Associated Board from the Royal College of Music "fulfilled a legitimizing role for private teaching studios and institutions in the examining of students for grade certificates and diplomas" (Stevens, 1997). The Australian Music Examination Board (AMEB) is a system which examines instrumental music students and is administered by Universities in all states of Australia. Its origins can be traced back to the nineteenth century British music examination system which thrived in countries belonging to the British Empire. The AMEB has strongly influenced music education in Australia. Apart from offering an expanded examination repertoire and greater diversity of musical instruments and subjects, it has not broadened its musical awareness since

its inception. Music education practices suggest Regelski (2006) have inadvertently widened the gap between elite aesthetic engagement with music, and the uses to which music is put in people's everyday lives. The approach to music-making inherent within the AMEB has had a more profound effect than the general classroom music program on the music teaching psyche in Australian music education (Comte, 2009).

Historically, the general classroom music program in Australian schools has centred largely around singing which was felt to be a civilizing influence. With the advent of the gramophone in the 1920s, school music appreciation classes came into being. Music education in Australian schools prior to 1957 largely followed the British model until 1956 when a conference was held in Melbourne under the auspices of UNESCO. At the conference a number of resolutions were made about what needed to occur in music education in Australian schools. Comte (2009) notes that the conference was described by music educator and "doyenne of Australian music education" Doreen Bridges as "a watershed" in Australian music education, and from the conference the seeds were sown for the future directions of music education. Southcott (2009) notes that the resolutions passed at the conference included;

- The need for specially designated and properly equipped music rooms
- That music be recognized as a basic subject at all levels
- That the shortage of specialist music teachers be addressed
- There should be greater depth and breadth of training for pre-service music teachers
- All Australian students should participate in instrumental music programs (Southcott, 2009)

It is noteworthy that discussions about school music programs in Australia continue to grapple with the same issues which dominated the 1956 UNESCO conference, one of which is pre-service teacher education (Southcott 2009). Ballantyne and Mills (2008) suggest that limitations on time, resources and expertise constrain tertiary educators' ability to meet the needs of pre-service teachers. The National Review of School Music Education (Pascoe, et al., 2005, p. v) asserts that "music education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school music". Since the release

of the National Review of School Music Education in 2005, the "School Music Action Group" was formed which aims to unify the music education sector and bring together key stake-holders.

The Kodaly, Orff and Dalcroze approaches to music education have exerted a strong influence on music education practices in a comparatively small number of government and non-government schools in Australia. The Kodaly and Orff approaches are also influential in their roles of informing and influencing pedagogy, and also in offering professional development opportunities for teachers of all levels. The Suzuki and Yamaha approaches to music education successfully offer prescriptive, sequential and comprehensive approaches to the teaching of instrumental music for those children whose families are able to pay for lessons.

Access to Music Education

In May 2011, the European Music Council met in Bonn to discuss the implementation of the UNESCO Seoul Agenda, "Goals for the Development of Arts Education". The Bonn Declaration interpreted the goals of the Seoul agenda for music education and noted that "active music participation is a human right which has to be ensured for people of all ages and backgrounds".

The musical rights of children and adults identified by UNESCO are;

- the right for all children and adults to express themselves musically in full freedom
- the right to learn musical languages and skills
- the right to have access to musical involvement through participation, listening, creation and information (European Music Council, 2011)

In 1963 the New South Wales Primary School Music curriculum stated that "as part of the culture of man, music can make its own contribution to enrich the life of the home, the school and the community. For this reason alone, its place is justified in the school curriculum" (Gill, 2009, p. 69). In over 50 years there has been little change in the availability of opportunities for some primary school children to access classroom music education in Australia. Caldwell and Vaughan (2012) describe the large discrepancies that exist between the music education

programs available to the rich and the poor in Australia as "an extraordinary state of affairs" (p. 17).

In every state of Australia, the creative arts have been identified as a key learning area, and an essential component of the primary school curriculum within all Australian primary schools. In the National Review of School Music Education conducted in 2005, the authors, Pascoe et al.(2005, p. 11) note that "the perennial challenge of music education lies in developing, implementing and sustaining a music curriculum that effectively engages students with the full range of benefits which could be derived from being involved in music". The report further recognizes the "difficulties in delivering quality programs" and recommends improving the equity of access, participation and engagement in school music for all students.

Although the value of music education has been identified and articulated in policy documentation, and the fact that there is a growing body of evidence to add weight to the importance of the inclusion of quality music programs in schools (Bamford, 2006; Eisner, 2002; Finley, 2011; Pascoe et al., 2005), Bamford suggests there is a discrepancy between mandated arts education (including music), and what actually happens in schools (Bamford, 2006; Finley, 2011). Bamford has also noted the significance of the finding that individual schools themselves often have a large influence on the formulation and implementation of arts education policy and may choose not to implement a music program. There are many reasons why schools do not or cannot include music education in the curriculum. It may be the case that those charged with the implementation of education policy have a narrow, rather than a more expanded view of what constitutes intelligence. Gardner, in his theory of multiple intelligences has identified at least seven intelligences and it is now generally accepted that children think and learn in different ways (Kornhaber, 2001). However, time constraints and pressures of assessment dictate that the focus remains on the style of intelligence required to complete measurable tasks. Richard Gill (2009) the eminent Australian conductor, music educator and advocate for quality school music programs for all children suggests that a focus on national literacy and numeracy tests does not facilitate true learning. It is often the case too that teachers and principals have not had the opportunity themselves

to experience high quality, engaging music education programs. Their own musical skills and sense of self-efficacy are often limited, and even though we are all immersed frequently in music in our daily lives and most of us have the means to listen to any style of music at the time and place of our own choosing, many primary teachers often have limited experience of first-hand music-making. Their experiences of music may be as consumers rather than as participants. Or, they may have the perception that they have to be trained musicians to engage musically with children. The majority of primary generalist teachers feel musically inadequate. Burnard (2003, p. 32) notes that overwhelmingly, pre-service primary teachers express "frustration, embarrassment and humiliation" about their musical experiences in their own early years of schooling. In a study of Australian primary classroom teachers and the challenges they faced in implementing arts education, many expressed feeling ill-equipped and inadequately trained to deliver quality arts programs (Alter et al., 2009). Eisner (1999, p. 17) notes that often "we are expecting teachers to teach what they do not know and often do not love". These factors often perpetuate the cycle of teachers lacking the confidence and skills to engage in first-hand music-making with students.

Music has become a commodity, and the majority of people in contemporary Western society are consumers rather than participants in first-hand music-making. Small (1998) and West (2007) suggest that the majority of us are disadvantaged musically in that we have given our musical birthrights to the talented few to make music on our behalf. There are however profound inequities in the ability of some socio-economic and cultural groups in our society to access the sort of music-making opportunities within our educational, social and cultural systems which many of us might take for granted. Family background, including language and cultural background, attitudes, expectations, home life, resources and geographical location make it difficult, or prevent some children's access to music education. For children from disadvantaged backgrounds the structures within society and the education system which thwart opportunities for musical self-expression are complex and are not always immediately apparent. Freire (1997) suggests that it is necessary to become aware of injustices that are often invisible. In order for children to express themselves within a particular cultural domain, they need to have had role models of the cultural domain that is valued, and they need to have

internalised the values of the particular cultural domain. The absence of musical role models in schools means that the media and the powerful celebrity culture that accompanies it are often children's main source of knowledge about what it means to make music. Gale and Densmore (2000, p. 108) suggest that for students from the non-dominant groups in society (such as refugee families and marginalised groups), "the school and the media are the main chance for children to acquire a grasp of the public culture". This has implications for the musical development of *all* children but particularly for those from disadvantaged backgrounds whose families are less likely to be able to purchase musical instruments and tuition, and the subsequent opportunities for both formal and informal music-making that such instruments might facilitate. It also highlights the potential value of artists in schools in the provision of music-making opportunities, and as role models for children of artistic practice. Over the past 20 or 30 years, a diversity of community music practice has grown in Australia and has played a significant role in the wide and varied musical landscape of Australia. The National Review of School Music Education has articulated the role of school leadership in establishing effective liaisons with community music organizations so as to promote musical engagement.

Community Music

The role of community music in Australia has been explored by Bartleet, Dunbar-Hall, Letts, and Schippers (2008) in their "Soundlinks" report which was the result of a two year study into community music-making. The authors note that there is potential for establishing stronger relationships between music in schools and music-making in the community. Community music is built on the premise that everyone has the right to participate in making and creating music. Bartleet et al. (2008) note that community music can complement or be a valuable addition to the range of commercial or academic music programs which are on offer. In an analysis of case studies of music-making in communities around Australia, the authors found that community music was a very dynamic force in offering a diverse array of teaching styles to culturally and socially diverse populations. Further, it was also found that because the programs were situated in local communities which were relatively independent of government funding, they were able to offer engaging and culturally and educationally appropriate programs.

Community music activities can provide music educators working in schools with models of a range of teaching practices which can connect to a wide diversity of learning styles, especially in socially and culturally diverse environments. There are currently a number of organizations which promote music in communities and which are attempting to engage people in music-making activities. Some of the community music organizations include: "The Australian Society for Music Education" (ASME), "Playing for Life", "Music - Play for Life" - a joint initiative of the Music Council of Australia (MCA), "Australian Music Association" (AMA), "Community Music Victoria", (CMV). Community Music Victoria (2012) suggests that classroom teachers should feel empowered and equipped to lead or provide the opportunity for their students to engage in music making activities.

The preceding discussion has outlined the extent of community music-making in Australia. However, despite the plethora of community music activity within sections of contemporary Australian society, there are many children in certain sectors of Australian society who do not have access to making music in the context in which it is potentially the most accessible - the classroom.

Artists In Schools

In the absence of access to classroom music programs, visiting artists and Artists-In-Residence have important contributions to make to music education in schools. Student participation in cultural activities is known to have benefits for learning outcomes, students' social and personal development as well as wider community development outcomes (Donelan, et al. 2009). Caldwell and Vaughan (2012) note countries that have effective arts and cultural education generally have active partnerships across sectors. They suggest further that artists in schools have an important role to play as part of a combined initiative between governments, philanthropists, artists and civic institutions.

There is considerable research from the UK on the "Creative Partnerships" program and the effect of artists' pedagogical approaches on schools and student learning (P. Burnard, 2010; Galton, 2010; Hall, Thomson, & Russell, 2007; R. Hallam, 2011). In Australia, "The Song Room" is a non-profit arts organization which provides primary school arts programs in all Australian states and territories. Contracted teaching artists work in partnership with schools and

classroom teachers. The programs are particularly targeted at those communities in which schools do not have access to specialist music teachers. It provides tailored workshop programs to various groups of disadvantaged children. Students usually have a one hour session each week and the program usually lasts for six months. On the basis of involvement of one hour per week, Caldwell and Vaughan (2012) note "a dramatic difference" in the social and emotional well-being of students between participating and non-participating schools as measured by the Australian Council of Educational Research. The longer the students participated in the program, the greater the gains. Further, the impact on student social and emotional well-being was such that Caldwell and Vaughan suggest the role of the arts be extended and restored so that they constitute an example of "disruptive innovation" (p. 125). The Australian Government 2020 summit April 2008 identified the role of artists in schools as a critical strategy in developing a creative Australia.

In a report by the Department of Education and Early Childhood Development (Donelan et al., 2009) the authors suggest that there is a shortage of research relating to the impact of arts/schools partnerships on the development of arts-related skills and knowledge (p. 49). Bamford (2006) has compiled a comprehensive international survey of the impact of arts education on students and learning outcomes in which she has noted the importance of "quality" in the effectiveness of arts education programs in schools. Bamford stresses in the report that the importance of quality is often under-estimated and the benefits of arts rich programs are only tangible within high quality programs. She notes further that arts programs of a mediocre quality actually may have a deleterious effect on student learning and student perception of the arts. Bamford cites Dewey (1934) in defining quality as a sense of "heightened vitality" and in arts education, "quality" programs are characterized by being inclusive and by engendering "high value skills, attitudes and performativity" (Bamford, 2006, p. 11).

Artists coming into schools often lack teaching pedagogy, and whilst it is not necessarily desirable that artists offer the same approach as teachers, it is important that they offer something "unique and valuable" (Donelan et al., 2009).

"Engagement" is a commonly used term in discussions about quality in student learning and there are many interpretations of its meaning. Russell, Ainley, and

Frydenberg (2005) define engagement as "energy in action" and suggest that it is the connection between the person and the activity. They suggest further that the engagement can be behavioural, emotional and cognitive. In exploring children's responses to the approach to music-making of Artist-In-Residence, Jon Madin, the research study will focus on the participants' perception of themselves, what they can do and what they are able to express. In seeking to explore student engagement and responses to music-making, the following discussion will first situate the approach of Jon Madin within the framework of the Orff Schulwerk approach to music education.

The Orff Schulwerk

The Orff Schulwerk is one of several approaches to music education which is philosophically grounded in participative realities. It is an approach in which praxis is of fundamental importance, but furthermore it is also an approach which incorporates an expanded definition of intelligence to include the body, the heart, and the intuitive and imaginative mind. Whilst exploring the responses of children to the music-making approach of the Artist-In-Residence, Jon Madin, I reflect on the extent to which the Orff Schulwerk approach has influenced his work. I will seek to articulate any connections between the Orff Schulwerk and Jon Madin's approach to music-making in schools.

Carl Orff (1895-1982) emerged as a significant composer with the performance and publication of the colourful and rhythmic *Carmina Burana* in 1936. Orff went on to develop an innovative and holistic approach to music education. Orff's approach to music education emerged in Munich in the first decades of the twentieth century during a period of intense artistic growth in which dancers, writers and poets were inspired by new cultural forms, and by Asian and African cultural influences. Together with Gunild Keetman, Orff explored non-Western musical forms and instruments such as the Balinese gamelan, and other instruments such as the viola de gamba, and a variety of percussion instruments, including, gongs, Indian bells, cymbals, claves, timpani. Between 1924 and 1934, Orff became director of the Guentherschule – a modern dance school for young adults and it was here that Orff conceived of the ideas of structures and instruments which would enable untrained dancers to create their own musical pieces. He and Keetman developed a dynamic, creative and unique approach to

music education - an approach which is meaningful only in active participation. It became known as the Orff Schulwerk - an elemental music education approach and one which sees a unity of language, music and movement. It is important to note that Carl Orff expressed the sense that his ideas of an elemental music education were not new.

> All my ideas, the ideas of an elemental music education are not new. It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more like someone who passes on an old inheritance.
>
> (Carl Orff - opening speech of the Orff Institute in 1963)

The Orff instrumentarium consists of bass, tenor, alto and soprano xylophones and metallophones. Timbrel colour is provided by a variety of other instruments including gongs, bells, drums, claves and tuned instruments such as glockenspiels and recorders. Orff declared that in the Schulwerk he sought to develop an approach to music education which would be accessible to all children. He did not think of an education for specially gifted children, but of a music education of broad foundations in which all children could take part regardless of ability (Orff, 1977). Wry (1985) notes that the Orff instrumentarium is not arbitrary. Orff observed people's musical expressions within a variety of cultural contexts and noted that children (and adults) like to sing, chant rhymes, clap, dance, and keep a beat. Orff's choice of instruments reflects his respect for the individual's innate musicality.

Respect for the individual's musicality can be expressed by involving participants in playing instruments which are unsophisticated and easy to learn. In the development of his ideas and instruments, the rhythmic element became more important which "led to the favouring of rhythmic instruments" (Orff, 1977, p. 1). He disassociated himself from the exclusive use of the piano and encouraged the students at the Guentherschule to play, improvise and compose their own music on instruments other than highly developed art instruments. New forms of xylophone were developed which were different from the traditional orchestral forms. He felt

that these instruments provided an "incomparable and irreplaceable sound" (Orff, p. 1). Orff also notes that without the drone bass and the melodic instruments, the creation of a balanced instrumental ensemble would not be possible. For the new instrumental ensemble, it became clear to Orff that new repertoire would have to be composed, or existing music would have to re-arranged. This led him to include in his repertoire for children, both European music and music of other Western and non-Western cultures.

Although the instrumentarium is an undisputed characteristic of Orff Schulwerk, the essence of the Orff Schulwerk is in its valuing of the child's innate creativity - the expression of which is facilitated by the Schulwerk's emphasis on the elemental, and the unity of movement, speech, and music (Warner, 1991). The Orff Schulwerk is never conclusive and static. Orff himself regarded it as "always developing, always growing, always flowing" (Orff, 1977, p. 1). He cautioned however that amidst educational reforms and the widespread adoption of his instruments in many countries and in a variety of contexts, the instruments themselves belong in schools where they can nurture the child's humanity and artistry. He believed that it is in schools where we have the opportunity through music, word and movement to develop the power of the "spirit" and our essential connection with nature and with one another. Goodkin (2002) suggests that the ideas of Orff and Keetman became the means through which to express a deep need in Western culture - a need to rejoin all that had been separated by the specialist nature of European civilization. He suggests further that the alienation in contemporary society stems from our practices of isolating heart from mind and body. The philosophy of Orff and Keetman goes beyond the traditional music curriculum with its emphasis on formal lessons and the adoption of a didactic approach. Carl Orff and Gunild Keetman valued the development of the "whole person". Music educators he believed, must explore the opportunity to stimulate emotional development and the child's capacity to feel. Teachers must then channel expression of this feeling. Orff's challenge notes Frazee (1987) is to teachers. "He requires of us the care and ingenuity to devise methods that will ...not crush but bring to flower the capabilities that can so deeply enrich the lives of young people" (p. 9).

Any connection between the Orff Schulwerk and the approach to music-making of Jon Madin is most immediately apparent in the choice of instruments. In Jon Madin's approach to music-making in schools, he uses a diverse and extensive collection of tuned and non-tuned percussion instruments that he has designed and made. The 3 ½ octave marimba is often the melodic and rhythmic foundation for much of Jon Madin's repertoire with tone colour, and rhythmic and harmonic interest being provided by drums, shaker rings, J-pipes, astro-marimbas, ladder glockenspiels, echo-cellos, music bikes, mini-Steinways and others. However, underpinning the obvious connection with some of the Orff instruments is the deeper purpose for which the instruments have been designed. They facilitate the performance of aurally learnt repertoire which contains a variety of different parts and which is multi-layered in its construction. The diversity of instruments, and the skilful writing and arranging of repertoire allows each child to participate at his or her level of ability and interest. Intrinsic to the Orff approach are communal experiences in music-making which have the potential to be powerful ways of helping children learn about the patterns of relationships that connect us all. Communal music-making is intrinsic to Jon Madin's approach, with the music-making and learning taking place in a whole class/group context. As in the Orff Schulwerk, the rhythmic element inherent in the writing and arranging of repertoire provides energy and colour, and is a powerful cohesive force.

Whilst Jon Madin's work with marimbas and wacky instruments does not adhere to Orff pedagogy, his approach to music-making has nevertheless been profoundly influenced by the Orff approach. Like the Orff approach, Jon Madin's approach demonstrates a belief in the value of aural learning before the learning of music notation. It aims to be accessible, inclusive and child-centred. The physicality of the instruments, particularly the large marimbas, music bikes and echo-cellos embodies what Orff intuitively knew - that the child's body cannot be separated from his or her learning. Jon Madin's approach too, reflects an understanding of contemporary Australian culture and the need to go beyond the rhetoric of inclusion, and instead actively explore opportunities which seek to enable all children to explore their own musicality.

Background to the Artist-In-Residence

I first became aware of the work of Artist-In-Residence Jon Madin in 1993, when he was a visiting musician at an International Folk Dance Camp at Anglesea in Victoria. The camp sits in a peaceful bush setting and consists of a number of cabins facing onto a communal grassed recreation area. It was late on an autumn afternoon and people were gathering around as Jon Madin dragged from his trailer some large adult-size xylophones. The legs of the xylophones unfolded to about waist height, they were placed on the ground, and then some large bags containing the marimba bars were unloaded. The notes or bars were quickly positioned onto the instruments and the marimbas took shape. Immediately some curious children gathered, beaters in hand and they began experimenting with sounds – lightly to begin with and then more vigorously as other children and adults joined in. Very soon all the instruments had been unloaded and assembled ready for playing – up to three players at each instrument. In no time Jon Madin gained everyone's attention and began singing and playing a simple pattern which the children and adults then played on the marimbas. Several other patterns were taught in the same manner and a multi-layered piece of music began to take shape. A few more repetitions and we all had it! We were making music.

I had never seen instruments quite like these before – the bass notes keeping a pulse and melody and the treble notes playing their simple and catchy tunes. Adults and children of all ages were drawn to them. It was hard not to move and be happy whilst hearing and playing such instruments. The music and the instruments engaged us all – from complete novice to experienced musician. At the conclusion of the camp, I introduced myself to Jon Madin and asked whether he might be interested in touring Tasmanian schools as an Artist-In-Residence. He happily agreed, and through *Arts Tasmania* I successfully applied for a grant that enabled Jon to tour rural K-10 schools and regional and urban primary schools. In addition, he played at festivals and conducted a professional development session for teachers.

Marimbas have become particularly common in schools that have music education programs based on the Orff approach. Over the last twenty years, Jon Madin has toured all Australian states, in addition to a number of overseas countries. My

connection with marimbas and wacky instruments and the teaching approach inherent in using such instruments has had a profound effect on my work with children. Marimbas and wacky instruments represent a physical manifestation of my belief in accessible music-making as being the birthright of all children, regardless of their parents' ability to pay for instrumental music lessons. I have taught in a number of schools in Tasmania and Victoria and have incorporated Jon Madin's unique instruments into the music curriculum with great success.

Marimba History

The Marimba is a wooden xylophone with resonators which naturally amplify the sound. It is an ancient folkloric instrument which is played throughout Indonesia, Africa, the Caribbean, and Latin America. A dictionary search for the word marimba reveals over 200 entries. The marimba is the national instrument of Guatemala and there are varieties of marimba which date back to 900 BC in Africa, Asia and the Americas. Jon Madin has continued to adapt and refine a number of different marimba designs so as to broaden the expressive potential of the repertoire for marimbas and wacky instruments.

Marimba Pedagogy

Marimba repertoire is written for 3½ octave instruments and is also suitable for ensembles of xylophones, glockenspiels, and a variety of melodic and non-melodic percussion instruments. Many different styles of music are represented in Jon Madin's work. Styles include; reggae, 12 bar blues, gospel, bush dance styles, Balkan style pieces, as well as pieces which reveal African and Asian influences. In addition, there exists a tradition of music from other cultures and cultural contexts, some of which is suitable to use with groups of people of mixed ability. The Gamelan music of Indonesia can be suitable, if it is used in conjunction with metal tuned instruments. There is a vast amount in the Orff Schulwerk resources, in addition to the marimba and associated instrumental music from Botswana and Zimbabwe. Often, music from African countries can be rhythmically very complex and requires more experienced players.

Jon Madin's music is written for groups of between 3-30 people with the emphasis being on participation rather than presentation (Thibeault & Evoy, 2011). When the occasion is appropriate and at festivals, more than 30 people can be involved,

through the playing of a variety of percussion and assorted wacky instruments. The musical arrangements of the repertoire and the aural approach to learning mean that all participants can take part regardless of prior experience or knowledge. It is music which is representative of and associated almost entirely with an amateur culture that celebrates the simple joys of music-making. Listening to other players in the ensemble, feeling the pulse of the music and being aware of the balance of the parts are a priority (Madin, 1997). Jon Madin's approach is to use simple music as a vehicle for facilitating successful group music-making experiences. The music consists of simple scale passages, repeated patterns (ostinati) and sequences which are layered vertically on top of one another. There may be four or five parts played simultaneously and often there are one or two parts which are very simple in order to enable participation by groups of mixed ability. Not all of the parts are necessarily played simultaneously throughout a song. At various times in the music it is satisfying to allow one or two parts to shine on their own. The music is inherently adaptable to cater for the differing skill levels of the participants - sometimes the first half of a song is played by less experienced participants and then the second half is played by more experienced participants. This can be an opportunity for participants who play other melodic or non-tuned percussion instruments to improvise, or perform a solo. When many parts are combined and played simultaneously, the effect can be musically sophisticated. "This unique and creative way of exploring music gives every participant the opportunity to become the arranger, composer, conductor, dancer, singer, musician and improviser" (Rankin, 2001, p. 23).

There are many ways that the repertoire can be taught, but the emphasis is on teaching parts aurally. Often, it can be successful to teach all parts to all participants, and in this way participants have an experience of learning a number of different parts. Such an approach will also allow participants to select the part with which they feel the most comfortable. In the initial stages of the teaching process children are often allowed some "free play" on the instruments and then they participate in copying activities so as to focus attention. Copying activities can include imitating visual patterns played in the air with the beaters (mallets) or copying simple introductory patterns played on the marimbas. Such preparatory activities usually mean that children will be ready to learn the repertoire. The song

is then presented to the children so that they can become familiar with the style and mood of the piece. The pattern to be learnt is usually sung first by the teacher and the children copy, using their fingers on the bars instead of mallets. The overall sound produced in this way is very soft which means that participants can hear what it is that they need to play. The beaters or mallets which are used to strike the keys consist of wooden sticks which have thick rubber ends. The marimba keys or bars are removable too which assists with the ease of learning the parts.

Other points to be noted about marimbas;

- they are cheap to make and to maintain
- they can be made by people with basic carpentry skills
- the size of the marimbas means that they can be played by all ages - from school age children onwards
- they are inclusive of all - regardless of ability and experience
- the repertoire encompasses a variety of musical styles

The Research Context - Correa Primary School

The school at which the research study took place is situated in one of the Western suburbs of Melbourne. It is home to the peoples of the Kulin Nations, which is made up of five related tribes (language groups): the Woiworung (Wurundjeri), Boonerwrung, Taungurong, Djadjawurrung and Wathaurong. The peoples of the Kulin Nations are recognised as the traditional custodians of the land.

The area was settled in the 1840s and has continued to attract industry and population. Data from the City of Brimbank "Community Profile"(2011) reveals that the primary school at which the research project was conducted is in one of the most culturally diverse municipalities in Australia. 0.04% of the population are Indigenous residents, and it is a significant Western suburbs region gateway for overseas migrants. In the 1970s and 1980s there were large numbers of arrivals from Southern European countries but in more recent years the numbers of residents from India, China, Vietnam and African countries have increased and migration from the Southern European countries of Malta and Turkey has slowed. The rate of new arrivals with low or no English literacy has also increased in

recent years. The City of Brimbank Community Profile data also reveal that single-parent families make up a large proportion of the families in the suburb and there are a high proportion of residents with complex physical and mental health needs. Family violence is an issue and is significantly higher than the average for the state of Victoria. 27.5% of residents in the area are classified as being of low socio-economic status.

There are 280 students from Prep - Year 6 at the school of which 213 are from non-English-speaking backgrounds. The school has recently had extensive renovation and rebuilding. It now comprises reception, administration, staff area, library and technology and two wings of classrooms including an art room, kitchen (for the kitchen garden program) and Performing Arts room. All the rooms are joined by a light, high ceilinged and fully-carpeted corridor. It is a bright, friendly and welcoming space. The Principal of the school places value on the arts and their potential to facilitate self-expression, particularly for those children for whom English is not their first language.

A Performing Arts (music and dance) program operates at the school. The Performing Arts room contains an electronic organ, an assortment of percussion instruments such as drums, maracas and tone blocks, one marimba, several Djembe drums, one xylophone and one metallophone. In the middle of the room there is just enough space for a class of 20 children to sit. Each class has one 60 minute session per week during which time they sing, dance, learn recorder, learn about composers of Western music, and the rudiments of music notation.

In this chapter, I have situated my own interest and understanding of the role of marimbas in Australian music education, and I have sought to place music education in Australian primary schools within an historical, social, and cultural context. I have also sought to describe the Orff Schulwerk approach to music-making and the manner in which it has influenced the approach of the Artist-In-Residence, Jon Madin. I have outlined the value of an approach to music education which places importance on participation, inclusion, accessibility and engagement. The potential of such an approach to inform music education practices has been noted and will be explored in the following chapters.

In the next chapter I will seek to describe the methodological framework through which I have explored the children's responses.

CHAPTER 2

Gregory Griggs, Gregory Griggs, had twenty seven different wigs...

A Question of Methodology

The research study, *Marimbas, Music and Children*, sought to explore the children's responses to music-making, and to capture the meaning and significance for children of their own developing musicality. The study sought to explore the meaning that children made of their participation in an Artist-In-Residence marimba and wacky instrument playing program. The study also sought to understand whether children were meaningfully engaged in the program, and if so, how their engagement was manifested.

Research is lacking in the area of arts-related knowledge and skills note Donelan et al. (2009). They suggest further that the majority of arts education research tends to focus on the impact of the arts on non-arts areas such as academic achievement in non-arts disciplines. They suggest that "there is a need for research on the impact of artist/school partnerships on the development of students' arts-related skills and knowledge" (Donelan, et al.,2009, p. 49). The authors also cite Horowitz and Webb-Dempsey who suggest "better and more creative research designs need to be developed to "probe the complexity of the arts learning experience and to take into account the context in which the learning occurs" (Donelan, et al., 2009, p. 40).

A quantitative study can provide very useful information about students, learning contexts and schools. A quantitative approach using a larger sample of participants may have yielded some valuable data about student engagement with marimbas and wacky instruments. It may also have yielded information about the breadth and depth of students' musical skills which could have informed our understanding about the acquisition, development and measurement of musical skills. Maxine Greene (1997, p. 189) suggests that this is only a framework. "To build upon it, we need to direct the science towards human ends". Qualitative research involves an interpretative naturalistic approach to studying the human condition. It has the potential to convey insight into the meaning that people bring to the world. In the research study *Marimbas, Music and Children*, a qualitative approach provided a

framework through which I sought to chronicle, describe, feel and interpret the children's, mine, and the Artist-In-Residence's experiences of a marimba and wacky instrument playing program in a school context.

In choosing to explore and understand the phenomenon of making music with the Artist-In-Residence, I have brought my own beliefs, theories, and assumptions to the research process. I have also situated myself socially and culturally. My ontological world-view is informed by co-operative rather than competitive ideals and rests upon the belief that the arts are a way of knowing which speak to the child's world. Their absence in a child's life reduces schooling to serving only a small part of a child's promise. Further, my beliefs about the nature of reality also embody a valuing of the inherent "goodness" of children and the responsibility that adults have to help children grow and give shape to their lives. Education begins with a vision of the sort of human beings we want to become. If we choose to value the acquisition of wealth and power then we will create a different education from one which values compassion, justice and love. Music-making practices with children reflect adult understanding of pedagogy. Pedagogy in its deepest meaning suggests van Manen (1982), can summon an adult into a most profound relationship with a child. In articulating my interest, assumptions and beliefs about children, I am also challenged to reflect on what it is that grounds my own pedagogic life with children. My beliefs about the nature of reality were the scaffolding for the questions I sought to explore about the power of first-hand music-making to facilitate the expression of children's artistic and humanitarian potential. My research was also informed by the belief that knowing and knowledge are constructed within a social and cultural context.

The beliefs underpinning my view of the world suggested a guiding inquiry paradigm based on participative, humanistic, democratic realities and values. Ethical values are implied within the inquiry paradigm. Lincoln, Lynham, and Guba (2011) suggest that embedding ethics within paradigms has the potential to contribute to dialogue about the role of spirituality in human inquiry. The participatory paradigm proposed by Heron and Reason (1997) suggests that knowledge is socially constructed and that "knowers can only be knowers when known by other knowers" (Lincoln, Lynham & Guba, 2011, p. 102). Heron's and

Reason's participatory inquiry paradigm sits alongside the paradigms of positivism, post-positivism, critical theory and constructivism. It stems from an awareness of co-constructed realities, and it reflects a world-view based on participation and participative realities. It regards human flourishing as intrinsically valuable and seeks to explore critical issues facing contemporary society by articulating a framework through which the sort of knowledge which is valuable in human flourishing can be explored. The participatory paradigm identifies both a hierarchy and an interdependence of four ways of knowing - experiential, propositional, presentational and practical. The convergence of these ways of knowing "leads to action to transform the world in the service of human flourishing" (Guba & Lincoln, 2005, p. 196). The children at the school, the Artist-In-Residence and myself were all engaged in contributing to the meaning of the experience. Methodologies which are consistent with a participative paradigm are those in which the language is that of a shared experiential context and where the learning takes place through the application of knowledge.

It is now generally recognized that there is a blurring of the boundaries between the different methodological approaches to exploration of the meaning of a phenomenon and often, qualitative researchers use a range of interconnected interpretive practices hoping to gain a better understanding of the phenomenon. "It is understood however that each practice makes the world visible in a different way" (Denzin & Lincoln, 2011, p. 4). Exploring the meaning that the children made of the music-making experience could have been facilitated by use of one or several different methodological approaches. Different methodologies all have a role to play and each can contribute insight into the total experience of the child. Rather than selecting one frame of reference or methodology, I have chosen to draw on a number of different methodologies to varying extents to create a rich and detailed representation not only of the children's responses and the meaning they made of the experience, but also the broader social and cultural context in which the music-making took place.

An Ethnographic Approach

An ethnographic approach is one in which the researcher seeks an intimate understanding of a social or cultural setting with which they are not familiar. Ethnographers describe, document, and interpret human experience through

fieldwork in a particular location or community for a relatively long period of time. In the study, *Marimbas, Music and Children*, observation of the school setting prior to, and including the work of the Artist-In-Residence was an important part of the project. Whilst the research study was not conducted over an extended period of time, which in an ethnographic methodology can be months or years, an ethnographic approach was consistent with the need to gather a broad understanding of the research context prior to narrowing the focus onto the experience of the participants. Rather than studying a small number of discrete variables, adopting an ethnographic approach enabled me to gain an understanding of the total educational, cultural and social context of the research setting. "Ethnography seeks to locate the interaction within a wider context which takes account not only of individual agency, but of social structures" (Pole & Morrison, 2003, p. 47).

Interview, observation, video-taping, audio-taping, observational field notes and documentary analysis are key research methods within an ethnographic methodology, but the main method of data collection is through highly detailed observations. The adoption of an ethnographic approach made possible "the exploration of the processes of teaching and learning in the classroom, the lore of the playground, power relations among school staff, the relationship between the home culture of children and the culture of the school" (Dowling & Brown, 2010, p. 50). However, an ethnographic description or interpretation of a social or cultural setting is inevitably selective and partial and framed by my assumptions. It is an approach which demands reflexivity and a critical awareness of how I am constructing meaning in all phases of the research including fieldwork, data analysis and writing. Some of the challenges of reflexivity are in examining one's own interpretative framework. Whilst the school setting appeared familiar, Dowling and Brown suggest that it is likely that I observed the setting through my own pre-conceived ideas of what constitutes appropriate pedagogy. It was important for me as the researcher to retain an open mind and not impose my own interpretation on a cultural and educational context which I was in the early stages of observing.

I have sought to view the familiarity of school as a social structure in a fresh way and to give a very clear sense of the social and educational context. O'Toole and Beckett (2010) suggest that by doing this it is possible to respond to the setting with the "heightened sense of a creative practitioner"(p. 52). Equally, because I have sought to develop and establish collaborative relationships with both the participants and other students and staff at the school, it has not always been possible to be a neutral, detached observer. Again, critical awareness of how I constructed meaning was an important dimension of the research process. Reflexivity involves reflection on the social processes that impinge on and influence data. Pole and Morrison (2003) suggest that:

> It requires a critical attitude towards data and recognition of the influence
> on the research of such factors as the location, the setting, the sensitivity
> of the topic, power relations in the field and the nature of the social
> interaction between the researcher and the researched. (p. 154)

An ethnographic account emerges from the experiences of the researcher and the participants and these shared encounters are not easily verifiable. Barone's interpretation of ethnography suggests that ethnographies are in a sense fictional, created works (Barone, 2008). Eisner (1979) articulates the role of descriptive and evocative language in describing and evaluating an educational phenomenon. Barone maintains that there is in ethnography and other human sciences, an increasing recognition of artistic design elements and such elements are not incompatible with reliable research. The integrity of an ethnographic approach can be facilitated by providing nuanced descriptions of the interpretations of the multiple perspectives of stakeholders. Another important dimension of ethnographic research is that the data which are collected are context specific. Data should be interpreted in the light of the specific educational context of the school. Detailed observation is a fundamental dimension of an ethnographic approach.

Participant Observation

Observation is one of the most powerful means of developing understanding. Participant observation has been traditionally used by ethnographers and is so-called because the researcher's participation with the research participants in their social world is crucial to developing an understanding of what is being observed. Patton (2001, p. 21) notes that "direct participation in and observation of the phenomenon of interest may be the best research method". Patton suggests further that participant observation allows for insights which would not be possible simply through interview or through using the insights of others. By participating with the children in music-making and in exploration of the meaning of the music-making experience, it was more likely that I would gather greater insight into the experience.

Detailed and explicit descriptions of what happened were written during the data collection. I also participated with the children in playing instruments. Video photography was a useful tool in capturing as much information as possible about the setting whilst also allowing for repeated viewing of the material filmed. In addition, my role was to get to know the social and cultural setting, and to look, listen, ask questions and build relationships with participants as well as with other students and staff at the school. I aimed to build an understanding of the research context as well as establish trusting relationships with the participants. The kind of data I collected was dependent on where I placed myself with respect to the range of possible identities in the research context. It was important for me as the researcher to "be myself" and not manipulate the context. Fossey, Harvey, McDermott and Davidson (2002, p. 719) suggest that "the personal nature of the researcher-researched interactions are integral to the research process". The integrity of the research approach can be upheld by researcher authenticity and humility. However, regardless of the methodological framework of the research study, there is a range of researcher effects which have implications for the meaning of the music-making experience. The epistemological paradox refers to the way in which the act of taking up research "necessarily transforms the practice being observed" (Dowling & Brown, 2010, p. 53). However, being aware of this paradox can encourage the researcher to scrutinize his or her every day practices. One way of minimizing the epistemological paradox is to develop a presence at the

research site and by spending time in the research context, allow the children to become accustomed to my presence. I sought to minimize the epistemological paradox with regard to observation of the Artist-In-Residence, by emphasising that the aim of the study was to explore the children's responses rather than examine his work per se. Establishing a presence at the research context is by necessity time consuming, but in addition it allowed for the demystification of the use of audio and video equipment which were used to record everyday conversations, observations and reflections on classroom activities. Demystifying the use of audio and video recording equipment helped participants lose inhibitions which was an important factor in the later stage of the data collection.

Phenomenology

Phenomenology as a methodology also played a role in contributing to my understanding of the children's experience of music-making. Phenomenological research is neither an inquiry into an assumed empirical world resulting in theoretical explanations, nor does it aim to seek causal explanations and generalizations. It is the study of situations in the everyday world from the viewpoint of the experiencing person. A philosophical backdrop to phenomenology articulated by Heidegger in the early twentieth century rejected the notion of the isolated individual and the separation of the person from the world. He emphasised the importance of examining the everyday experiences of the life-world and the systems of understanding used by people in interaction with others. It is an approach which puts the individual at the centre of the phenomenon being studied.

Contemporary society suggests Greene and Hogan (2005), lacks a nuanced vision of what childhood can be and in our hurried, economically driven world, we place considerable value on the "sleek model of success" (Mathieu, 2008). Often, our contemporary response to childhood is to value the child's learning outcomes and the products of the child's experiences. This is particularly so in music, when we value the performance and the product rather than the child's engagement - their pleasure in the rhythm of a phrase, the way a piece of music can create a desire to move, the feel of playing a musical pattern, the musicality of chanting a word, or the joy of repeating a musical fragment over and over. The voice of what music means to the child is often absent. Some of childhood's most defining experiences

are embodied in the child's sense of wonder, their anticipation, their expectation and their joy. Perhaps when we listen judgmentally to the pitch accuracy of young children's singing, we do not FEEL their song. The purpose of understanding is to know what it is like to be a child. "The world of the child is largely closed to adult understanding until an effort is made to attend to methods that open us as researchers simultaneously to the subject matter and to the child we once were" (Greene & Hogan, 2005, p. 218).

Much of the Western musical tradition and the music education literature which stems from the Western tradition suggest that meaning in music resides in the music itself. Small, (1998, p. 8) notes that "it is only by understanding what people do as they take part in a musical act that we can hope to understand music's nature and the function it fulfils in human life". In an approach such as that of the Artist-In-Residence Jon Madin, the meaning of the music resides in the human response to it – in the sets of relationships created by it.

The hermeneutic tradition in phenomenology recognizes the central role played by the researcher, and there is a strong connection between the researcher and the researched. Philosophical and universal themes are explored and distilled and self-awareness and self-reflection is an important part of the research process. There exists in such an approach the possibility for navel-gazing and foregrounding the researcher over the participant, suggests Finlay (2009). My intent has been to minimize self-absorption and to place the children and their art-making at the centre of the methodological approach to the study. A phenomenological approach to the study seeks to orientate and sensitize adults to the child's world which we all once inhabited.

Phenomenological writing presents a challenge to expressing in a textual form the artistic representations of the children's music-making experiences. An arts-based approach provides a framework for valuing a way of knowing inherent within the arts, and in exploring and documenting the children's expressive responses.

Research Methodologies and the Arts

The visual arts have become more than a tool for recording, analysing, or interpreting data. They have become a tool for creating data. Barone (2008)

suggests that arts-based research is not a substitution for quantitative or even other forms of qualitative methods, but is another way of seeing, a way of broadening researchers' ways of "knowing" and perceiving (Smithbell, 2010).

"Art is generally thought of as a way of expressing emotion, and as entertainment and as healing. It has not been appreciated as a way of knowing and systematically studying human experience and other natural phenomena" (McNiff, 1998, p. 51). Art as a means of studying human experience can be incorporated through a variety of ways including arts-based research and arts-informed research. Baldacchino (2009) suggests that arts practice is a specific form of research rather than an instrument for other forms of research. An arts-based methodology is compatible with phenomenology suggests McNiff, and in exploring phenomenological and arts-based approaches I have sought to place the children, and the art-forms with which they were engaged, at the centre of the study. Although a multi-modal method was used in facilitating opportunities for children to express their responses to music-making with the Artist-In-Residence, Knowles and Cole (2008) note the importance of not confusing methodology with method. Inherent within the use of the term "arts-based research" as a research methodology, is the arts as a basis for something else. The "something" that is not art, is the vitality of the expression of the participants' voices. Barone (2001) suggests that one of the distinguishing features of arts-based research as a methodological tool, is in the use of elements of design which are selected for their usefulness in "recasting the contents of experience into a form with the potential for challenging sometimes deeply held beliefs and values" (p. 26).

The positivist paradigm suggest Knowles and Cole (2008) has unconsciously determined what is accepted as knowledge, and in so doing has undervalued the imagination and the sensorial experiences which shape our conceptual life. Arts-based research is part of a paradigmatic view that is concerned with a variety of ways of engaging with the world - oral, literal, visual and embodied. The adoption of an arts-based approach acknowledges the difference between intellectual knowing and artistic knowing. An arts-based research methodology facilitates the potential of the research to express knowing with clarity and precision, and it also has the capacity to mesh with other methodologies to produce new knowledge and

ways of understanding. McNiff (1998) suggests that the difference between what can be known and what can be expressed "is the basis of the arts creative value, power and future significance for research" (p. 36). The arts do not search for data or generate explanations suggests Baldacchino (2009). Rather, "the arts emerge in their acts of doing and making" (p. 4).

The portrayal of the children's artwork in the research study goes beyond the offering of explanations. It provides an opening for the possibility of invoking an immediate emotional response in the reader, and the aesthetic qualities in the children's artwork may allow an immediate connection with the child and with the current needs of music education. Drawing on aesthetic ways of knowing also creates the possibility of reaching diverse audiences, and of connecting the work of the academy to the lives of people outside the academy. Further, an arts-based methodology is consistent with Heron's and Reason's (1997) participatory paradigm in which the nature of knowledge is regarded as being socially and experientially constructed.

Some of the distinguishing characteristics of arts-based research are a "willingness to start the work with questions and a willingness to design methods in response to the particular situation" (McNiff, 2008, p. 33). An arts-based research methodology differs from arts-informed research in that it emphasizes the use of artistic processes and art-making in all forms as "a primary way of understanding and examining experience by both the researchers and the people they involve in their studies" (McNiff, p. 29).

Reflexivity during the research process and during documentation presents a number of challenges, and McNiff (1998) notes that the most difficult challenge for arts-based research is the sometimes murky and difficult terrain of personal experience. Whilst the presence of my voice is manifested in self-reflective action, reflections on the expression of the universal and philosophical dimensions of my experience were not a priority in my documentation of the research. Through the emergence and portrayal of the children's visual art data, I have sought to make connections with elements of the project beyond myself which might be useful to others, and which might check excessive self-immersion. Further, in drawing on an arts-based approach, I have chosen to elevate the role of the arts to something

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more than a method or a tool of inquiry, whilst at the same time keeping the children central to the inquiry.

An arts-based methodological approach also embraces the significance of the art-making process. The children's responses were analyzed according to the processes of discovery and exploration with are inherent within the arts. I have sought to explore the processes of art-making during the exploration of the children's responses to their participation in music-making.

Visual Ethnography

Visual images can be a powerful component of arts-based research. Prosser and Burke (2008, p. 407) suggest that they offer the potential to "access, interpret, and give voice to children's worlds". Although photography has been traditionally used in ethnography as a method of documenting and recording cultural groups, it has been regarded in education as a medium for illustrating or enhancing the written text. It has been seen by many researchers as an optional extra.

It is now generally recognized that photography has a complex and profound role to play in educational research. Prosser and Burke (2008, p. 407) suggest that photographs can be used not just to illustrate substantive issues superficially but to "articulate meanings via visual statements". Weber (2008) has outlined a number of reasons why photography can be a valuable source of data in social research, whilst Prosser (1992) stresses the importance of aligning the use of photographic images with both the methodological framework of the research study and the various phases of the research project.

In the study *Music, Marimbas and Children*, the use of photography was consistent with arts-based and phenomenological methodologies through which I attempted to capture the depth of the children's experience and their involvement in artistic processes as they participated in music-making with the Artist-In-Residence. In the first stage of the study where I sought to become familiar with, describe, and document the research context, or "the essence of the generic culture of schools" (Weber, 2008, p. 407), a visual ethnographic record was appropriate. Although photography enabled the capturing of a considerable amount of detail, I was mindful of the fact that cameras can be intrusive when used with insufficient care.

In the second and third stages of the research, in addition to using images in a manner consistent with an ethnographic approach, I sought to capture through photography, aspects of the experience which were difficult to capture in words. By attempting to capture artistic images of the children's participation, I sought to express a dimension of the child's musical experience which would otherwise be inexpressible. Equally, the power of the image of children making music can potentially be a profound and powerful statement about the role of music-making in the lives of children. Weber also notes that the visual image bypasses the intellect and may enable a more immediate, holistic and engaged response to the phenomena by an audience or reader. Prosser and Burke (2008, p. 408) note that there is a requirement now that researchers embrace an "on children", "for children", and "with children" mentality when working with child participants. Children of the 21st century are very familiar with visual media and from a very early age they are familiar with, and adept at using the technology associated with the visual image. It would be a mistake to underestimate children's media abilities. In addition, children often see their families capturing images with a camera and looking at photos. They know that photographs have a value in the adult world. Allowing research participants to be involved in taking photographs was consistent with a methodological approach which sought to discover the meanings that children made of their musical participation. When using photography "with" children, instead of "on" them, a different research perspective will be facilitated. An ethnographic interpretation of a research setting is framed by the researcher's assumptions and interpretative framework, and by choosing to have an adult video photographer it is likely that an adult perspective of the children's music-making experience was captured on film. Prosser and Burke (p. 412) suggest that "where video technology remains physically and metaphorically in the hands of the researchers and is used to capture, document, or note-take a scene, it remains an extension of adult gaze and should be understood as such".

Multi-Modal Approaches to Research with Children

A multi-modal approach to researching children's responses to the music-making with the Artist-In-Residence used as many expressive art forms and ways of knowing as possible, including drawing, journal writing, story-writing, metaphor, movement and sound. Such an approach honours children, childhood and the

child's many different ways of self-expression. It is consistent too with methodologies which seek to capture the meaning and significance for the child of his or her own developing musicality within the social and cultural context. Todres (2007, p. 64) suggests that a research approach which uses as many ways of knowing as possible "demonstrates a concern for our informants voices, the human phenomena that are being expressed, and our own voices which are part of the ongoing conversation of understanding".

An increasing number of researchers in primary school education including Svendler-Nielsen (2009) are using multi-modal approaches, whilst early childhood educators including Schiller (2000) and Clark, Kjorholt, and Moss (2005) are using mosaic approaches in which children participate as documenters, photographers, initiators and commentators. Such approaches acknowledge the child's sensorial nature and the ways in which the senses, the feelings and the intellect enable children to construct meaning about their world. Walker (1988) suggests that children respond to the sensuous parameters of sound rather than to adult musical concepts. Reimer (2003, p. 141) cites Carl Jung in suggesting that we should not pretend to understand the world only by intellect. Gendlin (1962) maintains that the way we comprehend art is not always through verbal symbols and we have a universal tendency to "ignore the feeling aspect that makes all our thinking possible" (p. 80). Gendlin, and Egan (2009) suggest that there is a felt dimension of our experience, and that our thinking will be oriented and shaped by the emotions of the body within which it occurs. In the research study, Gendlin's focusing technique and his use of the bodily "felt sense" were used and expanded on to include a variety of other modalities. A multi-modal approach to studying children's responses enabled children to express the meaning of the music-making through a variety of symbolic systems.

The role of the body is fundamental to how we make meaning of our world. Johnson (2007) suggests that we cannot separate our bodies from our understanding of meaning, and children in particular, use their bodies to communicate and show us what they know before they develop a verbal language. Egan (2009) and Johnson suggest that when we become more aware of our bodies

and how they interact with our minds, we may be able to construct more appropriate knowledge about how to educate our children.

The role of the body was fundamental to the work of music educator and composer Carl Orff in his elemental music for children. He maintained that children need to be active participants in experiences which preserve the connection between the body, the materials of sound and the natural world. A multi-modal approach to researching the meaning that children make of their musical participation is consistent with the philosophy of Carl Orff which in turn has profoundly influenced the work of the Artist-In-Residence.

Oral language, including rhyme, meter, pattern, jokes, and recognition of the mystery of story, metaphors, abstract emotional opposites, and forming images from words are some of the first ways that children make sense of their world. Story is vitally important in enabling children to make sense of their world in an emotionally satisfying way. Bruner (1990) regards narrative as a very powerful way of knowing and one of the "most powerful discourse forms in human communication" (p. 77). Children are naturally attracted to the pleasure of listening to and telling stories, and gain emotional satisfaction from doing so. Storytelling also gives children the opportunity to reflect upon themselves and imagine themselves in different roles and in other times and places. "Storytelling is an opportunity to use the imaginary to help make sense of the reality" (Batt, 2006, p. 29). Egan (1999) suggests that educators often ignore the powerful cognitive tools and ways of creating meaning in which children inherently excel. Children's imagination enables them to create metaphors naturally as part of their understanding and use of language as a cognitive tool. Children's imaginative strengths and their ability to create images and metaphors can be used more meaningfully in schools.

Visual representation is very important for children and they often feel more confident in creating drawings than they do in using language. In addition, by offering different forms of visual representation such as photography, drawing, and collage to facilitate expression of the "felt sense", children for whom verbal language is not their most comfortable means of communication, have the opportunity to express the meaning of the music-making experience.

The school setting where the research took place is culturally very diverse and English for the majority of the children, is not their first language. This further underscores the importance of providing, in addition to language, a variety of opportunities for self-expression, so that each child's voice may be heard and valued. As well as allowing children to develop their capacities for self-expression and self-awareness, a multi-modal approach to the research enhances the possibility of me as the researcher being able to be more responsive to the aesthetic qualities of the children's responses when representing the data.

In this chapter I have sought to describe the paradigmatic and methodological frameworks within which the study is situated. I have particularly sought to convey a sense of the manner and varying extents to which the methodologies of ethnography, phenomenology and arts-based research might contribute to my observation and exploration of the meaning that children made of the experience, and the expression of their artistic responses. The following chapter seeks to convey a detailed and comprehensive picture of the educational, cultural and musical context within which the study took place.

CHAPTER 3

Boys and girls come out to play; the moon doth shine as bright as day.....

Recruitment

The school which was chosen for the research project was a school relatively close to the University and on the basis of associations with previous research studies was known to be supportive of projects conducted by the University. The school was also situated within an area of low socio-economic status which provided an opportunity to contribute to the lives of children who might otherwise have limited opportunities for participation in the performing arts.

A decision was made prior to submitting the proposal for candidature to seek to involve middle primary age students in the research project. In music education there are many research studies which seek to explore young children's responses to music-making (Bartel & Cameron, 2007; Custodero & St. John, 2007; L. A. Custodero, 2005; Smithrim & Upitis, 2007). Van der Geer (2008) studied upper primary age children's responses to performing in a marimba festival. There appear to be fewer studies which explore the meaning that children from middle primary years make of their participation in music-making.

The selection of middle year primary students was also made with the view that they may be more willing to express themselves, and perhaps more articulate in expressing the meaning that they made of their participation in music-making, than younger students. I also felt that they may be less self-conscious when participating in activities to develop awareness of the "felt sense" than older students, and more able to articulate their responses to identifying and exploring the "felt sense" than younger students. In addition, I felt that Year 4/5 age students would have sufficient technical skills in visual art to be able to express their responses using a variety of artistic media. Further, the school Principal suggested that working with the entire Year 4 cohort from two composite Year 3/4s would be convenient in so far as school timetabling was concerned. In total there were 17 Year 4 students: 12 girls and 5 boys.

In a phenomenological study the researcher seeks to explore the meaning that an individual or small number of participants make of their experiences. The richness and depth of data are paramount, not the breadth of responses and number of participants. However, after selecting the Year 4 age-group, there was no methodologically sound, or equitable means of selecting a smaller number of participants from the 17 children. Choosing amongst participants from the Year 4 cohort on the basis of gender, language background, socio economic status or academic ability or other criteria, would contribute little to the meaning of the data. Children's inclusion or exclusion in the data collection also had the potential to cause ill-feeling.

The following table describes the participants' language backgrounds and their educational needs.

The Year 4 Participants

Average Age = 9 years

	Gender	English First Language	English as a Second Language			
	n=17		Arabic	Vietnamese	Cantonese	Pacific Islander
Male	5	1	1	3	0	0
Female	12	2	0	8	1	1

STAR = Students at Risk

SWAN = Students with Additional Needs - n= 5

Gender	STAR	SWAN	Total
Male - 1	1	0	1
Female - 4	4	1	4

Ethical Considerations

The over-riding concern of any research study is that the participants are not adversely affected in any way. Participation in the study was discussed with the participants and it was emphasised that their involvement would be optional. It was important that the participants felt safe and secure at all times. To facilitate this, time was spent at the beginning of the project developing relationships of mutual trust. It was important that the children trusted me because I hoped to explore with them the depth of the meaning of the music-making experience. It would be far more likely that the children would reveal the deepest meaning of the experience if they felt safe in their relationship with me. In addition, developing relationships based on mutual trust might facilitate the likelihood of identifying and exploring "the felt sense" (Gendlin, 1981). Participation in the research study was invited after every effort had been made to explain the purpose of the research study and the methods to be used. I explained to participants exactly what they could expect in each phase of the project. Anonymity was explained and it was made clear to them that a pseudonym would replace their names in written accounts of the research. In addition, participants would not be filmed if they had not returned their consent forms. Or if they were filmed, it would be a straightforward matter to edit the images of those participants whose formal consent had not been received.

English was not the first language for most of the participants and their families, so it was possible that language might present a barrier to comprehension of the consent forms. However, I was guided by the school Principal in this respect and his knowledge of the students and their families. He indicated that comprehension of the consent forms would not be an issue for the participants and their families.

Another ethical issue of importance in the integrity of the study concerns the relationship between myself and the Artist-In-Residence. It is important to note that I have known the Artist-In-Residence in a professional capacity only, and accordingly, there is no possibility of any conflict of interest.

Context of Program - At the Beginning

Factories line the thoroughfare leading to the city which is now busy with peak hour traffic, and as I turn off into a quieter residential area I pass a small group of shops with their signs and hoardings mostly in Vietnamese. There is a bakery and hairdresser amongst them and even though it is early in the morning many people are busily going about their day. Simple brick veneer houses probably built around the 1960s and 70s line both sides of the street. Some houses look well-kept with neat lawns, nature strips and a few shrubs. Others look less cared for. The local primary school seems as if it was built in the same era. Today is the first day of a new term and the mesh gates of the school which are framed by a couple of spreading eucalypt trees are wide open. As I park the car another staff member drives in. She smiles a welcoming smile and allays my concerns about parking in someone else's spot. "No", she says. "We don't worry about that sort of thing here". I walk with her to the main entrance and through the doors of the newly renovated administration area. As we pass the Principal's office he greets me in his usual friendly manner. I had already spent time during the school holidays talking with the Principal about the school, and education in general, and he seems to enjoy chatting further this morning about the children at the school and his hopes for their future. The annual NAPLAN tests which aim to assess literacy and numeracy of Australian children in Years three, five, seven and nine are looming. He is clearly concerned that the children perform well enough. Children pass by his open door as we chat. He knows all their names and he asks them about their holidays and their families. A couple of shining, eager-faced boys who appear to be around Year 2 level sense my newness and begin to chat to me about the whole-school photos lining the walls of the foyer. In the photos, the faces of children from all parts of the globe radiate promise and hope for a new life - just like the flower which some months later, one of the participants, Bella, was to make for me.

Recorded popular music begins playing to mark the beginning of morning lessons and I walk with the Principal through the carpeted corridor which is bathed in early morning sun. I am introduced to the two Year 3/4 teachers who with their 40 students share an open plan teaching space. Kaye and Julie introduce me to their children. As the children listen respectfully, I reflect on how much more reserved they appear than the sort of children I had become accustomed to teaching. I try to explain to them what I will be doing, and what musician and Artist-In-Residence Jon Madin will be doing at the school in the forthcoming weeks.

Jon will be here for four days making music with you all - the Year 4's and the Year 3's. I'll get to know you and make music with you too and then I'd like to find out what we all felt about it. I'd really like to know your thoughts and feelings about the whole experience. Jon has many different sorts of musical instruments - probably not the sort of instruments you've seen before: marimbas, and instruments which look like cellos. You'll also be playing lots of other really unusual instruments which he calls "wacky instruments". They're made out of plastic pipes and containers, wood, pieces of metal, old exercise bikes.......

The children seemed enthralled, but nobody appeared to know what "wacky" meant. Julie worked hard to elicit some responses from the children and eventually they seemed to understand. Watching her work so hard and so skillfully at trying to draw the children out, I felt relieved that I had chosen to explore their responses to music-making with the Artist-In-Residence in ways other than through simply interviews alone. I continue observing as Julie and Kaye, in their respective teaching areas at opposite ends of the room discuss holidays with their children. All of the children had spent their time at home, with a few going to movies, and some playing Wii games. Not for them trips to Disneyland or Europe. Apparently it would be unusual for the children to read at home. One child had been to the zoo, whilst another had been to the cemetery to see her dad's grave. There was a student new to the school dressed in a pretty hijab who together with her six brothers and older sister had just arrived from New Zealand. Kaye began to discuss emotive language and adjectives with her group of children in preparation for NAPLAN testing.

I observe their weekly music lesson later in the morning. The children's posture and body language conveyed a sense of disengagement. There was some discussion about millipedes and the possibility of an excursion for some children from the school, to a Melbourne Symphony Orchestra concert and workshop. Twenty minutes had elapsed and I had not yet heard any music-making. The children talked amongst themselves, and some even seemed mischievous, which prior to the music lesson was not something I had observed. It was a very different dynamic from that of the classroom. There was then a discussion of rhythm, prior to reading some rhythmic patterns from the whiteboard. This was an activity which lacked context and meaning. Finally, the children were asked to sing - at which they groaned. Even though they were standing up, and they looked more engaged, the song was pitched too low for their voices and it lacked a steady beat. It was an un-musical experience for the children. I wished I was teaching them music. I love establishing classroom music learning processes which are non-verbal and which rely on and develop children's capacity to watch, listen, move, think, and create. Most of all, I enjoy involving children in nourishing music-making experiences. With understanding of pedagogy and thoughtfully chosen repertoire, it is not hard to engage primary school children in the simple joys of creative music-making.

The following day was my opportunity to work with the 17 Year 4 students from the combined two Year 3/4 classes who will be the participants in the study. I play some ice-breaker games and build relationships with them. They laugh easily and seem to enjoy being with one another and having opportunities for physical contact within the context of singing games, which provide a safe and joyful learning environment. I see the children each day and we continue to get to know one another. I also introduce them to activities which aim to develop awareness of the "the felt-sense". After two weeks in the classroom and with the children, I feel that I know them reasonably well. Together we are looking forward to Jon Madin's visit and making music with his distinctive instruments.

Tuesday morning arrives and it is the first day of Jon Madin's work with the children of Correa Primary school. Expectations are high. Not only is it the first day of Jon's visit, but it is also the first day of NAPLAN testing. At 8:00am the staff room is busy with teachers preparing food for those children in Years 3 and 5

whom they knew would not have had breakfast that morning. The Principal is not his usual affable and relaxed self this morning.

With the assistance of the Vice-Principal, some Year 6 students and I meet at the hall where together we help Jon Madin unload his trailer and station-wagon full of instruments which he has both made and designed. There are a dozen or so marimbas and a huge bass marimba, a class set of echo-cellos, drums, shaker rings, J-pipes, mini-J pipes, boing pipes, astro-marimbas, ladder-glockenspiels, music bikes, mini-Steinways as well as the more conventional guitar, mandolin and piano accordion. Over the years that I have known Jon Madin's work, newly designed instruments keep regularly appearing. Fortunately, the heating has been turned on because the hall is a typically cavernous, cold and fairly dingy brown brick building of the 1970s. Jon knows exactly where he wants his array of instruments positioned and after a couple of hours setting up all seems to be ready. I am full of expectation. Here was a group of children who, because of inequities in the system were unlikely to obtain the sort of music education which had the potential to enrich their lives. During my teaching career I had experienced with children, the joy, happiness and total task involvement that making music in synchrony can bring and I hoped it would be like this for these children. They line up quietly at the entrance to the hall.

Jon Madin's Program

The hall/gymnasium is large and extremely resonant with wooden floors and very high ceilings. Acoustically, it will not be easy to work in and yet the nature of Jon Madin's work demands a large space. There is certainly ample room for his huge array of instruments and for the children to dance, as well as room for the whole school, and parents and families for the final "all-in" concert at the end of the week. The approach to music-making of the Artist-In-Residence is a hands-on participatory approach in which children are quickly and actively involved in making music. Verbal instructions are kept to a minimum and it is very much a case of learning by doing. The Artist-In-Residence makes music with the participants for one hour each day, after which they then work with me in exploring the meaning of the music-making through the use of a variety of artistic means of self-expression. From Jon Madin's huge collection of wacky instruments, music-making for the participants centres mostly around playing the marimbas,

echo-cellos, musical bikes, drums, shaker rings and mini-J pipes. Jon Madin plays a variety of other instruments to add rhythmic stability and drive, as well as harmony and tone colour.

In addition to working with the group of Year 4 participants, all other classes will have one, one hour session each with the Artist-In-Residence. This gives all children at the school the opportunity to be part of an "all-in" concert on the final day.

Warm Up

Jon Madin is introduced to the group of 17 Year 4 participants and he begins by involving them in a physical warm-up. The Hokey Pokey is a well-known song, as well as being an ice-breaker. It also has the potential to give children the opportunity to be dance leaders.

Marimbas

Figure 1 -Marimba

After this, Jon Madin explains to the children a little about the mallets, the playing techniques, and the number of children at each marimba, before inviting them to pick up the mallets and lightly experiment with playing. Jon then aurally teaches the children the first section of an original piece called "The Rocking Dogs".

The piece is composed of two interlocking parts (for bass and treble marimbas) which are structured in two bar phrases. The first section or introduction creates a sense of expectancy and involves "rolling" the sticks repeatedly on one note to achieve a tremolo effect. After several repetitions of playing the phrase, Jon then progresses onto the "B" section of the piece which consists of a repeated dotted rhythmic motif. There are about six children who have difficulty imitating this rhythmic pattern. The Artist-In-Residence perseveres for a while, but then decides to leave it for the next day.

THE ROCKING DOGS by Jon Madin

AGE RANGE
10 and up.
REMOVE BARS?
B, E and F can be taken out to
make the bass simpler if
required.
PRELIMINARY EXERCISES
Practice the riff of the second
section - slowly in quarters first
then add the dotted rhythm
and speed it all up gradually.
RECORDERS:
Yes, on the first and third
sections especially.
EXTENSIONS
Add lots of percussion to
sections 2 and 3.
The first section would be
enhanced with rainsticks,
finger cymbals, soft shakers
etc.

Figure 2 - The Rocking Dogs

Shaker Rings

Shaker rings made from flexible 50mm 'Polydrain'
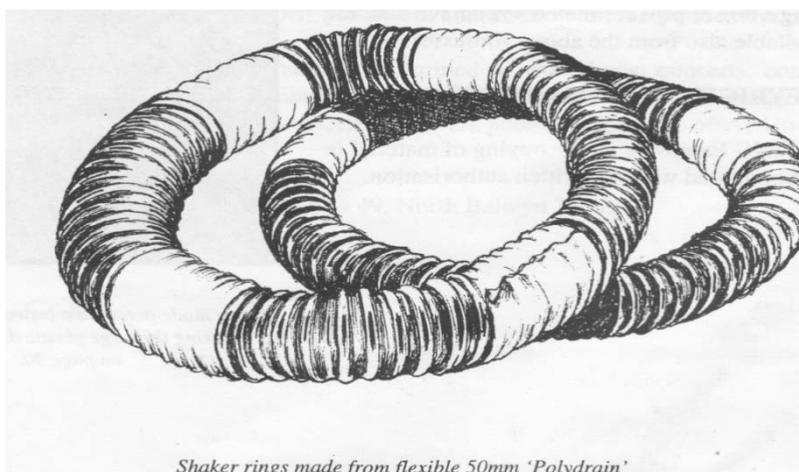
Figure 3 Shaker Rings

A shaker ring is a length of black corrugated plastic drainage pipe into which are inserted some seeds. The ends are then joined up and taped together to make a circle. The next activity involves the children participating in a shaker ring activity

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in which they stand in a "set" formation (two lines facing one another) whilst throwing to the partner opposite and simultaneously catching, a corrugated plastic pipe shaker ring. At the end of the "A" section of a dance tune played by Jon Madin on accordion, the children need to cast off' (each line follow its leader). The leaders then join up together at the bottom of the set to make an arch under which the other children file through. The second couple in the set become the new leaders and then the dance begins again.

Echo-cellos

Figure 4 Echocellos

Figure 5 Echocellos

The echocello is a one-string, keyed, coil-spring and box resonated bowed cello. It is freestanding but tilts back for playing. The coil spring contacts the bowed wire, transmitting vibrations to a pipe resonator inside the body of the instrument. This arrangement adds "reverb" to the tone of the echocello, eliminating the "scraping" sound of beginner violin playing. It is possible to quickly obtain a beautiful rounded sound from the instrument, especially if the music is absolutely simple. For example; rhythmic repetitions on one note, tremolo passages, or simple tunes like *Twinkle, Twinkle.* Having keys means that the notes can be in tune.

In the school context, echocellos make a good stepping stone towards string playing. Many of Jon Madin's original pieces have parts suitable for echocellos. Arrangements including marimbas and echocellos need to take into account the fact that marimbas are mostly played more loudly than echocellos. Having contrasting sections in which the cellos play with only one or two marimbas or with glockenspiels can be effective.

The children are able to learn the Bulgarian folk dance tune "Kukuvicka" in which they play a simple ostinato pattern. The Artist-In-Residence plays the melody and accompaniment on piano accordion which gives the participants a sense of the context of their melodic pattern.

Figure 6 Kukuvicka

Day 2

Jon Madin continues working with the children on the same repertoire for marimbas and echo-cellos which he had introduced them to on the first day. There are some extra Year 3 children present today who for timetabling reasons are with the Year 4 students. Having some extra children to play the percussion parts makes a big difference to the total effect of the piece and gives the children a sense that they are really making music instead of playing a sequence of notes. Today, the Astro marimba part which I am playing with the children to The Rocking Dogs tune gives an effect of water droplets falling, which adds a beautiful dimension to the piece.

The newly designed and made Astro Marimba

Figure 7 Astro-marimba

The children are keen to perform the Shaker Ring Dance again which today they engage in with greater confidence. On echocellos the children play the slow-moving tremolo (first section) of The Rocking Dogs. It seems to be satisfying for the children to play a piece with different sections.

The Musical Bikes

The musical bikes are made from recycled stationary exercise bikes to which Jon Madin has fitted a roller which spins around when the bike is being pedalled. On the roller are lengths of tubing (fingers) which point outwards towards a tuned length of aluminium pipe. By pressing the named keys on the handle bar, the tuned length of pipe comes into contact with fingers on the roller.
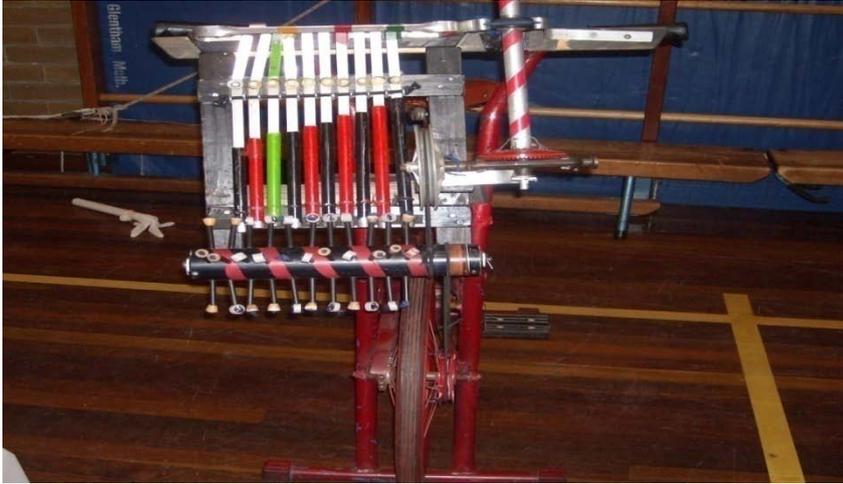
Figure 8 Musical Bikes

Day 3

The children and I play the same pieces again (The Rocking Dogs) on marimbas, music bikes, drums and Astro-marimbas, and Kukuvicka on echocellos. Unfortunately, the extra drumming children are not available, which detracts a little from the strength of the rhythmic element.

Day 4 - The Concert

All the students at the school participate in an "all-in" concert on the final day to which families are invited. The hall is full and there is an air of expectancy as we all wait for everyone to assemble. The participants play their pieces well and with such pride. Their pieces do not particularly stand out from those of other classes. However, the pieces of some of the other classes have audience participation, teacher participation and the music bikes - elements that Jon Madin calls "pizzazz" factors. Furthermore, standing out from the musical items of the other classes is not necessarily the meaning or the aim of the music-making experience for the children.

The Role of the Researcher

Observation is a crucial part of qualitative research, and is inherent within an ethnographic methodological approach. Observations however, involve more than

just looking: implied is an alert awareness of all that takes place within the context. I was attempting to gain a holistic sense of the children's learning environment. I spent two weeks observing the children within the context of the school environment and the classroom. I sought to become familiar with the school within the broader educational context. I became familiar with the school's timetabling and administrative procedures. Most importantly, it was at this stage when I sought to get to know the staff and children and to develop rapport with them. I spent time talking with the staff about their work and about the children and the school community, and how the social and cultural context of the school affected the children's learning environment. I observed the children at specialist lessons, including the weekly music lesson, the kitchen garden lesson and the ICT lesson. I observed the classroom learning processes. I talked with the children about their world and their perspective on school life. I developed relationships with the children and generally sought to habituate them to my presence as a researcher. I also observed the way they related socially and emotionally to each other and to different staff members. I was gaining a sense of the web of social relationships which exists in any school and classroom, and I was also developing a sense of what I might be able to expect from the children in interviews and in the exploration of the "felt sense". During this period of observation and getting to know the children, I also spent time discussing the work of the Artist-In-Residence with the classroom teachers and the Vice-Principal as well as drawing up a timetable for the next two phases of the research project. The task of timetabling each class to work with the Artist-In-Residence in a timeslot which would not involve the class missing out on specialist lessons, or teachers missing out on their specialist release time was both difficult and time-consuming.

The school had been recently renovated and it was bright, welcoming and comfortable. However, as in many schools there was an absence of spaces which could be used for movement, dance, and activities which acknowledge the centrality of the role of the child's body in his or her learning. The Performing Arts room was just large enough to accommodate one class seated in a circle. Apart from the cavernous hall/gymnasium, other spaces in the school were significantly smaller and were designated withdrawal areas for small-group literacy work, or for

meeting the needs of individual learners. The availability of physical space had implications for the type of activities in which I could engage the children.

Participant observation, interview, film and video and a variety of artistic modes of self-expression were used in the data collection. A variety of drawing materials were available for the children to express their responses, including pens, pencils, coloured pencils, crayons, textas, and charcoal. In addition to these means of data collection, activities were explored which aimed to create an awareness of the "felt sense". I hoped that the use of such an approach would give children an opportunity to express the depth of the meaning of the music-making experience. I was seeking to facilitate opportunities for the children to explore and express responses other than "yes it was good", or, "it was OK".

Play, in the sense of exploration and discovery was an important way to get to know the children. However, given the physical space restrictions, I turned to musical games and the element of play and spontaneity contained in them as a way of further getting to know the children and allowing them an opportunity to interact both socially and physically with one another. In addition, I was keen to get to know the children in a manner with which I was comfortable. Musical games can be rich in language, rhythm, pattern, maths, kinaesthetic challenge and visual design. Most importantly, there is a wisdom contained in games which honours the child within the child. In the first stage of the data collection, we played games together as a way of developing self-awareness, kinaesthetic awareness and of further getting to know one another. Beginning in this way might facilitate the ability to identify and explore the "felt sense". We played musical games such as *I Hear a Bird, Apple Tree, The Jiggles, Aqua-Qua and Cross Patch.* The following day as I enter the classroom, the children look up from their work. "Sue, do we have you today? Are you going to see us? Are we going to play that game again? Can we play it with the Year 3's?"

This was a promising start. Verbal statements about my role at the school were being superseded by action. Words can develop trust but it is much more likely that trusting relationships will develop from meaningful actions and activities actually undertaken with the children. Children enjoy being physically engaged participants in their learning, and by acknowledging the children's innate need for

play and for games, they may be more likely to want to journey with me on the next stage of the data collection.

I participated with the children in a sensory awareness program. I had adapted the "Focusing Techniques" of Gendlin (1981) to encourage self-awareness, kinesthetic awareness, and awareness of the "felt sense". Focusing techniques relate to the ability to "clear" an internal space, and in doing so create a space in which deep reflection can take place.

Awareness of Self and Exploring the "Felt Sense"

Awareness of self and kinesthetic awareness was the initial goal of the activities designed to develop awareness of the "felt sense". A brief description of the program follows.

During this phase of the program, students participated in their class groups, with one group of nine Year 4 students and the other group of seven Year 4 students. The two Year 3/4 classes shared a large open-plan learning area with one teacher at each end of the space. The two class areas were partially divided by a bookcase. A small room opened off from one end of the teaching space, which was often used for individual or small group work. This was the interview room and also the space in which the participants and I took part in activities designed to facilitate awareness of the felt sense.

Awareness of the felt sense aims to create an internal space in which participants can explore in depth their responses to the work of the Artist-In-Residence. The goals of this phase of the program were;

- participants make connections with their inner bodily awareness
- participants learn that they can involve their bodily sense in their felt life
- participants learn that this bodily feeling has truth and meaning in itself (Stapert, 1997)

I explained to the children the purpose of this part of the program and each day for five days, I worked with them on activities to identify and then explore awareness of the felt sense. I explained that before we can find out how we feel about music (or other things), we need to clear a space inside. The first session began with

Julie's group of seven Year 4 children, including Bella, who had newly arrived at the school.

Session 1

Aim:

- To further develop rapport with the participants by participating with them in musical games which seek to develop social and kinaesthetic awareness.

Figure 9 Aqua-qua del-a Omar

Session 2

Aim:

- To focus awareness on the kinaesthetic sense. After our initial warm-up activities and games I began a discussion with the children about the use of adjectives and descriptive words. I felt that the children's use of descriptive words would be fundamental to their exploration and identification of the felt sense. The class teachers had commented on the difficulty of eliciting descriptive language and opinions from the children.

- I was attempting to develop the children's awareness of the "inside person" and an understanding that we all have points of view, understandings, perceptions and feelings which may be different from those of other people. They seemed to understand this.

- I then focused on developing sensorial awareness.

- I began by focusing on breathing to slow children down so that they become quiet inside. After a few minutes they were quiet and responsive.

- I now wanted them to focus on awareness of their body. Let's feel our toes. Make sure you are very relaxed. What about your legs and knees?

- Slowly progress to the other parts of the body - tummy, arms, shoulders, neck and face.

- **Bringing awareness inside the body**

    For example;

    Feel your whole body on the floor

    Say hello to yourself inside

- Check understanding of imagery by asking children whether they can imagine the bed they slept in last night. I then discussed other imagery to help them get to know an imaginary space inside. The children shared their imagery. One child imagined being in a space ship and flying to the moon.

- We are going to clear a space inside so that we can concentrate on how we feel inside our bodies.

- Be quiet inside and feel your body between your throat and your lower abdomen. Say a friendly hello and ask "How am I feeling right now". Do this several times. Children share what it feels like.

- Do this several times to see if there is anything in the way of feeling OK.

- Discovering the felt sense – develop the understanding with the children that what they feel in their bodies has an important story to tell them. It is important that children understand that this feeling might be vague to begin with. Encourage them to take their time.

- Imagine something hard/something soft/something warm/your pet/one of your favourite people.

- Children choose something they love and focus on its qualities. They then share some of the "quality" words of the experience and how it made them feel.

- Discovering the felt sense and drawing it. Children will be provided with coloured pencils, crayons and asked to draw.

- Choose something they love. Give children the experience of focusing on something positive. Children share some of the quality words of the experience or draw how it made them feel.

- Return to one of the musical or tactile activities from the preliminary phase. Children draw, use a shape word or a colour for how the activity made them feel.

Session 3

Aim:

- To focus on developing children's physical and sensorial awareness
- To heighten the sense of perception
- To stimulate the imaginative sense

Cleaning the Rooms of Perception

Close your eyes and focus on the evenness of your breath, tuning in to this rhythm for a while. Imagine the bed you slept in last night. Now imagine that you are travelling around your body. Beginning with your little toe, travel through your foot and up the leg until you reach the pelvis. Continue through your chest and lungs. Notice the bellows of the lungs and the expansion and contraction of the pumping heart. Go through the veins and arteries of the neck to the facial muscles

till you finally arrive at the cerebral cortex of the brain. Move to half way between the eyes, the seat of inner hearing. Here you will see a house, the House of the Senses. There is a golden key in the door with your name on it. Open the door and put the key in your pocket. As you enter, you will see all kinds of cleaning equipment including buckets and brooms and mops, vacuum cleaners. Go into the room on the right and you will find yourself in the room of sight - the visual centre of the brain. This is the room of sight. Walk around and notice all the dusty corners. Scrub the walls and floors. Polish the windows and fling them open. Put as much effort into this as you can. Remove all the dusty curtains. When you have cleaned up the room and cleaned away all the debris, notice how clean it is. Look out the window and see for miles. Notice now that there is a locked door at this end of the room. Use your key to unlock the door. You are now entering into the room of hearing. What a lot of junk there is here. Clean it all up. Push the walls back. Make the ceiling higher. Let the whole room expand until it becomes the right size. Make it bright and shining, and as you do, notice how much better you can hear. Dance to the music that you hear playing. The same process was conducted for the other "rooms of perception" - taste, smell and touch (Houston, 1982).

Session 4

Aim:

- To further develop children's ability to move from the outer dimension of their lives to the inner dimension.
- Discuss what we will be doing today and also discuss use of journals, paper, writing, drawing materials.
- Warm-up - *The Jiggles* (Susie Davies-Splitter). Warming up and creating expressive movement for different body parts.
- Do you remember yesterday we visited a big house which contained all the rooms of our senses? Do you remember what they were?
- What was your favourite room?
- Today we are going on a trip on an elevator inside our bodies. Put up your hand if you have been inside an elevator. What does an elevator look like? Have you seen an elevator which is made of glass so that you can look out of it?

- Take a minute to make yourselves comfortable, close your eyes and see if you can imagine your elevator waiting for you. Please be very still so we don't disturb one another. When you are ready, push the button to open the door and step inside.

- When you are ready, press the buttons on the control panel to visit the different parts of your selves to see how they are feeling today. Perhaps we could start by going down to your toes and saying hello to them. They may even like it if you stepped out of the elevator and had a real visit with them.

- We might press the next button on the control panel which is your knees and legs. How are they feeling today?

- Would you now like to choose the next button on your elevator, and visit somewhere else in your body?

- Now that you have had some visits to different parts of your body, you need to know about something very special on your control panel. It's a very special button. When you push it, the elevator will go wherever it wants to go. The elevator will take you to a place that you may not even know yet where it is. You can't control where it takes you. This is called the "your story" button. It might take you to a place that holds your story.....no-one else's - just your story for today. The place that the elevator takes you to may be a surprise for you. How does your story feel? Perhaps you want to stay in the elevator and see your story from there, or maybe you want to step out and explore your story. How does your story look? How does it feel? Who else is there in your story? What is happening?

- I'm now going to ask you to find a way to say goodbye to your story and let it know that you will come back to it another time. Please remember to be very quiet and respect all the other boys and girls who are leaving their stories. When you open your eyes I want you to go to your chair and begin writing your words, your poems, or your story.

Session 5

Aim:

- To further develop children's ability to be aware of their inner lives by going on the "elevator ride".
- At the end of the focusing session, children are asked to go to their journals and write or draw their story, using their own words and no-one else's.
- After they have completed this they may do a drawing of something they love which they can then describe using some adjectives.

The participants were involved in music-making activities for one hour each day for four consecutive days with the Artist-In-Residence Jon Madin, during which time I took photographs, observed and was a participant-observer. The sessions were also video-taped. In addition, during this stage of the project, all other classes in the school were timetabled to work with the Artist-In-Residence for one hour each. This enabled each class to participate in an "all-in" concert at the end of Jon Madin's visit. The classroom teachers did not attend the music-making sessions with the students. The music teacher was present for one of the four sessions. After the music-making sessions I worked with the participants to explore their responses and to facilitate expression of the personal meaning of the music-making experience through the use of writing, journal-writing, poetry and drawing.

Multi-Modal Data Gathering

Drawing

- Fill the page with miniature drawings about you and music.
- Draw something about the music with yourself in it.
- Draw something you did really well.
- Draw your happiest moment and write some words underneath it.

Journals

- Find the words to describe how it feels to make music with the Artist-In-Residence.
- Write a story about the day that Jon came to the school. Use some of the adjectives we have found.

Poetry

- Find some of your very own adjectives to make up a poem about making music with the Artist-In-Residence.

Semi-structured Interviews

- Each child participated in a semi-structured interview in the few days immediately after the work of the Artist-In-Residence. A second interview was conducted after the children and I had explored the meaning of the music-making experience through a variety of expressive media including painting.

At the end of Jon Madin's residency at the school, the participants and I explored the meaning of the experience. During this phase of the data collection, the participants' responses were explored through semi-structured interview, through writing stories, poems or other verbal responses, drawing, and painting.

Poetry

Exploration of poetry began with brainstorming descriptive words (adjectives) that tell something about the music-making sessions.

- Use some of those adjectives to write a poem about your feelings about the music-making.

Story-writing

I wanted to give the children an opportunity to explore through story their feelings and perceptions about making music with Jon Madin. The following are the story frameworks from which the children could select for writing about music-making with the Artist-In Residence.

- If you were telling the story of Jon Madin and his instruments, what would you say? How would you tell the story?
- Why does Jon Madin make music like this with children?
- If you had to tell someone a story about music-making with Jon Madin and his instruments, someone who had never made music before, what would you say? What words would you use?

Drawing

- Let's be very quiet inside and see if we can find that feeling place again.
- Draw something you feel you did really well.
- Draw your happiest moment.
- Draw everything you can about music-making with Jon and you.
- Draw something about the music and a picture of the music with yourself in it.

At the end of the session the children talked with me individually about their drawings.

Painting

Painting was the final medium through which the children's responses to the music-making approach of the Artist-In-Residence were explored. I discussed with the children the style of painting known as Abstract Expressionism. I felt that this

would be a style to which they could relate and which offered many opportunities for personal expression.

It is a style that developed during the early and middle part of the twentieth century and through it, the artist sought to capture the emotional intensity of a feeling or an experience. In Abstract Expressionism, the artist often makes extensive use of colour on large canvasses and the painting often expresses the essence of something rather than the intricate detail. It is a style of painting which is often associated with amongst others, the American painter Jackson Pollock who believed that the paintings created in this way could result in a subconscious interpretation of an artist's inner vision of reality. Robert Hughes (1991) describes the Pollock paintings of the mid twentieth century as a "a rummaging for the authentic residue of the self" (p. 265).

I showed the children numerous examples of the paintings of Abstract Expressionists and we discussed how the techniques, colours and forms used by the artist combined to create an emotional impact.

- What feeling do you think the artist was trying to convey in the painting?
- What is it about the painting that makes you feel that?

The art room was a space with which the children were familiar and which was dedicated to, and inherently encouraging and supportive of the visual arts. In addition, the children were familiar with the routines, the materials and the techniques specific to the school art room and to visual art, and were comfortable and confident in exploring the use of acrylic paint on large sheets of paper to convey their responses to the work of the Artist-In-Residence.

Photography

During the music-making sessions with the Artist-In-Residence, the children were offered the use of a digital camera through which to express their perception and meaning of the experience. Several children availed themselves of the opportunity to take photographs. However, it appeared in the early sessions to be a distraction from the learning process. It was also a distraction for me. I found it difficult to be in the moment with the children and music-making, whilst also supervising the

children's use of cameras. Not wishing to distract or create anxiety for the children, I decided not to persevere with the use of still camera photography.

Video Recording

The work of the Artist-In-Residence with the children was captured on video each day by a music education colleague. The video provided the basis for a documentary film clip which could be used to convey something of the work of the Artist-In-Residence to professional colleagues. In addition, it provided a visual record of the children's responses to the work of the Artist-in-Residence. I felt that by having a camera operator who was familiar with the approach and the repertoire of Jon Madin, there was a greater likelihood that she would be able to focus on the children and their responses.

Data Storage

The multiple sources of data including field notes, journal notes (my own and those of the Artist-In-Residence), interviews, children's journals, drawings, paintings, photographs and audio and audio-visual tapes have been transcribed (where possible) and have been converted into digital formats. The data is stored both digitally at Victoria University, and in a locked filing cabinet which can only be accessed by my research supervisor.

Data Analysis

In seeking to explore the meaning that the children made of their participation in making music with the Artist-In-Residence, it is important to note that I have an anticipation that the phenomenon itself is worthy of exploration. Further, as the researcher, I have brought to the study my gender, cultural background, my expectations, my philosophical and educational values, my musical background and my subjectivity. I believed in the inherent goodness and accessibility of the music-making approach of the Artist-In-Residence. Associated with my Caucasian, female, middle-class cultural background is the assumption that first-hand music-making and the approach to music-making which *I* valued would be of benefit to the children at Correa Primary School. In addition to the dimensions which my role as researcher adds to the research, analysis of the data revealed a complex interweaving of the dynamics associated with the participants, the Artist-In-Residence, the school and the culture. Importantly, in the analysis of the data, I felt it was important to preserve the complexity of the children's meaning-making.

Whilst collecting the data, I was listening for emergent themes which would steer the course of further data collection. The data collection and data analysis were functioning in parallel at this stage of the project. Initial analysis in the first of what Miles and Huberman (1994) describe as "iterative cycles" revealed that the children were reserved in their participation, and that their limited verbal and written language fluency may have implications for further data collection. As experienced teachers usually do, I first examined my own role in the children's responses to the data collection. What was my effect on the children? To what extent were my data collection methods appropriate? The difficulty in obtaining a depth of responsiveness from the children in descriptive language tasks suggested changes in how I approached data collection. The analysis which began during the early stages of data collection became the impetus for a change in the methods of data collection. This analysis is consistent too with the processes inherent in arts-based research in which reflection, intuition and inventiveness guide the research process. Consistent with a reflexive methodology was the contribution of my voice to the meaning-making and the analysis of the experience. Field notes, including mine and those of the Artist-In-Residence, also contributed to the analysis of the data.

The second level of analysis was the transcription of the first interviews and the coding of the data obtained in the interviews. Each repetition of the transcription process - the listening and re-listening and then reading and re-reading contributed to my knowledge and understanding of each child. The process revealed in some children a lack of depth in their expression of their meaning-making of the musical experience. Children are capable of a depth of emotional expression and by spending time in the school before the data collection developing relationships and rapport, I felt that I knew the children well enough to know that it was possible to uncover a more nuanced and complex expression of the meaning than what they had so far been able to express with me. Analysis revealed pride and happiness in their music-making achievements, but it also revealed expressions of anxiety from the children about participation in music-making.

A further level of analysis of the coding revealed that although anxiety was present for some children throughout the music making experience, expressions of anxiety were more prevalent in the early stages of participation. What factors might

explain this and what were the implications? A second interview for all the participants took place after the data collection had been completed and after the children had participated in exploration of the meaning of the music-making through participation in a variety of artistic modes of self-expression. Through their paintings, the children were able to reveal a more nuanced and self-reflective awareness of their responses to participating in music-making with the Artist-In-Residence. In addition, the children's paintings revealed more complex expressions of anxiety and apprehension.

Data analysis revealed repetitive themes including: the child, and the personal meaning that the experience had for the child, the school (including the educational and social context), and the music-making approach of the Artist-In-Residence within the cultural context. The meaning of the music-making experience for the children can best be distilled by the integration of these areas within the analysis, and within the meaning that emerges from the analysis.

In this chapter I have sought to convey a sense of the highly individual and unique approach to music-making of the Artist-In-Residence. I have also described my role at the school in facilitating children's awareness of the felt sense and in providing a variety of artistic means of self-expression. Most of all, I have sought to convey a sense of the context and the importance of keen observations within the various methodological approaches in contributing to a nuanced understanding of the research setting. I hope that by painting a picture of the educational and cultural backgrounds of the children, their voices will emerge and shine in the forthcoming chapter.

CHAPTER 4

Monday's child is fair of face, Tuesday's child is full of grace...

Research Findings

The previous chapter focussed on the school context, my data-gathering role at the school and the music-making program of the Artist-In-Residence. This chapter will explore the children's responses to their developing awareness of self, and will then describe the children's and my responses to the use of different artistic forms of self-expression for exploring the meaning of the approach to music-making of the Artist-In-Residence.

Articulating the right of all children to have access to quality music education has been one of the themes underpinning the theoretical framework of this study. Facilitating the children's opportunities in the data gathering process to explore the meaning of the music-making experience through a variety of artistic media, is consistent with a framework which articulates the importance of equity of access to art-making as a being a basic human right.

In the analysis and representation of the data, honouring the centrality of the children is consistent with the theoretical and methodological framework. In addition, I have sought to portray the children's responses not only in a manner which is meaningful and methodologically sound, but also in a way which is consistent with the theoretical framework and which keeps intact the complexity and integrity of the personal meaning of the children's music-making experiences.

In distilling the meaning of the music-making experience for the children, I will begin by discussing the activities used to develop awareness of self and inner awareness, and then I will discuss the effectiveness of these activities in facilitating the children's ability to express the meaning of the music-making experience.

Exploration of the "Felt Sense"

After the initial getting to know the children and seeking to establish relationships with them, it was with some trepidation that I approached the exploration of the felt sense. The idea of an inner reality, space - an inner self, is an elusive concept and not an easy one with which adults can identify. For children who at the age of

nine and ten years, are at the stage of concrete operations identified by Piaget (Piaget & Inhelder, 1969; Pickard, 1970), and whose stage of intellectual development is unlikely to facilitate the development of abstract thought, it is an even more difficult concept. Focusing on breathing and then kinaesthetic and sensorial awareness had the potential to cause embarrassment and giggling. Its identification seemed to me as if it could take a while when at the end of the first session participants told me that they "felt nothing at all". The children needed time and more opportunities to develop awareness of it, and then further time and opportunities to actually explore it. In addition, I felt there was a dimension missing in what I was asking them to do. I felt that the identification and exploration of the felt sense would be more successful if there was a narrative dimension present in the exploration. My feeling was vindicated when in Session 4, I introduced the element of narrative in the form of the elevator story (Bowers, 2005), in which pressing different buttons in the elevator represented different areas of the body that the children could "visit". One button in the elevator was unknown however and when it was pushed, the elevator will go wherever it wants to go. The elevator would take the children to a place that they may not know about. "You can't control where it takes you. This is called the your story button. It might take you to a place that holds your story.....no-one else's - just your story for today. The place that the elevator takes you to may be a surprise for you. How does your story feel?" After exploring the concept of the elevator, the children seemed to get the idea of their own story button and subsequently were able to focus more easily on the inner sense and their own story. On subsequent repetitions of the elevator story, some children took turns at leading the activity and describing where each of the elevator buttons might take them. I too enjoyed the more tangible dimension of the elevator story and being able to focus on "something". At the close of the activity, the children would quietly get up from the floor and go to their desks where they would be completely engrossed in either drawing or writing about "their story". Prosser and Burke (2008) cite Diem-Wille (2001, p. 119) who suggests that drawings show a child's emotional state better than verbal descriptions because they are "expressions of the unconscious emotional aspects of a person".

Figure 10 Grace's Painting "strange and scared"

Figure 11 Holly's Painting "sunset sea - lonely"

How the Children Expressed their Meaning-Making

In exploring the children's responses to making music with the Artist-In-Residence, Jon Madin, I have sought to identify and portray how a class of average Year 4 children from a school within an area of low socio-economic status, make meaning of their musical participation in their personal lives, and also within the context of their school, family and community. I have sought particularly to convey the depth of the children's responses and to portray their responses in a form which does justice to the profound personal meaning which some children attributed to the experience. It is also important to understand the children's responses to the music-making experience as being reflective of musical knowing rather than musical knowledge. The verbal and artistic responses of some of the children revealed in their all too brief encounter with first-hand music-making, a profound musical knowing which exists independently of cognitive knowledge. In Heron's and Reason's (1997) identification of four ways of knowing - experiential, propositional, presentational and practical, it is the experiential and propositional which most accurately characterize the musical knowing of the children in the research study. Experiential knowing is a direct encounter with an experience, place, object or other human being whilst presentational knowing grows from experiential knowing and is symbolized in the various art forms. Heron and Reason (p. 281) suggest that presentational knowing "clothes our experiential knowing". The "knowing" of the children in the research study was not the more sophisticated cognitive knowing that comes with the mastery of concepts, nor was it the practical knowing which presupposes a conceptual grasp of principles, standards of practice, and presentational elegance. It has been suggested by Caldwell and Vaughan (2012) that emotion in music is not constrained by social and cultural boundaries. "Music can pierce the heart directly: it needs no mediation" (Sacks, 2007, p. 301). The children's knowing was meaningful to them at the particular time and within the context.

In understanding how children find music meaningful and what it is about the nature of music which children find meaningful it is more likely that we may be able to implement music teaching programs and pedagogies which nurture children's expressive and artistic potential.

Journals

For the children, the journals were a valued means of being able to express their thoughts and feelings about the music-making experience. They seemed to love having their own private and personal hardcover notebooks. Each child chose a journal from several brightly coloured designs. They eagerly decorated and personalised them and enjoyed the opportunity of recording their thoughts and feelings. Something of the importance and the value that the journals had for the children can be gauged from their regular questioning of me as to whether or not they could take their journals home. As well as the personal meaning, the journal entries also reflected for some children, an awareness of the cultural meaning of the music-making experience. Anna articulated a very polite response to an unexpected pleasure and a sense of the uniqueness of the musical instruments.
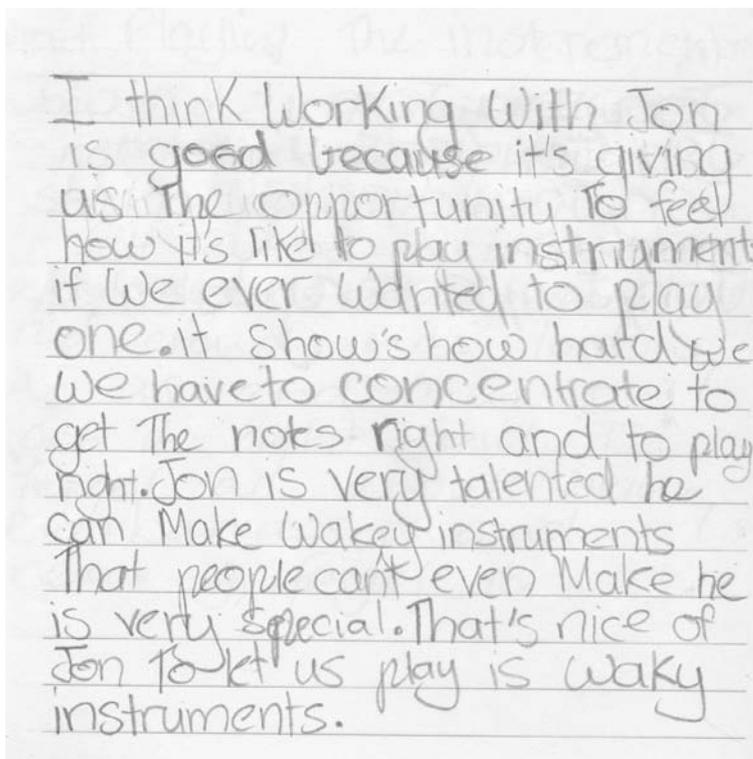
I think working with Jon is good because it's giving us the opportunity to feel how it's like to play instruments if we ever wanted to play one. It shows how hard we have to concentrate and to get the notes right and to play right. Jon is very talented, he can make wakey (wacky) instruments that people can't even make. He is very special. That's nice of Jon to let us play his waky (wacky) instruments

Figure 12 Anna's Journal

The children were very focused and engaged in the task of drawing their responses to the exploration of the felt sense and in expressing the meaning of the music-making experience.

They were provided with a variety of drawing materials, but coloured pencils and charcoal seemed to be the most popular.

It seemed to be difficult for some of the children to find the words to describe their drawings, with several participants saying "it's just normal". The classroom teachers too had commented on the difficulty of eliciting descriptive language from the children. The non-English-speaking language backgrounds of the majority of the students meant that they had limited opportunities for using oral language outside the school context.

> *I have to concentrate really hard*
>
> *Very, very, very fun and exciting*

Figure 13 Skye's Drawing

Poetry

Poetry was a medium through which four of the 17 children expressed their responses. It did not appear to be a medium with which the children felt very comfortable, due to their limited breadth of vocabulary.
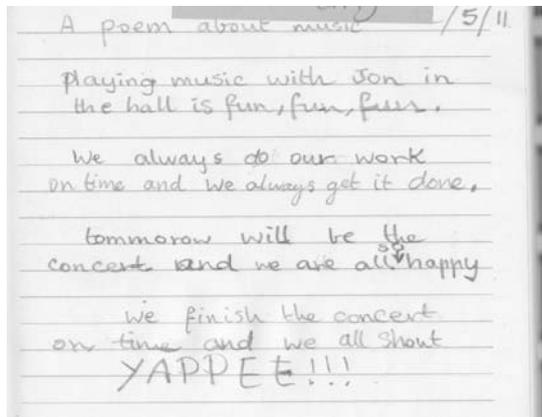
Figure 14 Grace's Poem

> ***A poem about music***
>
> *Playing music with Jon in the hall is fun, fun, fun,*
>
> *We always do our work on time and we always get it done.*
>
> *Tomorrow will be the concert and we are all so happy.*
>
> *We finish the concert on time and we all shout Yappee!!!*
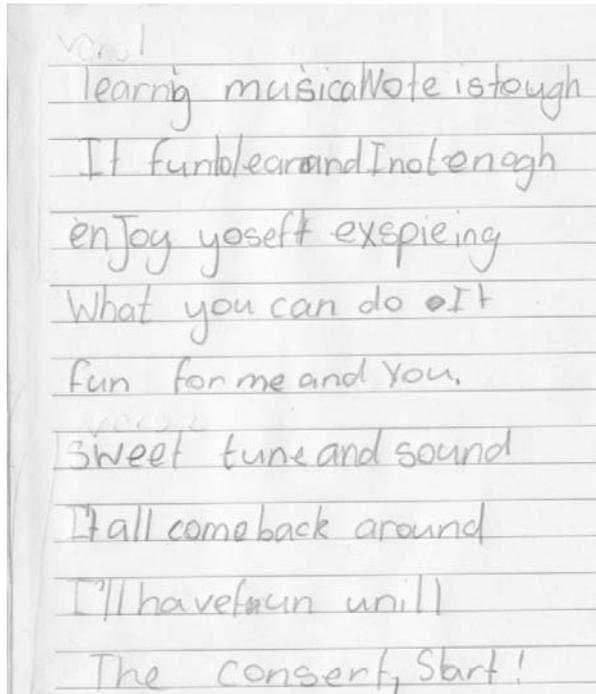
Figure 15 Bella's Poem

Learning musical note is tough,

It's fun to learn and not enough.

Enjoy yourself experiencing what you can do.

It's fun for me and you.

Sweet tune and sound, it'll all come back around.

I'll have fun until the concert start!

Story-writing

The children's story-writing offered simple descriptive narratives about what happened during Jon Madin's week at the school. Many children commented on Jon Madin as a musician and instrument maker and a recurring theme was the colourful and unusual instruments. The colourful instruments created positive feelings about the music-making. There were also descriptions of personal meaning making in which the recurring themes were happiness, excitement, nervousness and shyness.

Our teacher is Jon he. was funny, he likes to be loud. He's instrument were colourful. He make funny and cool instrument. The beat of the instrument was very colourful. It felt a little shy and excited. In my body felt colourful of loud muisc. Jon felt happy when we came in to the gym. I felt super duper shy but inside I felt really colourful.

Our teacher is Jon, he was funny, he likes to be loud. He's instruments were colourful. He makes funny and cool instruments. The beat of the instruments was very colourful. It felt a little shy and excited. In my body felt colourful of loud music. Jon felt happy when we came in to the gym. I felt super-duper shy but inside I felt really colourful.

Figure 16 Richard's Story
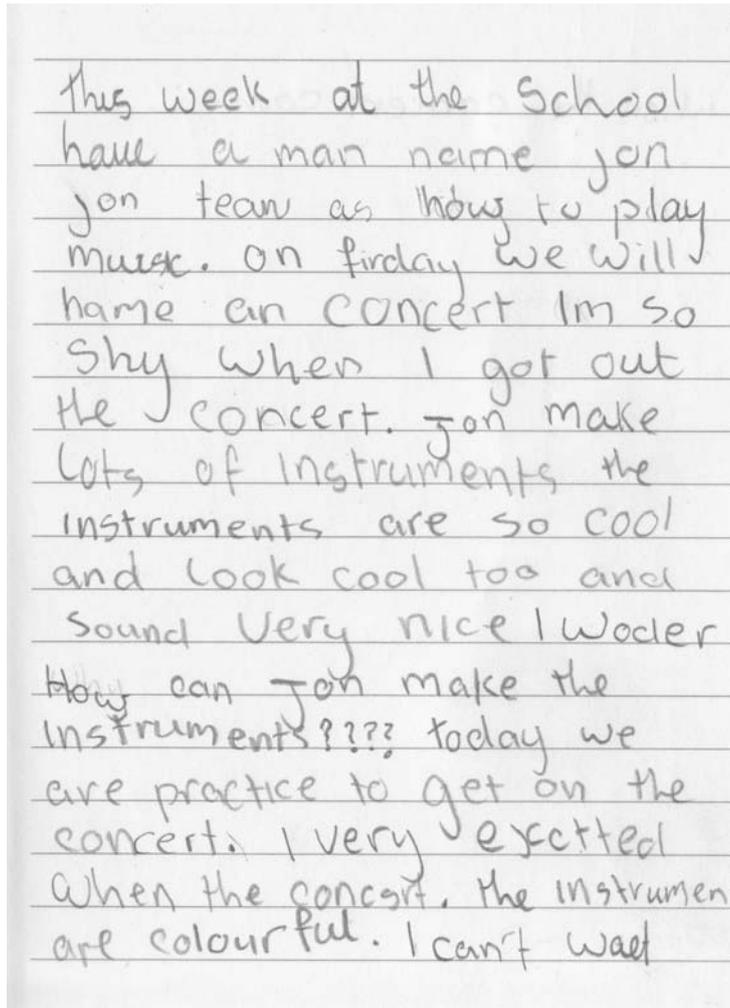
This week at the school how a man name Jon. Jon learn us how to play music. On Friday we will have a concert I'm so shy when I got out the concert. Jon make lots of instruments, the instruments are so cool and look cool too and sound very nice. I woder (wonder) how Jon make the instruments???? Today we are practice to get on the concert. I very excited when the concert. The instruments are so colourful. I can't waet.

Figure 17 Holly's Story

Painting

The larger sheets of paper and the familiarity of the well-resourced art room allowed children another visual art medium through which to express themselves. The children created their paintings after a discussion about Abstract Expressionism and looking at examples of paintings of that style. It had been nine days since the Artist-In-Residence had finished his work at the school, and so to refresh the children's memories, I played them a recording of the tune "The Rocking Dogs" which they had previously played on marimbas with Jon Madin. They loved listening to the tune again and exclaimed "Is that us?"and then enthusiastically and confidently set about expressing their responses through a different artistic medium. I wondered about the extent to which the recorded music, the energy of the art room and the interaction between the materials, the physical space and the process of art-making affected the expression of their

responses to the music-making experience. I also pondered the effect on the children of my reaction to their self-expression.

Figure 18 Anna's Painting "Confidence"

It could be argued that in the everyday world, our descriptions of lived experiences are an attempt to create order, a way of making sense and to an extent, an attempt to control an unstable and changing world. Descriptions of lived experiences and ways of making sense of the world may not necessarily be accurate representations of reality. Painting and drawing acted as a stimulus or catalyst through which the children could express the totality of their responses to music-making with the Artist-In-Residence, and may be more holistic and more complex expressions of self. Lowenfeld and Brittain (1975) suggest that "painting and drawing are the expressions of the total child at the time he was painting" (p. 26). They suggest further that the meaning of the painting per se can only be appreciated by seeing the picture as part of the child's life at the time. The children's paintings revealed in many cases a more complex and nuanced self-awareness of their responses to the music-making experience than the other forms of self-expression. The power of some of the children's art-work resides in its capacity to convey something of the depth of the child's feelings about the music-making experience at the time.

Interviews

After the work of the Artist-In-Residence was completed at the school, each child participated in a semi-structured interview. This was the first opportunity to talk with the children individually about their responses to music-making. I asked the children about music-making at the school. What do you do in music-making at school? What songs do you sing? How do you feel when you are playing music with Jon? How did it feel in your body? What was it like to play music with other children? When asked how the music-making made them feel, three children replied "normal, just like good, you know normal". It was difficult to coax some more expansive responses to the question. One participant clearly enjoyed talking and would have continued talking about her life, her family, her pets and her bike for a long time, but on the whole I felt disappointed with the first round of interviews. What was I doing wrong and how could I improve? Many of the children were from diverse cultural backgrounds and they may have been shy as a result of their cultural heritage. Or, perhaps because English was their second language for many children, they lacked verbal fluency. Or perhaps my questions or my questioning technique was the problem. Years of teaching had taught me that whatever the issue, I needed to adapt to the children and try to find a solution. A fellow post-graduate student who was a counsellor in her "other" life unhesitatingly shared with me some of the wisdom she had accumulated from years of experience in counselling. She set up a role-playing situation, taking me through some of the children's possible responses, and then modelled ways of drawing out from the children some more expansive responses to questioning. Her sensitivity, and capacity to enter fully into the life-world of the child and the way that children interpret their world, together with her understanding of silences and hesitations and the implicit meanings inherent in certain words, gave me the tools to explore with greater sensitivity and precision the children's verbal responses. A second interview took place the following week after the children had had an opportunity to express through a range of visual media their responses to music-making. I undertook the second interview with greater clarity of purpose and willingness to *really* listen. My questioning became more precise, more affirming and I listened more carefully to each word so that I could tease out answers of greater depth and complexity. For example; What did your body say? Where did that feeling come from? What was the tingly part in the music? What's the

difference in feeling between an echocello and a marimba? In addition, the children's paintings which were created in response to the work of the Artist-In-Residence, acted as a focus and a catalyst for further questions. It seemed too as if the children found it much easier to talk about their felt lives in response to questions about their paintings.

Filming and Being Filmed

"Both Sue and Sarah are my peers - so I couldn't help feel I was being judged in a way that doesn't happen at most schools". (The Artist-In-Residence)

The filming of the children working with the Artist-In-Residence provided a means of being able to re-visit the music-making sessions for observation of the children's experiences and their responses. It also enabled me to observe with hindsight the whole context, or focus on specific children. At the time of being a participant-observer in the music-making, it wasn't always possible to do this. However, my presence and the presence of the camera operator (another music education colleague) also created additional tension for the Artist-In-Residence.

The approach to music-making of the Artist-In-Residence is a unique and highly creative expression of self. The instruments are the result of hundreds, probably thousands of hours of designing and re-designing and testing. Not only should each new instrument make a unique and valuable contribution to the music and to music-making, but in addition, it must be completely reliable and resilient so that it can be used continually in different school contexts.

Teaching is inherently a performance which is open to judgement and evaluation. When even more of the self is vested in each teaching performance through the use of original compositions and instruments, the feelings of being evaluated may be exacerbated. In addition, not only must the Artist-In-Residence engage the children, but he or she must do so in a very short period of time, often without the advantage of any contextual information about the children or even knowing their names. At the end of the residency, the school usually expects a "product", a show, or some sort of entertainment. Certainly, the culmination of a performing artist's

work within a school has the potential to be a powerful "coming together" of the school community. Clearly, there are high expectations. To be filmed and observed by one's peers whilst in this role adds another level of expectation and ensuing tension, particularly if the individuals observing and filming are both teachers and professional colleagues. Whilst I had made it clear to the Artist-In-Residence that the aim of the study was to observe and explore the children's responses to the music-making rather than examine his work per se, it was inevitable that being observed and filmed would create tension.

A film clip of the work of the Artist-In-Residence with the children can be viewed by following the link. (access is not publicly available)

http://www.youtube.com/watch?v=PhbjvXxiwgs

Personal Meaning

"I don't know what it means, but I know what it feels like."(Bella)

In drawing on the research inquiry methodologies of phenomenology, ethnography and arts-based research, I have sought to place children's meaning-making within a framework which acknowledges context and relationships. I have also sought to convey the breadth, depth, complexity and beauty of the children's responses. Whilst conveying children's responses in a form which places them at the centre of the project, it is also important to make sense of their responses within the culture of the school. I will examine the children's responses within the framework of the meaning that they made within the personal, social, and cultural realms.

The act of playing in synchrony with others meant that the social dimension of the experience and the role of other children were linked with children's personal

meaning-making. As well as the social dimension, the meaning that the children made of the music-making experience was dependent on the emotional context, the physical materials and context, the construction of the instruments, the musical qualities of the repertoire, the way the music was arranged, the value systems present in the music, and the musical values of the Artist-in-Residence. For all of the children, the personal meaning of the experience was the most profound and the most commonly expressed. The recurring themes of the personal meaning were: enjoyment, happiness, feeling scared, nervous and embarrassed.

Before exploring the personal meaning that children made of the experience, I will first discuss the social context and then examine the embodied nature of the music-making within the social context.

Expectations

The sense of expectancy which I feel at the start of the project may have been felt by the children, but their reserved manner conveys little sense of this.

- The Artist-In-Residence commented later:

    They were glum looking and were initially mostly unresponsive.

    They were not jolly and excited as most kids are by music bikes,

    echocellos and marimbas.

Afterwards, despite appearing reserved and unresponsive at the beginning of the project, one of the participants expresses her excitement. Anna comments:

- *When we were going to the hall and I saw them (the instruments) and*

    I thought, wow, what are they going to do?

The Social Experience

Many scholars have commented on the fact that music-making depends on associations between groups of people (Blacking, 1973; Storr, 1993). Vygotsky (1978) viewed learning as an inherently social process and he suggested that the social dimension facilitates the learning process.

Bella: I looked at other people and I heard the tune and I followed the tune.

The social meaning of making music with peers was a commonly discussed dimension of the participants' involvement in music-making.

- *Lynda: You don't have to do it all by yourself.*
- *Lynda: It's good being with everybody else. You are not alone.*

Not being alone was important and gave re-assurance. Lynda commented that the presence of others gave her some sense of invisibility and lessened the feeling of vulnerability. The fact that everyone else was playing she felt would make it less obvious if she made a mistake.

- *Lynda: If you muck up no-one will notice.*

Children operate at different developmental stages and the social context enabled children to observe and learn from other more experienced or skilled partners. Some participants commented that they were able to learn from one another.

- *Bella: Yes it might be easier learning with some people in my class. I looked at everyone beside me and see what they do and then I know what to do.*

- *Anna: If you are having trouble, you can always ask the person next to you and say, oh how do you do it? It's good to have people - someone will remember.*

During the learning process another participant learned to trust her own musical ability, because she found that not necessarily all other participants were sure of their parts to begin with.

- *Sylvie: I might be doing something right and then the next person next to me does something wrong and doesn't know anything and I copy them.*

Another participant identified the presence of peers in improving her own sense of self-efficacy.

- *Anna: When you're next to someone who is doing it you feel confident and you can actually feel that you can really do it.*

It is important to note that the success of learning from others and the success of the music-making experience can only occur if the learning task is within the "zone of proximal development" (Vygotsky, 1978). The skilful composition of the repertoire was a crucial factor in facilitating different entry points which catered for children's different stages of development and which enabled all children to experience the synchrony of being in time with one another. In addition to the multilayered arrangement of the repertoire, the repetition of simple melodic patterns gave opportunities for all levels of ability to be involved in the music-making, and the engaging repertoire was within each child's "zone of proximal development". The Artist-In-Residence established a "groove" which facilitated the children's ability to learn the repertoire and to move in time together. Because the music is not as tightly scripted as it is in presentational music-making, the children have to pay attention to the body language of others on a moment by moment basis.

- *Anna: The music gives you a chance to do it again. A chance to get back in. You have a chance to look at what the person next to you is doing and keep in with it.*

For the children, the role of their bodies in music-making was not separate from the cognitive and affective dimensions of the experience.

The Kinaesthetic Experience

Children are less likely than adults to capture the meaning of something by abstracting its form, and the meaning that the children made of their participation in music-making revealed an awareness of themselves as animate beings. The children in the research study specifically identified the body as a source of meaning. For example, Sylvie identified her body as being an integral part of the process of understanding the music, and making meaning from her involvement in playing marimbas.

- *Interviewer: how does it feel - painting and playing the marimbas?*
  Sylvie: When you are painting you just make a stroke, but with the marimba, you have to move this way and that way to get the tune.

The design of marimbas and the fact that they are most easily played in a standing position, allows for a physical and animated response.

- *Interviewer: Tell me about playing marimbas and playing piano?*
  Kate: (playing marimbas) you can enjoy it and you stand up and when you play piano you just sit down and get all bored and when you play marimbas you stand up and use your hands and move up and down.
  Interviewer: why do you enjoy it?
  Kate: You don't have to sit. You stand up and you enjoy and sometimes you can move and dance.

Participants identified their body as having its own unique and distinct capacity to experience awareness and understanding.

- *Interviewer: What did you feel in your body when you were playing?*
  Richard: My body wanted to do it faster. My body wanted to do it again.

Another participant identified his body as having knowledge of its own to contribute to the understanding that he made of the experience.

- *Interviewer: What was happening in your body to make it exciting?*
  Jack: It made my body happy and it made me happy in my body to hit the notes when Jon told us.

It seemed from the children's responses that the music-making penetrated to the core of their being. The body was central to the enjoyment and the meaning that they made of their participation. It was not an optional extra dimension.

- *Interviewer: where did the music go?*
  Lucy: There was like one part of my body that I felt the music go into and that was my feet. I just wanted to move.
- *Interviewer: and what did your body feel?*
  Grace: I wanted to dance.
- *Interviewer: What did you feel in your body when you were playing?*
  Richard: Um. muscle.
  Interviewer: Where did the music go?
  Richard: When the music goes everywhere, it's dancing music. You know you are dancing when you want to move.

Sound is very pervasive. Our visual sense allows us to choose where we direct our eyesight. We have no choice with sound - it enters our body at every pore whether we want it to or not. As the researcher, I understood Jack's meaning when he said the sound went into his bones. The sound was so powerful, it resonated in the depths of my being too. Jack's feeling in his body and his knowing were one and the same thing. Identifying and developing awareness of the felt sense prior to the music-making experiences with the Artist-In-Residence, may have facilitated the ability of participants to articulate their feelings.

- *Sylvie: Sometimes the music stops around me and sometimes it goes inside me.*
  Interviewer: What was happening when the music went inside you?
  Sylvie: I felt like a little tingly when the music was going inside. I felt like I was playing music inside myself.
- *Interviewer: Where did the music go?*
  Jack: The music went in my bones - my arms, my skull, my spine, my legs. Altogether it was a special life. Altogether it is a special life. It really ah feels good for me.

Figure 19 Jack's Painting "The Sound Going Everywhere"

Theme 1: Happiness

Figure 20 Kevin's Painting "Happiness"
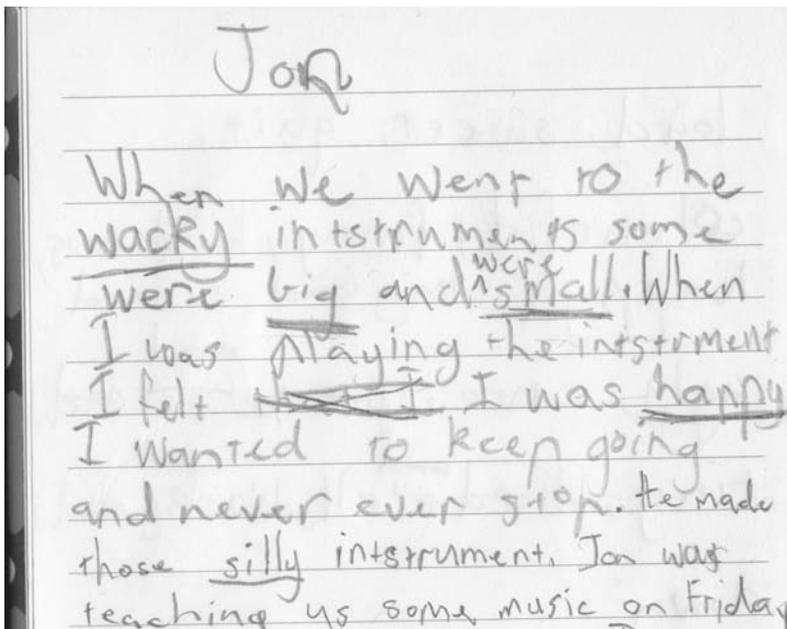
Figure 21 Amy's Journal

Jon

When we went to the wacky instruments some were big and some were small. When I was playing the instruments, I felt I was happy. I wanted to keep going and never, ever stop. He made those silly instruments. Jon was teaching us some music on Friday.

Richard: It sounds so cheerful

Holly: I felt really, really comfortable

Bella: When you express in music it makes you happy.

Skye: It feels exciting.

Lucy: I felt concentrated and happy.

Amy: I felt that I was happy and I wanted to keep going and never, ever stop.

- *Interviewer: How did you feel about playing marimbas?*
  Jack: I was feeling happy and proud of myself for playing in one of those concerts.

- *Interviewer: What did you feel when you were playing?*
  Molly: I wanted to keep on playing and not stop because it sounds interesting and you want to keep going, and it's exciting and interesting.... you are happy that you are playing in front of all these people.

I coloured my face yellow because I was excited.

Excited   Shocked

I felt shocked and excited when I found out Jon was coming

Figure 22 Lynda's Journal

- *Bella: I thought the painting was warm, like kind. And when I was doing the music I felt so special.*
  Interviewer: OK. Why did you choose that colour?
  Bella: I thought pink was a colour of happiness and love and that's why I chose it.

Figure 23 Bella's Painting "I Love Music"

Figure 24 Grace's Painting "Excitement"

Participants expressed positive feelings and happiness in performance, and also pride and excitement at managing the music-making task.

Sylvie also felt a deep engagement, happiness and pride in music-making but her happiness reflected a more nuanced understanding and a capacity for self insight.

Figure 25 Sylvie's Painting

Sylvie described her painting;

- *Interviewer: Would you like to tell me anything about your painting?*
  Sylvie: Yellow was for happy. I thought yellow was a happy colour and blue was for worried.
  Interviewer: I wonder why you chose blue?
  Sylvie: Water is blue and wobbly and blue is when you shake

Theme 2: Feeling Blue and Wobbly

Another recurring theme was the children's expression of anxiety. 16 of the 17 participants used the words "shy", "nervous" or "scared". They expressed anxiety about learning what to do, the possibility of making a mistake, and appearing inadequate in front of an audience. Participants expressed their anxiety in interviews, journals and paintings and drawings.

Embarrassing mistake

everybody watch me

Embarrassing mistake

I melt away

Embarrassing mistake

I went red

Embarrassing mistake

doing it wrong

Figure 26 Frances' Poem "Embarrassing Mistake"

- *Interviewer: Where did the shy wobbly feeling come from?*

  Amy: I had to stand in front of the whole school and people are going to stare at me forever and they would go "look at her".

Figure 27 Lucy's Painting "Going This Way and That Way"

- *Interviewer: And what was it about shy and nervous that made you do that shape?*

  Lucy: Because I didn't know whether to go this way or that way.

- *Interviewer: Tell me about the blue.*

  Lucy: Blue. um. Mostly that was where I was a bit shy and nervous.

Figure 28 Amy's Painting "Wobbly and Blue"

- *Amy: The colour...because it feels like sad and yet you're not really sad but shy. Shy feels like wobbly and blue.*

Skye had her own interpretation of the other children's apprehension and wrote in her journal that "lots of people were quiet and shy".

Some children's anxiety was exacerbated by a number of physical and cognitive demands.

1.Gross/fine motor control

The motor control required to manipulate the marimba mallets can take time to develop, particularly if children have had limited prior experience.

- *Artist-In-Residence: Rolling sticks was a difficult proposition.*
- *Interviewer: Tell me about the feeling in your body.*
  Lucy: I felt real confused when we were doing it. There's different notes. First we were trying on the big notes and then we were trying on the little notes and when it came to the concert, it was which one do we start with? I was a bit confused.

For children who have grown up in families and cultures where learning the piano or keyboard is commonplace, or who have had experience at school playing tuned

percussion instruments, an understanding of the sequence of letters on a keyboard instrument can be assumed. For children who have not had such experiences, playing the sequence of notes on a marimba in a musical context may be daunting, especially if the child does not have a completely secure understanding of the sequence of letters in the alphabet.

2. *Musical Elements*
Dynamics

The dynamics of the music appeared to create anxiety and confusion for some participants.

- *Interviewer: Tell me about the confusion.*
  Lucy: We did it really fast and loud in a rushing sort of way
- *Interviewer: What would you do if you were in charge?*
  Jack: I would do it softer.
- *Interviewer: How did you feel when the music was loud?*
  Sylvie: Frightened. You start doing the sound and it goes 1,2,3, all loud and you get frustrated and you can't keep track and sometimes you go what's happening? 'cause you can't keep track sometimes and when it's loud, you're not sure what's happening.

- *Kevin: I like noisy stuff, but not that noisy.*
- *Ian: When I went to Jon I was sleepy, then I got bored. I don't like music much. I only did not like it that much because it was so noisy and loud.*

For four of the children, the volume of the music created some discomfort. For Sylvie, it created some confusion, whilst for two of the boys the volume did not conform to what they expected and it created some discomfort for them.

3. Multiple simultaneous challenges

I played the marimba. I like it. We had to remember the song. We had to look at the letters. We had to look at Jon. Your body in the right spot. We had to listen.

Concentration

Figure 29 "Concentration" by Richard

The inherent demands of the music-making task meant that children were challenged in their learning at multiple levels simultaneously. The most immediate challenges for the participants were the aural (musical) and kinaesthetic. The participants may have been unaccustomed to playing music on tuned percussion instruments in synchrony, whilst the aural challenges included unfamiliarity with the repertoire and instruments, the acoustics and the predominantly aural approach to learning. For some participants these challenges created anxiety.

- *Artist-In-Residence: The shaker rings were difficult initially for the students. About one third of the students found this activity confronting almost. The shaker rings activity involves the children simultaneously throwing and catching shaker rings to each other. The shaker rings are easy to catch - easier than a ball, but many couldn't do it. When the group had to "cast off" as in bush dance style, they found this totally confusing - I guess they had never done this sort of dancing before.*

- *Interviewer: How does it feel, using sticks to play the marimba and using brushes to paint?*
  Sylvie: With the marimba you have to move this way and that way to get the tune and sometimes I might get double, like I'm too fast or too loud by accident.

- *Interviewer: Tell me about the feeling of standing up and playing marimbas and the feeling of sitting down painting.*

  Lucy: Um. I think sitting down is a more relaxed way, you can actually think. And standing up you have to do this do that and do heaps of things.

  Interviewer: Tell me what you were feeling about the music.

  Lucy: It was confusing and sort of rushing and everything's going different ways.

  Interviewer: What would be a word to describe those feelings?

  Lucy: Stressful.

4. Tempo

The multiple and simultaneous demands of making music can be exacerbated by the tempo requirements of the music. Keeping up was an issue for some participants, and it appeared to create some anxiety.

- *Interviewer: Tell me more about the rushing and the confusion.*

  Lucy: You know how we did the C and the G and it was going up and down. It was sort of rushing.

- *Interviewer: How did it feel when you didn't have much time to do it?*

  Anna: I was pretending to play and people would think what's she doing? Yes the beat was moving real quick and you had to do it quickly and pick up the beat and you didn't want anyone to notice you not playing the marimba.

For Jack and Amy, the personal meaning of the music resided in its capacity to appeal to their imaginative sense. It allowed them to access a fantasy world which was clearly very important to them.

- *Jack: If you are playing a marimba you feel like you are riding a horse. When it's the EEGA part I'm riding fast and when it's the soft part I'm riding slow.*

- *Jack: It feels fun. I've ridden a horse at the farm. I have to go and do jobs for other people to get money and get milk for my dad. Sometimes we ride our*

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horses to Vietnam. Sometimes we get them frozen ice shoes. They start riding on the water. The ice melts when we have all passed and I can see the bottom of the sea.

- *Amy: I feel like the beat when I am playing. It's a theme song.*
  Interviewer: What's a theme song?
  Amy: Like a song of your own. Just a song of your own in your head.
  Interviewer: So it's your song?
  Amy: It's not my song, but I pretend. I just want to close my eyes and listen to that theme-song. And then in my head it feels like sleep.

Theme 3: Starting To Not Get Nervous Anymore

- *Interviewer: Tell me about the excitement.*
  Skye: Um. Let's see. I'm excited that I didn't play the wrong note and my nerves are going.

As well as indicating anxiety at the beginning of the project, participant responses to making music with the Artist-In-Residence identified development of pleasure in the activity as their involvement in the music-making proceeded.

- The Artist-In-Residence;
  It was difficult initially as the kids were so reserved. But when you get to know them a bit and see them progress – that's good.

Figure 30 Skye's Painting "Concentration"

- *Interviewer: Tell me about the colours.*
- *Skye: The dark blue colour is a bit shy and the red is I'm a bit nervous and the yellow one is um happy and the green one is um,.....the blue is I'm excited and the green one, um is let's see, um, um. It means I'm starting to not get nervous anymore.*

- *Interviewer: Why did you feel nervous?*
  Lucy: I was afraid I might get the notes wrong, but I had a bit of help and I didn't.

Figure 31 Bella's Painting "Hearts"

- *Interviewer: Tell me about the dots.*

  Bella: These little dots make me shy and I feel like a little dot, and when I'm finished the dots become bigger and they become really big and express themselves to these, and then they express themselves to these. (hearts)

- *Interviewer: And what about the hearts?*

  Bella: I did one light and I drew one shallow.

  Interviewer: Why was that?

  Bella: In the start I was so nervous, in the end I felt so happy.

- *Interviewer: What was the feeling in your body when you were learning the music?*

  Sylvie: Frightened, worried and scared.

  Interviewer: They are all anxious feelings. Did you feel anxious all the time?

  Sylvie: The first time.

  Interviewer: And then?

  Sylvie: I got stuck into it and started learning it more and then completed the whole song and then I was proud of myself.

Theme 4: Musical Memory

Another important theme which emerged from the data was that of musical memory. The teaching approach involved repetition of the core musical parts. It made the music easy to learn and the children were able to join in quickly. Such an approach also facilitated the memorization of the repertoire. Participants expressed the way in which the music entered into their mind/body and embedded itself there. Amy likened the music to a theme song - a constantly recurring song which can be listened to at any time. She had internalized the music to the extent that it became a theme song which she described further as a song which had gone to her head and had become a part of her. It was a very relaxing experience for her.

- *Amy: I just want to close my eyes and listen to the theme song.*
  Interviewer: So you wanted to close your eyes and listen to just you.
  Amy: Yeah, but I'm actually playing, so I can't close my eyes and listen to the theme song, because I'm actually playing and I have to wait until I finish.
  Interviewer: Can you describe the feeling of a theme song?
  Amy: It feels like relaxing. It feels like sleep. In my head it feels like sleep.

I mentioned to Jack how tunes will sometimes go into my head.

- *Jack: When I listen to it, I don't get it out of my head.*
  Interviewer: I reckon that Rocking Dogs song will play all day.
  Jack: Yes it's in my library now. My brain stops where the roof is. I have a song library in my brain.

Other participants described the way in which the musical elements combined to create a satisfying sound. The music then became a part of them because of its expressive qualities.

- *Jack: When I listen to it I don't get it out of my head.*

- *Interviewer: Where did the music go?*
  Ian: Into my head, I couldn't forget it.

- *Interviewer: I wonder why you have remembered the music?*
  Holly: I really liked the beat and the sound of the music.

- *Interviewer: I wonder why you have remembered that tune?*
  Richard: 'Cause I liked it.

- *Amy: I keep repeating a song. I get tunes stuck in my body and I want to dance. I just want to close my eyes and listen to that theme song.*

- *Anna: I always remembered what tune we were playing.*
  Interviewer: I wonder why you have remembered that tune?
  Anna: Cos we practised for one whole week and we like...so you keep restoring it in your mind. I don't know why I remember it. I don't think of it. I just don't know why. It's not like I play it on the marimba all the time. It's like my hands are doing all the work and I don't know how or why they are doing it. You just stand there in front of the instrument.
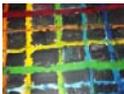
Cultural Meaning

"It's a message to other people when you are playing the marimba" (Jack)

Jack described his perception that playing marimbas with the Artist-In-Residence was a different experience. In the interview he talked about his family who were audience members at the final "all-in" concert. Their presence was very important for Jack. He also discussed the notion of competition which he felt was a way of engaging in music-making for the benefit of other people. Being with his friends and talking with his friends was more important for him.

- *Jack: I felt special when it was the concert.*

  Interviewer: Why was that?

  Jack: I got to see my cousin's parents and we weren't first or second or last or sixth.

  Interviewer: So what does that mean?

  Jack: It wasn't a competition.

  Interviewer: How is that different?

Jack: If you're in a competition, you can't disturb anyone anywhere. If you disturb people you can't do the song properly. If you're in a competition, you can't talk to your friends. You have to do stuff for other people.

Lucy wrote in her journal:

There are all types of different music. Music expresses your feelings.
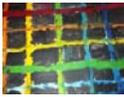
Theme 1: The Artist-In-Residence as a Role Model

The participants in the study described their understanding of the music-making identity and practices of the Artist-In-Residence, Jon Madin.

- *Interviewer: What do you think you have learnt about music?*
  Lucy: That music is for some people their whole life.

- *Sylvie: It might be good if I grow up and I make the different types of instruments that people can play.*
  Interviewer: What made you think of making different types of instruments?
  Sylvie: Jon said he made the instruments in his shed, so then I was thinking of making things when I grow up.

Sylvie then went on to describe how her participation in the Artist-In-Residence program informed her understanding of ways of making music, and how music-making can be available to everyone.

- *Sylvie: It's fun to learn on all the instruments that you have never seen and to try different sounds, and I hope to try it again and buy our own one and try it at home.*

Another participant, Anna, described her family situation;

- *Anna: Sometimes your parents have to say no, they can't pay for that instrument and your parents don't have much money and your parents have to sacrifice and you survive and you have to eat and drink and you can't get this and that.*

The instruments used by the Artist-In-Residence Jon Madin in his program in schools are designed and made by him, and the materials he uses in making the instruments consist of agricultural pipe and plastic tubing, timber, and other materials easily obtained from hardware stores. For Anna, playing the extensive collection of wacky instruments of the Artist-In-Residence, stimulated an awareness that instrument making and playing is not the sole domain of celebrities. She articulated her understanding of the cultural meaning of making music with the Artist-In-Residence.

- *Anna: It just goes to show that everyone can make instruments. Not just people who are famous can make instruments. Everyone can make instruments.*
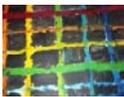
Theme 2: Diverse Instruments, Sounds and "Real" Instruments

The participants commented that the music had a really good tune to it. It had the right beat and it was cheerful. Anna commented that the arrangement of the repertoire and the diversity of the instruments enabled each of the instruments (and participants) to shine. The vertical layering of the music and the diversity of instrumental parts facilitated the engagement of each child in music-making regardless of their experience and ability. The short repeated patterns in the music were brought to life by the use of wacky instruments of different tone colours. The music bikes, astro-marimbas, mini-Steinways, ladder glockenspiels and drums all added interest and colour.

- *Interviewer: Tell me something about the instruments.*
  Anna: When the drummers and the marimbas and the bikes were playing it was good and it kind of stood out and it gave everybody an idea.
  Interviewer: It gave everybody an opportunity.
  Anna: Yes the instruments stood out. Everyone had a special part.
  Anna: I've always wanted to play instruments and I've got the opportunity now. I'm playing real instruments.
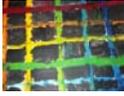
Theme 3: Colour

Colour was a recurring theme in the children's journals and it had multiple meanings. For some it was simply about the colourful nature of the instruments.

> *Holly: The instruments were colourful.*
> *Kevin: I like the drums. They are colourful.*
> *Lynda: Big beat, fun, colourful.*
> *Lucy: Some of the music was loud, colourful, quiet, funny, wacky.*

For others, the music itself was colourful, whilst Richard explained it this way;

> *In my body I felt colourful of loud music. Jon felt happy when we came into the gym and I felt super-duper shy, but inside I felt really colourful.*

Other children expressed the feeling of colour by drawing and painting rainbows.

> *Anna: Well my thing was trying to get all the colours from the instruments and the bikes and the marimbas, the echocellos and the drums and I thought what about a rainbow?*
> *My picture is about me being happy, OK, and the lines are about a rainbow 'cause I felt happy and a rainbow is very nice colours that show that you are happy.*
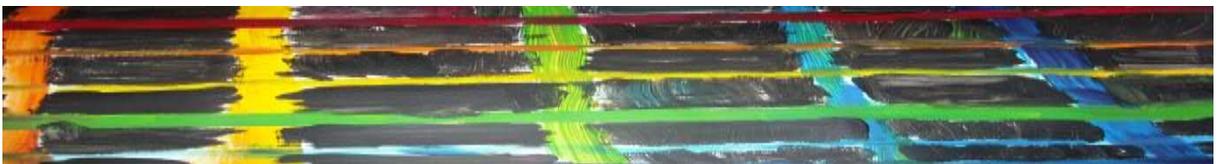
A Phenomenological Approach and Arts-Based Research

The power of qualitative research is dependent upon the extent to which the underlying assumptions and theories are made explicit and are reflected in the choice of research methodology and method. The value of paradigms resides in their capacity to contribute to meaning-making. A participatory inquiry paradigm

is consistent with my desire to faithfully represent the expressive voices of the children, and in a manner which does justice to their beauty.

In drawing upon a phenomenological methodology I have sought to explore, understand, and represent the essence of the children's and my lived experience of the music-making. The decision to explore the approach to music-making of the Artist-In-Residence through the perspective of the children's lived experiences oriented me to the world of the children and to their ways of experiencing and responding to the phenomenon. The desire to capture the richness and complexity of the children's experiences was the impetus for reflexivity and a continual reassessment of the success, or otherwise of my own role in the data collection. My respect for childhood and my understanding of the depth of feeling and expression of which all children are capable, prompted me to persevere with interviewing and refine my approach to it even though initially many of the children's responses appeared to lack complexity and depth.

Phenomenology as a methodology also informed my choice of a multi-modal method of data collection, consistent with which was the identification and exploration of the felt sense. A multi-modal approach also enabled each child to express the meaning of the experience through a medium with which they felt comfortable. One participant (Anna) clearly felt comfortable in the semi-structured interview context, and it was not difficult to draw out her responses to the meaning that she made of the experience of working with the Artist-In-Residence. Grace was more reserved and found it difficult to express herself verbally. On the other hand, her artwork demonstrated skill in the use of the techniques of visual art, and this enabled her to express with artistic flair and insight her responses to the music-making experience. A phenomenological approach and its placement of children's meaning-making at the centre of the methodology also alerted me to the importance of story in children's lives. I was able to use narrative to help create awareness of the felt sense and during the interviews I was responsive to the role of narrative in facilitating Jack's and Amy's expressions of meaning-making.

Whilst my voice is not absent from the exploration of the meaning of the experience, I have particularly sought to facilitate the expression of the children's thoughts, feelings and ways of knowing rather than my own. In this sense, the use

of a phenomenological methodology is not entirely faithful to the universal and philosophical dimensions of phenomenological inquiry. Nor does the manner and extent to which I have drawn on phenomenological inquiry necessarily adequately represent the children's non-textual ways of knowing.

Arts-based research grew from the emergence of a space which arose because of issues concerning researchers' ethical representations of participants' voices. Although much arts-based research has emerged from within the area of activism, its value as a methodology in this study lies in its power to represent the expressiveness of the participants' responses.

The artistic responses of the children to music-making with the Artist-In-Residence are theirs. The children have been co-constructers in the data and some of their expressions of meaning-making have the power to inform and inspire. Finley (2008, p. 98) suggests that "arts-based research gives recognition to the ethical issues and power issues between the researched and the researcher by representing as vividly as possible the words as well as the world of the participants". Finley also notes that moving people to action can be the purpose of arts-based research. Exploring the children's responses, rather than moving people to action has been the intention of this study. However, if the power of some of the children's expressive responses inform, inspire reflection, are useful within a local context, or suggest the need for further research, then arts-based research as part of a methodological approach to the study has been of value. The state of crisis which exists in music education in Australian schools suggests a need to ask different questions and to examine questions in new ways. There may be value in exploring methodological approaches to music education research which place the child and his or her meaning-making through the arts, at the centre of such research.

In this chapter I have sought to describe the children's engagement with music-making and the ways in which different methodologies have facilitated the expression and representation of the meaning of the children's and my music-making experiences. I have particularly sought to present a nuanced picture of the children's diverse expressions of meaning. Although the children's personal and cultural meaning-making varied, there were some common themes which threaded their way through the children's responses. Happiness, (and "flow" for some

children) mixed with apprehension and nervousness were the dominant themes which I will seek to explore in the next chapter within the context of the literature.

CHAPTER 5

Oranges and lemons say the bells of St Clement's...

Oranges and lemons say the bells of St Clement's

You owe me five farthings, say the bells of St Martin's

When will you pay me? say the bells at Old Bailey

When I grow rich say the bells at Shoreditch

Emergent Themes

The discussion in this chapter will focus on the themes which emerged during the course of the data collection and analysis. The discussion will seek to represent the complexity of the children's feelings about their participation in music-making with the Artist-In-Residence. The discussion will focus on the children's expressions of happiness and anxiety and the ways in which the aural approach to music-making, the animated nature of the experience and the social and cultural context of the music-making approach contributed to the meaning that the children made of the experience.

Although happiness was the most prevalent feeling expressed by the children, it was intertwined with apprehension and anxiety. I will seek to paint a broad and contextual picture of the presence of anxiety and apprehension, and the implications that its presence might have for children and for music education practices, particularly in schools of low socio-economic status.

Happiness

There were many diverse expressions of happiness in the children's responses to music-making and given the children's descriptions of their experiences and their interpretations of the experiences through painting and writing, it seems that some of their experiences were "optimal". Csikszentmihalyi (1990) identifies the characteristics of optimal experience as the sense that one's skills are adequate for the particular goal-oriented challenge at hand, and that one is prepared to engage in the activity again and again for its intrinsic rewards. It becomes an "autotelic" experience - or one which is engaged in for its own sake and not for any extrinsic

rewards. Further, even if undertaken for other reasons, the activity itself becomes intrinsically rewarding. Another characteristic of optimal experience is the loss of self-consciousness. "Concentration is so intense that there is no attention left over to think about anything irrelevant, or to worry about problems" (Csikszentmihalyi p. 71). The approach to making music with the Artist-In-Residence is designed to encourage experiences which may be described as optimal, through the design of the instruments, the repertoire, the emphasis on aural rote learning, the manageable goals of the music-making task, the sense of control which the task gives the participants, and the immediate feedback. Csikszentmihalyi notes that every type of flow activity transports the participant to another state of consciousness. One of the participants, Jack, articulated this sense when he expressed the feeling of being taken on an imaginary journey, of riding a horse thousands of kilometres over frozen seas. This sense of being transported to a higher state which spurred the children on to a higher level of performance could only be achieved through memorization of the repertoire. Musical engagement suggests Csikszentmihalyi (1996), has an inherent potential to produce flow, and the accessibility, communal music-making and physical engagement of Jon Madin's approach, have the capacity to realize this potential. Being in a state of flow suggests Robinson and Aronica (2009, p. 93) "is a way of feeling deeply connected to our own sense of identity". It is a peak experience which can promote a sense of well-being, of self-confidence and a feeling of self-control over one's world. Achieving a state of flow is possible in a range of activities but participants have the potential to experience flow in music-making because of the inherently temporal nature of music. Music takes place within time, and making music demands engagement. The presence of flow is dependent on the social, cultural and physical context and the extent to which the participant's skills and interests, and the challenge of the music-making task correspond. L. Custodero (2005) identifies the communal context and the intrinsically engaging nature of musical activity as being predictive of "flow" experiences. She suggests further that "the identification of flow in learning environments should inform pedagogical practices" (p. 5).

Csikszentmihalyi (1990) articulates a broad view of evolution when he suggests that flow experiences have an evolutionary role to play. He suggests further that the widespread adoption of flow producing activities has the potential to produce

evolutionary change - although we need to develop a broader and more encompassing understanding of the nature of evolutionary change. He notes that we need to be able to envisage what a human being can be on the next stage of its evolutionary journey. We feel more alive when we are in a state of flow - we have a greater sense of self. This facilitates our ability to contribute more to the lives of others. Csikszentmihalyi (1996) maintains that the kind of society we are able to build by transforming ourselves and re-envisioning education may have profound implications for the future of humanity.

A Role for Rote Learning

The musical arrangements were such that the instrumental parts were short, repetitive and easily remembered. Aural learning and memorization of the musical repertoire were integral features of the approach to music-making of the Artist-In-Residence. They are also aspects of musical learning which may serve additional purposes. Aural rote learning encourages retention of the music. It is also less likely that flow experiences could have been attained by a group of novice musicians without the presence of rote learning. Learning easily remembered patterns may also free the child to engage more deeply with the aesthetic and emotional qualities of the music rather than being overly concerned with what others might be thinking of the performance (Sloboda, Davidson, & Howe, 1999). Rote learning of songs may also serve a broader purpose suggests Csikszentmihalyi (1990). It can enable the individual to amuse him or herself without being dependant on external stimulation. Green (2001) suggests that there should be a role for aural copying of music. She suggests further that it is in the traditional practices of listening, copying and playing along with "masters" that the learner finds his or her own "voice". Mimicry has been suggested by Csikszentmihalyi as being one category of game or pleasurable activity in which people can take part. Blending with others and being in the moment with others is a way to temporarily become someone else - someone more powerful than one's self.

Being with Others

The social dimension of making music with peers was a common theme in the exploration of the children's responses to their participation in music-making. Making music with others and interacting with them through expressive gestures

and imitation, furthers the development of social identity. Johnson (2007) suggests that seeing someone else perform an action activates some of the same sensory-motor areas as if you were performing the action yourself. Participants were engaged at a kinaesthetic level by the challenges involved in playing marimbas, echocellos and musical bikes. Johnson suggests that for children to derive meaning from the learning context, they need to be engaged at the social, cultural and physical levels simultaneously, and that the absence of any of these dimensions lessens the possibility of the learning being meaningful. The presence of multiple dimensions of meaning in the music-making (the social, cultural and physical), also furthered the likelihood of the children accessing the felt dimension of the experience.

The majority of participants commented on the role of other children in assisting with the learning or making the learning more pleasurable. The children identified the value of learning music within a communal context. They were able to watch and follow one another. In addition, being with others lessened any tension and gave reassurance. One of the participants, Lynda, commented that the presence of others gave her some sense of invisibility and lessened the feeling of vulnerability. The fact that everyone else was playing she felt would make it less obvious if she made a mistake. Blacking (1973) suggests that music cannot be transmitted or have meaning without associations between people. Vygotsky (1978) viewed learning as a profoundly social process and he suggested that the social dimension facilitates the learning process. He identified the "zone of proximal development", or the difference between what a learner can do without help, and what he or she can do with guidance or in collaboration with more capable peers. Children operate at different developmental stages and the social context enables children to observe and learn from other more experienced or skilled partners. In music learning practices in which the focus is on preparing a piece of music for presentation to others, associations between people happen in rehearsals and in performances, but much of the musical learning itself often takes place within the practice room. However, the experience of making music with the Artist-In-Residence is unlikely to succeed unless it takes place within the context of large groups of people. Each child's learning happens within community and the music-

making itself would have a completely different meaning in a small group or in a solitary context.

- *Bella: I looked at everyone beside me and see what they do and then I know what to do.*

It is important to note that the success of the music-making experience and being able to learn from others depended on the learning task being within the "zone of proximal development" of all the children. The skilful composition of the repertoire was a crucial factor in facilitating different entry points which catered for children's different stages of development and which enabled all children to experience the synchrony of being in time with one another. The multilayered arrangement of the repertoire and the repetition of simple melodic patterns gave opportunities for all levels of ability to be engaged in the music-making.

Rhythm

In aurally transmitted music learning practices which do not depend for their success on accurate reading of rhythmic symbols but instead on feeling the rhythms, a sense of rhythmic flow and vitality must be intrinsic within the music. Rhythm was a powerful cohesive force underpinning the music-making experience for the children, the Artist-In-Residence, and myself.

Children learn through and with their bodies. Blacking (1973) asserts that the body is the source of rhythm in music, which suggests that the rhythmic element in music may help facilitate children's learning. The constancy of the underlying rhythmic groove gave certainty, and enabled participants to join in without fear of the music changing. The constancy and certainty facilitated participation, the development of self-efficacy, confidence, musical self-expression and ultimately for some participants, a sense of "flow". The rhythmic element which facilitated learning in a social context, also kept intact the universal meaning of the experience. The child needs to understand his place in the intricate web which connects him to other people and to other living creatures. Small (1998) and Blacking (1973) note the importance of participatory music-making in confirming relationships with other human beings and maintaining social cohesiveness.

Making music together, particularly in an inclusive and accessible context offers a way of enriching the child's sense of identity and articulating something about relationships for which words are inadequate. It honours the child's need for connection with others and it leaves the child feeling in tune with his world and with his peers. As Anna commented: "We're all together".

Rhythm was the recurring theme weaving through the areas of personal, social and cultural meaning-making and was the element which enabled the affirming and celebration of relationships. Being in a state of rhythmic "flow" offers the potential for transformational learning or communication with what Boyce-Tillman (2007) calls the "infinite". She suggests further that it would be a mistake to believe that transformational learning can only occur when the child has acquired a level of technical expertise.

The term rhythm has its origins in the Greek word *rheo* - meaning "flowing". It is interesting to note the similarities in the rhythmic flow in music and the state of "flow" identified by Cskiszentmihalyi (1990). The rhythmic "groove" of the repertoire, which facilitated participant engagement, also provided me as the researcher with a means through which to enter into and explore the children's experiences of music-making. For the Artist-In-Residence, the establishment of a rhythmic groove facilitated the opportunity to focus on other musical elements such as the musical bikes, the astro-marimba and the mini-Steinways. These other musical elements enriched the musical experience for all the participants in the research project, allowed all the children to be involved, depending on their abilities, and further contributed to the possibility of "flow".

Participants commented on their perception of the rhythmic element and their connection to it.

- *Skye: The music was the "right beat".* (This comment was repeated 3 times during the interview
  Skye: The beats went really well.
- *Amy: I feel like the beat...yeah it feels like a theme song, my own theme song.*
- *Sylvie: I was happy because everyone played the right beats and it sounds really good.*

An Animated Experience

The aural nature of the music-making experience meant that the children had to attend to aural cues and to the body language and gestures of the Artist-In-Residence and other children on a moment by moment basis. There was in the sameness of the experience, being with other members of the group, and moving to the same rhythms, a sense of what McNeill (1995) has called "muscular bonding". McNeill suggests further that being together in this way in modern societies is often overlooked and yet it is fundamental to our collective well-being. Turino (2008) suggests that "moving together and sounding together in a group creates a direct sense of being together and of deeply felt similarity and hence identity among participants" (p. 43). Playing marimbas and wacky instruments together in a group was a powerful kinaesthetic experience for the children as well as being a way of learning about relationships in the broadest sense of the word. The process of tuning mind, instruments and body, moment by moment to the musical actions of others is also likely to facilitate the presence of flow. The group becomes the teacher when all the participants achieve a collective sense of being in time with one another.

Anna: Playing the right notes that everyone was playing, playing the same note that everyone was playing. We're all together.

The body was identified by the majority of participants in the research study as directly implicated with their feelings about the music-making experience with the Artist-In-Residence. In seeking to understand the role of the body in the meaning that the children made of their experience, it is necessary to explore the notion of musical embodiment within a social and cultural context.

Sessions (1965) suggests that:

> Music is significant for us as human beings principally because it
>
> embodies movement of a specifically human type that goes to the
>
> roots of our being and takes shape in the inner gestures which
>
> embody our deepest and most intimate responses. (pp.18-19)

Sheets-Johnstone (1998, p. 148) suggests that "we make sense of our bodies first and foremost. We make sense of them, in and through movement, in and through animation. Moreover we do so without words". The term "embodiment" which refers to giving something bodily form, is a term which is often used to describe physical engagement in an experience. It has been suggested by Sheets-Johnstone that when we use the term embodiment in relation to our own bodies we avoid really coming to terms with our bodies and with our sensuous engagement with the present. She suggests the term "animate" instead because she believes it more accurately describes what we experience, perceive and understand in ourselves and others. She suggests further that a more encompassing term also allows us to perceive and understand the ties that bind us to one another and to other living creatures.

The body is regarded by Gendlin (1981) and Johnson (2007) as being integral to our capacity to feel, to think and to be. They argue that all our later meaning-making emerges from the understanding we have by means of the body. Gendlin maintains that humans have a "universal tendency to think in terms of patterns, structures and forms while ignoring the qualitative, feeling aspect (the "felt sense") that makes all our thinking possible. Johnson (p. 80) suggests that it is the felt sense that underlies all meaning, thought and symbolic expression. Dewey also suggests that "art is an exemplary form of human meaning making and that thinking, reasoning and logical argument could not exist without the felt qualities of situations"(cited by Johnson, 2007, p. 78).

Descartes articulated the separate realities of the mind and the body and perhaps his dualism is perpetuated by the use of two words to describe the mind and the body. In Western European history, philosophers and theorists have expressed wariness about music's physical dimension. Many have suggested that the benefits of music are only cognitive. Bowman and Powell (2009, p. 3) note that Kant saw music as an "agreeable art rather than a fine art because it appealed too much to the body and too little to the higher culture of the mind". Bowman (2009) noted that Schiller suggested it was important to bring formal discipline to sensual indulgence. The bodily and sensuous dimension of music-making which is particularly inherent in the music which stems from Eastern cultures is often regarded as being inferior to the more abstract and intellectual music of Western

European culture. Goodkin (2002, p. 62) suggests that "the ability to listen to music and *not* respond physically is a learned one, and one which is mostly found in highly literate cultures". Musicians have noted the importance of the physical engagement with music. Stravinsky, in old age is quoted as saying "what is the human measure in music? It is first of all absolutely physical" (Storr, 1993, p. 31). Johnson (2007) suggests that knowledge is a function of the entire body and that music is not the notes on the score nor is it the vibrations that we hear as sounds. "Music exists at the intersection of organized sounds with our sensory-motor apparatus, our bodies, our brains, our cultural values and practices, our music historical conventions, our prior experiences and a host of other social and cultural factors"(p. 255).

Movement is inherent in making music. No musician can progress without an understanding of how the movement of the body affects sound production. One of the pleasures of going to a concert is to watch the musicians and their physical connection to the music - the gestures of the singer and the complex rhythmic connection between the drummer and his instruments. The conductor in a symphony concert embodies all the musical elements of the written score. The conductor's gestures bring the music to life, which in turn induces an emotional response from the listener. Johnson (2007) suggests that we understand the dancer's gestures because we know what they feel like. The gestures are meaningful to us at a most primordial level. Johnson argues that we cannot separate our bodies from our understanding of meaning and we construct meaning about our world from our emotions, perceptions and abstract concepts. Our emotional responses and the feeling states caused by our responses, can bring about changes in our heart-rate, blood pressure, and body temperature suggests Campbell (1992). Social and cultural theory has highlighted the way the body mediates cultural-historical understanding, and gender, race and age have all been identified as factors which inform our understanding of the role of the body.

The understanding that music can affect us profoundly if we move t*o* it and *with* it has informed the Dalcroze, Kodaly and Orff approaches to music education which emerged during the twentieth century. However, music education is often disconnected from the bodily roots of experience. Goodkin (2004) suggests that "much music education treats notes as disembodied patterns of sound" (p. 12).

The importance of valuing the role of children's bodies in their learning was noted by Alfred North Whitehead (1929, p. 61) who warned "teachers will come to grief if you forget that your pupils have bodies". Dissanayake (1992) suggests that the importance of physical movement as a constituent of musical behaviour has been underestimated and the natural response of infants and young children to music is a muscular one. Movement is one of children's main strategies for gaining knowledge of the world and it is the movement inherent in music-making which separates it so markedly from other academic subjects. Body and mind work together to build musicality and music-making can integrate children's developing minds and bodies. "Musical bodies are instruments in themselves. Wiggling, jiggling, and bouncing. They can feel the music and it is another kind of knowing" (Bartel & Cameron, 2007, p. 71). Children in the research study identified the body as an integral part of the process of understanding the music and making meaning from involvement in playing marimbas. Further, the body's own knowledge and memory were identified by the participants. It seemed as if the body possessed a knowing or knowledge which was beyond the understanding of the analytical and rational mind.

- *Interviewer: I wonder why you have remembered that tune.*
  Anna: It's like my hands are doing all the work and I don't know why and how they are doing it.

Egan (2009) suggests that when we are more aware of our bodies and how they interact with our minds, we will be able to construct more appropriate knowledge about how to educate our children. The fact that the participants wanted to move their bodies indicates a joyful and instinctive connection with the music. Schusterman (1997) rejects "joylessly eviscerate aesthetics in favour of an aesthetic of embodied delight" (p. 12). It is important that movement is thought of as a way of relating to the world. A focus on music education as praxis also reunites the mind and the body. Goodkin (2002) suggests it can be more than that. Educators he believes, have a responsibility to channel children's joyful natural instincts and to move them in a direction which will offer the child a greater opportunity to explore his or her expressive and creative potential.

- *Interviewer: How did the echocello make you feel in your body?*
  Amy: It felt like, I'm a bird, I'm a bird.

Interviewer: Where in your body did you feel that?

Amy: I felt it everywhere. When I was playing that, I didn't feel shy. It was like no-one was there and I just played. It's just like a song of your own, just a song of your own in your head.

As well as reflecting an embodied and animated response to the experience, children's responses also reflected happiness and enjoyment intermingled with anxiety.

Anxiety

Anxiety in relation to music performance has been defined by Kenny (2010, p. 433) as "a persistent anxious apprehension that has arisen through specific anxiety-conditioning experiences". Kenny also suggests that it affects musicians across the lifespan and is at least "partially independent of years of training, practice and level of musical accomplishment". Kenny (2005, p. 309) observes that "relatively little work has been done to date on exploring the prevalence and phenomenology of music performance anxiety in younger musicians."

Music Performance Anxiety (MPA) has been reported and documented amongst musicians of all ages, aptitudes and levels of training (Kirchner, Bloom, & Skutnick-Henley, 2008; Levy, Castille, & Farley, 2011; McGinnis & Milling, 2005; Nagel, 2004). Osborne and Kenny (2005) suggest that MPA is a significant problem, and is one which has been most frequently reported and documented amongst adult professional musicians. Much of the literature focuses on solo performance anxiety and aims to provide insight into the diagnosis, assessment and treatment of the phenomenon. The literature on MPA amongst adolescent (12-19 years) solo musicians has also proliferated (Essau, Conradt, & Petermann, 1999; Holsomback, Kenny, & Osborne, 2005; Kirchner et al., 2008). The following discussion will seek to identify the extent to which MPA as reported in the literature was consistent with the participants' expressions of anxiety.

Music Performance Anxiety amongst primary school children in the general music education context appears to be under-researched. Even though performance is a key component of music education at all ages and levels, "minimal attention has been paid to the experiences of children with regard to performance anxiety"

(Ryan, 2005, p. 332). It is not clear to what extent MPA is an issue within the context of Artist-In-Residence programs in schools. Although it is widely believed that child performances are a generally positive experience for children, Boucher and Ryan (2011) identify music performance stress as occurring in children as young as three and four years of age. They found that anxiety can be both innate and acquired. In identifying three systems of anxiety response (behavioural, physiological and psychological) they concluded that some children may be innately performance anxious, and some may not. Further, "children may also develop a wariness or anxiety about performing as a result of experience, including the expectations and responses of peers, siblings, teachers and parents in performance situations" (p. 341).

Papageorgi, Hallam, and Welch (2007) suggest that there is a need for a conceptual framework which will enable a more comprehensive understanding of the phenomenon. In addition, they suggest that it may be possible to identify some strategies which may help in promoting adaptive responses by musicians of all ages. Such strategies may also be applicable to children in schools when working with an Artist-In-Residence. Papageorgiou, et al., (2007) identify a number of factors that can contribute to an increase in MPA including intrinsic factors such as gender, age, personality, trait anxiety, sensitivity to others, and beliefs about self-efficacy and self-concept. Kenny (2005, p. 746), suggests that social/interpersonal anxiety is common for boys and girls as peers become the increasing focus of attention. Girls also have significantly greater fears of performing in front of others (Essau et al., 1999; Kenny, 2005, 2010). Given that 12 of the 17 participants were female, and researchers including (Kenny, 2005, Osborne, 2005, and Essau et al., 1999) have found that females tend to be more anxious than males in music performance, it is not clear to what extent gender was an important contributing factor. Introverted individuals tend to have a greater susceptibility to increased anxiety levels, and low self-esteem is also regarded as an important origin of performance anxiety. Individuals who have a negative self-concept of their music performance skills are more likely to suffer performance anxiety. "The acquisition of positive self-concept in music can be important in maintaining confidence and self-esteem, characteristics which are seen to guard against the experience of maladaptive performance anxiety" (Papageorgi, et al., 2007). Societal attitudes

towards musicality and the acceptance by some people of musical talent as being a fixed entity rather than an evolving and malleable characteristic also has implications for the development of performance anxiety. Negative outcome expectancies within a musical performance context may influence an individual's vulnerability to experiencing anxiety. Preparation, motivation, task difficulty and previous experience are all important factors which influence the development of performance anxiety in musicians in both solo and ensemble contexts.

It is not clear to what extent the participants, for whom English was the second language, lacked the fluency of expression and nuanced vocabulary to be able to accurately convey the complexities of their anxiety. Certainly a multi-modal approach to collecting data, particularly the use of painting and drawing, revealed a more expansive expression of anxiety than observation and interviews alone might have provided.

Individuals who have a negative perception of their musical skills are more likely to suffer performance anxiety and it is not clear to what extent participants' responses to the music-making context were also determined by their sense of self-efficacy or belief in their own musical ability. Bartel and Cameron (2007) identify the quality of the previous musical experiences as one of the factors most strongly associated with a sense of self-efficacy.

However, a positive sense of self-efficacy is highly dependent on previous positive experiences in music-making. Previous negative outcomes within a musical performance context may influence an individual's vulnerability to experiencing anxiety. This may have important implications for teaching approaches and pedagogy in music education generally.

In primary schools which have music programs, performance represents a large component of the music education program. Children are often expected to perform in choirs, in music competitions and at events to mark occasions during the school calendar. Music performance experiences are typically viewed as positive experiences for children and are regarded as opportunities to show parents, teachers and the community what they have learned and to sometimes showcase the school. Performance anxiety can exist from an early age and is innate for some children. Therefore, it is not clear to what extent such programs

may cause undue anxiety for some children. Further, it is important that the nature of, and causes of performance anxiety are understood so that teachers develop teaching strategies which help equip children to deal with the potentially negative effects of performance anxiety.

Children's early performance experiences have the potential to shape their responses for subsequent performances, so it is important that attention is paid to management of their anxiety. Ryan (2005) suggests that training in anxiety management to reduce overall stress and anxiety might be effective in reducing children's experience of performance anxiety. "Children's lives are becoming increasingly structured and with research indicating that test anxiety, athletic performance anxiety and now musical performance anxiety are common among elementary students, such training might be a well-timed intervention" (p. 338). Implementing such strategies at a school where English is not the first language for the majority of the students may require time and patience and it also underscores the need to ensure that the music performance challenge lies within the capabilities of the students - that the repertoire itself does not create further anxiety. Whilst metacognitive strategies such as goal-setting, problem-solving, developing self-confidence and self-evaluation may be successfully used in lessening anxiety in children, MPA is a phenomenon which occurs to some extent because of the inherently presentational nature of the music-making task. Presenting music to others creates a context in which judgement or evaluation may take place. Bartel and Cameron (2007) suggest that the language that has grown up around music-making is evaluative, and it can create a context in which it is possible for children's sense of musical self-efficacy to be negatively affected. It may also be limiting to children's learning and growth of self-efficacy if their experiences of music-making are confined solely to contexts in which they perform and are judged, or feel that they are judged. Burnard (2003) suggests that teachers at all levels need to be aware of the critical importance of early music experiences on the development of musical identity. Striving for a higher standard of artistic performance may be an entirely appropriate goal for some children in certain contexts. However, the prevalence of expressions of anxiety by novice musicians in a general school setting and the presence of MPA in three and four year olds suggests that some children are more innately pre-disposed to MPA than others

Boucher & Ryan (2010) suggest that for these reasons, there is value in examining more closely the underlying assumptions in children's engagement with music-making. There may be value in promoting additional or alternative ways for children in schools to engage with music which are less likely to cause anxiety. Participatory and more informal approaches to music-making focus more on the processes of participation, and less on students' presentation of a polished end-product.

Papageorgi et al. (2007) identify diverse musical cultures as being worthy of further research into performance anxiety. Such cultures often place a different value on music. Frequently, music making is woven into the fabric of life, and participation is considered normal. In the participatory music-making conceptual framework identified by Turino (2008) the distinctions between audience and participants are blurred and the primary role of the music-making is to involve as many participants as possible. Although the quality of participatory music-making is judged by how participants feel, it is important to note that the music is not uniformly simple. There is a balance between the inherent challenge in the music and the skills of the participants. In seeking to alleviate music performance anxiety in children, a more inclusive framework such as the participatory one may be valuable.

The approach to music-making of the Artist-In-Residence viewed within the framework of participatory music-making, demonstrates many similarities, including the multi-layered structure of the music, the goal of involving participants in the simple joys of music-making, and the inherent accessibility of the repertoire. The most immediate correlation between the approach of the Artist-In-Residence and the conceptual framework of participatory music-making proposed by Turino (2008), is the repertoire, which needs to be highly repetitive so that it can be easily learnt and remembered, and so that participants can join in quickly. A participatory approach to making music with children which has its roots in the aural tradition also necessitates a choice of repertoire which is immediately engaging and appealing.

In the research study, all but one of the participants used the words "nervous", "scared" or "shy" to describe their feelings during the music-making with the

Artist-In-Residence. Of the 17 participants 10 said that they were "nervous", "shy" or "embarrassed" in the concert and many expressed anxiety about the possibility of making a mistake, being wrong and appearing to be inadequate in front of an audience. Those who expressed anxiety and nervousness, also simultaneously expressed, through paintings, drawings and interviews, positive feelings and happiness in performance, and also pride in managing the music-making task. In addition, the participants identified development of a sense of self-efficacy confidence and then finally pleasure, as their involvement in the music-making proceeded.

- *I'm excited that I didn't play the wrong note and my nerves are going.*
- *I got stuck into it and I started learning it more and then completed the whole song and then I was proud of myself.*
- *I was feeling happy and proud of myself for playing in one of those concerts.*

Other children articulated their nervousness at the start but their nervousness disappeared as the music-making proceeded.

Csikszentmihalyi (1990, p. 52) maintains that "enjoyment appears at the boundary between boredom and anxiety" and research by Kirchner et al. (2008) suggests that music performance anxiety and flow can co-exist simultaneously.

The participants' anxiety may be attributable to one or a number of different factors. However, in addition, anxiety was also expressed about performing music to an audience, which may be to some extent a reflection of a set of values about music-making which the participants have internalized. We live in a culture in which the dominant tradition is one of evaluation, and curriculum is representative of this tradition. It may be that the participants' responses reflect the generally held community view which regards music-making as a perfection-seeking pursuit. If music is something best engaged in by the talented few, it may be that consciously or unconsciously society models responses based on judgment. "We often pass on one of society's deepest expectations and practices - that the first and best response to music making efforts is critical evaluation and judgment" (Smithrim & Upitis, 2007, p. 59).

An important dimension of the work of the Artist-In-Residence Jon Madin, is the encouragement and facilitation of participation at some level by all students and staff. Classroom teachers' views of music making often are reflective of their backgrounds in which music is usually seen as a fixed entity or talent rather than as an evolving characteristic. They often see themselves as lacking musical talent and their reactions to becoming involved in music-making with the students are negative and often reflect the memories of an anxiety that they themselves may have felt as young music-makers. Too often a participatory "all in" becomes just a concert and a display of skill and achievement which has the potential to create the anxiety which is the antithesis of what the Artist-In-Residence is seeking to achieve. In seeking to offer a more participatory approach to music-making in schools, the role of music needs to be examined. Most school cultures are oriented towards individual outcomes. Performance pedagogies fit more easily into most school cultures and are more consistent with most peoples' beliefs about music-making. It is generally believed that music-making is best left to those who have the talent. The value of social music-making needs to be articulated and teachers need to be encouraged to engage in music-making with their students. But in a culture where there is increasing accountability, it may not be easy to adopt longer term goals for learning, or to define success differently. Nevertheless, in seeking to reduce music-performance anxiety in children and in finding ways for children to engage positively with music-making, the role of music performances needs to be reconceptualised.

Music-making with marimbas and wacky instruments was an important kinaesthetic experience for the participants and a way for them to learn about relationships. The process of tuning body, mind, and instruments moment by moment to the musical actions of others, is likely to facilitate the presence of flow (Csikszentmihalyi, 1990). It also creates a powerful sense of being together and learning about being with other children and other musicians. The group becomes the teacher when all the participants achieve a collective sense of being in time with one another. Small (1998) and Blacking (1973) note the importance of participatory music-making in confirming relationships with other human beings, maintaining social cohesiveness and in enriching the individual's sense of identity.

Small (1998) suggests that musical practices which celebrate the simple joys of music-making might be more inclusive of all and Turino (2008) suggests that an alternative to fostering innate talent in a few individuals would be to foster early music/dance habit formation in our children - "making music and dance with children as a normal part of family and social life, underpinned by the belief that such activities regardless of skill and level, are valuable in and of themselves" (p. 100).

The expressions of anxiety about music performance by the children in the study, their growth in confidence over the duration of the Artist-In-Residence's visit and their subsequent pride in their achievements suggest an initial unfamiliarity or an uncertainty about the requirements of music-making and performance.

The Artist-In-Residence commented on his perception of the children at the beginning of his residency:

- *Artist-In-Residence*: *The kids were glum looking - mostly unresponsive initially - not jolly, not excited as most kids are by music bikes, echocellos, marimbas and wacky instruments.*

However, by the end of the residency, many of the children saw themselves as being capable of actively engaging with music - of being musicians.

- *Anna: On Tuesday and Wednesday I couldn't do it, but when it came to Thursday and Friday, I actually got the right tune and I thought yes! It shows you what tune you can make.*

From this experience, Anna was beginning to see herself as someone capable of playing a tune, of actively participating in music-making. Her sense of musical self-efficacy was emerging. This is an important foundation from which musical competency may develop. Although the defining characteristics of quality arts programs are not well articulated in the literature, Bamford (2006, p.107) notes that it is quality arts education programs which are of value for children's artistic, social, and emotional growth. Bamford suggests further that quality arts programs are those which are inherently inclusive of all, and are personally, socially and culturally meaningful for children in terms of the skills they develop and the attitudes they foster. Quality however, is a cultural construct and is dependent on

what is valued within a particular society at a given time. It may be the case that we need to value the quality of the child's engagement with music-making rather than the quality of the end-product. The quality of the music-making experience for the participants is evident in the depth of their engagement as portrayed in their visual art and as described below.

- *Interviewer: What was the feeling when you were making music?*
  Bella: very expressed.
  Interviewer: That's an interesting word. Tell me about expressed.
  Bella: I don't know what it means, but I know what it feels like.
  Bella: when you express in music, it means that it makes you happy.

- *Sylvie; I felt tingly when the music was going inside. I was playing music inside myself.*

The children's responses indicate that the music-making experiences offered by the Artist-In-Residence offered them a chance to develop a sense of self-efficacy about their first-hand musical involvement.

- *Jack: Altogether it is a special life. It feels good for me.*

We open the possibility for learning what children need when we listen to their voices and the meaning that they derive from their music-making experiences. Facilitating the expression of children's felt sense in response to music-making, and focusing on the meaning that children make of their involvement invites us to provide access to music-making experiences which are meaningful at a personal level. The quality of music-making which results from seeking to involve children in the simple joys of music-making needs to be framed by an understanding of the different ways of knowing. Heron and Reason (1997) not only identify the importance of experiential knowing in their conceptual framework, but also the importance of its interdependence with presentational, propositional and practical knowing. Our practices as music educators should be informed by what children actually need. Before children can develop the musical competency which is more aligned with presentational and practical knowing, they need to be enculturated into music-making practices. They need to first develop a love of music and they

need confidence in their ability to participate in first-hand music-making experiences. The approach of the Artist-In-Residence is inherently inclusive and accessible and it was one which gave the children a glimpse of their own musicality. Whilst developing children's musical confidence and a sense of self-efficacy, it also offers a means of musical engagement which is not dependant on family circumstances and support, access to expensive musical instruments, or the ability of parents to pay for tuition fees. Normalising the simple music-making practices of singing, playing and moving because they are valuable within themselves has the potential to develop children's sense of self-efficacy and may also help reduce the apprehension about musical involvement which children revealed during their sessions with the Artist-In-Residence.

The responses of children to the music-making approach of the Artist-In-Residence reveal the importance of identifying and exploring diverse ways of engaging with music, that have the potential to enrich the lives of children who otherwise may be musically disempowered. The children's responses also have implications for music-making practices in schools.

In an educational culture which has an "unrelenting focus on literacy and numeracy and preoccupation with standardized tests", there is a tendency to sideline the arts (Caldwell & Vaughan, 2012, p. 141). Further, the performance and accountability demands placed upon teachers are such that they guard their release time zealously and are unlikely to give up free periods to be with their class during the work of an Artist-In-Residence. In addition, teacher involvement may be further discouraged by a general assumption that novices (particularly adults) have a very limited role to play anyway because playing music is for the talented few. However, given the increasing prevalence and importance of Artist-In-Residence programs in schools , it may be timely for schools to work more closely with artists to ensure the most meaningful outcome for students. In a school setting where a high proportion of the students are from non-English-speaking backgrounds, or who have specific learning needs, collaboration between the class teacher and the Artist-In-Residence becomes even more important. S. Hallam (2002) maintains that the use of metacognition strategies such as goal setting, problem-solving, developing self-confidence and self-evaluation are helpful in managing the development of anxiety. Children's intrinsic motivation in the music-

making should be maintained and it should be emphasised to students that some anxiety before a performance is natural and in some cases necessary, in order to perform effectively. The role of an Artist-In-Residence usually only extends as far as their area of expertise and they seldom have the time or the knowledge of the children to take on the task of using metacognitive strategies with students. This highlights the importance of the role of the classroom teacher. Given the importance and centrality of the role of the classroom teacher, the absence of classroom teachers in the sessions with the Artist-In-Residence may communicate the "invisible" curriculum to the students. We may ask to what extent the work of an Artist-In-Residence is an important part of the curriculum when classroom teachers or those entrusted with the responsibility for the pastoral care and development of students have no presence or input. There needs to be an understanding of the value of making music together and an expectation that both students and teachers will play music together.

Limitations of the Study

It could be argued that it is of limited demonstrable value to have children work with an Artist-In-Residence for four days. Certainly, it may be difficult to acquire and develop measureable skills within that period. However, the aim of the study was simply to explore children's responses to their experiences of music-making with the Artist-In-Residence. The expression of deep emotional responses from some of the children suggests that the music-making experience was a meaningful one. Csikszentmihalyi (1990) suggests that every experience in which the child is in a state of flow contributes to the child's sense of identity.

In addition, there are longer term values in children being exposed to the practices of Artists-In-Residence which are difficult to predict and measure. The experience of music-making with the Artist-In-Residence may have created an awareness that music-making is something in which they can be active participants, rather than passive consumers. It is also difficult to know the effect that the experience may have had on teachers' perceptions of the children and music-making. Above all, the children's responses to music-making suggest that something of the meaning of the experience resides in its capacity to develop children's sense of musical self-efficacy. Music-making with the Artist-In Residence offered hope and planted the seeds of possibilities.

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I have indicated in this chapter that the expressions of enjoyment within a participatory and aural approach to music-making which is inherently social and connected to the body, are suggestive of optimal or flow experience. The expression of flow in some of the children's responses has important implications for music education pedagogy. I have also indicated that the presence of anxiety in the children's responses highlights the need to reconsider how we value and model music-making with children. Further, exploration of the children's anxiety suggests that it may signal unfamiliarity with a musical way of knowing. It may be the case that there is value in providing additional or alternative ways for children in schools to engage with music-making. The children's responses suggest that there is a role for normalising participatory and informal music and dance practices in schools. Not only will such practices develop children's musical self-efficacy and assist adults in reclaiming some of their own musicality, but will in addition facilitate children's experience of flow and help develop children's sense of social identity and connectedness. The final chapter will consider some of the implications of these findings.

CHAPTER 6

A wise old owl sat in an oak

A wise old owl sat in an oak

The more he heard, the less he spoke

The less he spoke, the more he heard...

Conclusions

The Study Design and Implementation

I have attempted to impart a transparent and reliable account of the meaning that a Year 4 class of average children made of their participation in playing marimbas and wacky instruments with the Artist-In-Residence, Jon Madin.

Drawing on several methodologies within the research design facilitated the emergence, expression and documentation of the children's responses to making music with the Artist-In-Residence. The participatory paradigm and the use of an arts-based inquiry approach together with a phenomenological approach oriented the focus to one that placed the children and the quality of their engagement and artistic self-expression at the centre of the study.

An ethnographic methodology facilitated an uncovering of aspects of the culture specific to Correa Primary School and school culture more generally. A comprehensive picture of the children's learning context also emerged. Phenomenology as one of the research methodologies facilitated the uncovering of the core meanings and commonality in the children's interpretations of their world during the time of Jon Madin's visit. Patton (2002) suggests that there must be a number of dimensions present within phenomenological inquiry. It must thoroughly describe the participants' perceptions and it must convey how they judge it, remember it, feel about it and make sense of it. The study did not seek to ask how the children learnt the musical repertoire, or what they may have learnt about music. It simply sought to explore and uncover the essence of their experience. The use of a multi-modal research method enabled the children to use a variety of tools of artistic self-expression through which to express their

responses. As the researcher and participant-observer, I sought to gain an understanding *with* the children of their participation in music-making. van Manen (1990) suggests that we can only really know what another person is experiencing if we attempt to experience the phenomenon as directly as possible ourselves.

Inherent to the multiple forms of representation within an arts-based inquiry approach is the valuing of artistic ways of knowing. Representation of such ways of knowing has the capacity to evoke an emotional response in the researcher and in audiences both within and outside the academy. It may be suggested that drawing to some extent on an arts-based methodology through which to explore the children's responses may render the study relevant only within its particular context. This is one of the tensions which Eisner (2008) cited by Smithbell (2010) has identified in arts-based research.

It is to be hoped however, that some of the children's expressive responses to their experiences of music-making may engender respect for the meaning that they attribute to making music with the Artist-In-Residence, and may also provoke questions about inclusion, diverse approaches to music-making and inequality.

The use of a multi-modal research method not only honours children and childhood and the innately sensorial nature of children, but it was also appropriate for children from non-English-speaking backgrounds for whom English was not necessarily their most comfortable means of self-expression. Although in-depth interview is generally regarded as a very important means of exploring and understanding the "lived experience", used on its own, it uncovered little depth of expression. When used with the children in conjunction with a discussion of their paintings, a richer and more nuanced picture of the children's meaning-making emerged. Identifying and exploring the felt sense as a method of enquiry may have facilitated the children's ability to become aware of their feelings, or it may have enabled them to become more confident at conveying their feelings through visual media or through the written and spoken word. Something of the appropriateness of the methodologies and the method and tools of data gathering can be gauged from the depth of some of the children's meaning-making.

The children's responses were specific to the time, place and educational and musical context, and cannot be generalized to other schools in similar settings. But

what I hope might be of universal meaning, are some of the children's artistic expressions, both visual and textual, many of which I found to be personally moving in their sincerity, simplicity, joy, and in their ability to articulate something of the essence of the meaning of participatory music-making.

Major Findings of the Study

During Jon Madin's work, whilst observing, helping children, and making music with the children, I often found myself thinking about the meaning of the experience, analysing it, or envisaging ways in which the experience could have been enriched. I could sense the children's apprehension about involvement in an activity which was beyond their experience and their level of comfort. I too felt anxious as I watched their discomfort during the learning process, but I also celebrated with them in their mastery of the music-making task and their eventual pride in their achievements. The children, by the end of the artist's residency, were experiencing happiness in the simple joys of music-making and pride in their achievements. However, anxiety about music-making was reported by all but one of the participants in the interviews, journals and in discussion of their artwork. Music performance anxiety is a well documented and researched phenomenon amongst musicians. To my knowledge there is no literature which explores its nature or prevalence within the context of the primary school general classroom music context. However, it is most likely to be caused by one or many factors including a pre-disposition, cultural background, sense of self-efficacy, gender and family and society expectations.

The causes of the children's anxiety notwithstanding, it was indicative of a lack of confidence in the ability to be able to respond appropriately to the music-making task. The Artist-In-Residence commented after his work at the school, that the following week he had worked as an Artist-In-Residence at a wealthy independent school with primary-aged children whose demeanour and attitudes exuded confidence. The manner of the children of Correa Primary School did not convey the confidence which often comes with entitlement. The responses of the children and the meaning they made of music-making with the Artist-In-Residence became a prism through which issues surrounding music education in Australian primary schools - participation, disadvantage and opportunity, were revealed. The discrepancy in the ability of children from suburbs of low-socio-economic status to

access opportunities for music-making is well-documented. What is less well documented in music education is the much less visible inequality which exists in the ability of all children to take an active role in the dominant culture. Children in disadvantaged schools are less likely to have access to music-making activities organized by the plethora of community music organizations. It is often the case too that staff in schools located within areas of socio-economic disadvantage are under pressure to meet the complex needs of their students and are less easily able to access the types of arts activities which middle class schools might take for granted. "The Boite" world music cafe in Melbourne aims to facilitate school and community participation in diverse performing arts experiences. An examination of the schools participating in the 2012 "Boite Schools Chorus" reveals a marked under-representation of schools from suburbs of lower socio-economic status. The overwhelming majority of participating schools are located in middle class suburbs.

The study participants' backgrounds reflect family situations in which learning the language, learning how to fit in, getting on in a new country and simply financial survival, make life a relatively precarious, and probably serious business. It is unlikely that the families would seek out community music-making activities, particularly the type offered by Jon Madin. Jon Madin's approach does not adhere to the music education status quo and the value of it is less readily tangible than that of "normal" music-making practices. The children became active participants in a community of musicians through the playing of instruments which superficially, seemed frivolous and whimsical. They were certainly not the "serious" instruments which might be more commonly associated with the dominant culture. They were not the instruments through which children take formal lessons, or through which children's musical skills could be tested and graded, or which might enable children to participate in a television talent show. Nor were they the sort of instruments which might enable children to become members of an orchestra or musical ensemble playing music which might be associated with the dominant class. The instruments represented a way of engaging with music-making which was beyond the educational experience of most of the children, and through which by virtue of their cultural and social backgrounds, the children were not prepared. Their general lack of prior musical skills and their

"unpreparedness", resulted in apprehension and lack of confidence in their ability to be able to achieve success. Kinaesthetic and cognitive difficulties persisted for some children, making the experience quite challenging. Other children were able to overcome the challenges, which resulted in joyful participation in music-making.

Implications of the Findings

Jon Madin's unique approach, instruments and the inherently rhythmic and engaging repertoire, together with the context, all contributed to the meaning that children made of the experience. By exploring children's responses to the combination of these factors, it is possible that we can learn something of the significance and meaning of music-making in children's lives. Some of the children's responses warrant serious attention, and the findings support the value of children's participation in music-making with the Artist-In-Residence. Participation in such music-making programs is one way in which schools situated within suburbs of disadvantage may be able to lessen the gap between advantage and disadvantage.

However, in order for children to gain maximum benefit from working with an Artist-In-Residence, collaboration between the class teacher and the Artist-In-Residence is important. The absence of classroom teachers in the sessions with the Artist-In-Residence may communicate the "invisible" curriculum to the students. R. Hallam (2011) suggests that in collaborative arts projects in schools, "staff members involvement and *active* support raise the profile of the project and confirm the levels of progress being achieved" (p. 165). There is value in Artists-In-Residence and teachers working more collaboratively and in doing so, communicating the value of the activity and an expectation of a positive possibility.

To maximize the effectiveness of the work in schools of Artists-In-Residence, it is important that sufficient time is devoted to developing partnerships between the artist and the school. The role of an Artist-In-Residence usually only extends as far as their area of expertise and R. Hallam (2011) suggests that they seldom have the time or the knowledge of the children to take on the task of using metacognitive strategies with students. The role of the classroom teacher is important in

providing psychological preparation, support and feedback. The participants' initial expressions of anxiety together with the subsequent development of pleasure and flow in the music-making, suggest that time is also an important factor in facilitating children's integration of the music learning. It may be that in our hurried world and the pressure of deadlines and performances, we do not give the children sufficient time to integrate and take pleasure in their learning.

Human beings are born with an innate psychobiological need for the arts which is often ignored by educators suggests Dissanayake (2007). She suggests further that the arts should be thought of as something we do - as a behavioural disposition rather than as a residue of such behaviour. She suggests a conceptual shift to thinking of art as a verb. Small (1998) identifies the notion of "musicking" and suggests that musical practices which celebrate the simple joys of music-making might be more aligned with our need for art-making as a behaviour. A conceptual shift in our understanding has profound implications for the way that we educate children musically in schools.

Music-making approaches which focus on ceremony and on the experience of belonging, and of moving to the same rhythms need to be valued. An accessible approach to making music which seeks to engage children in playing quality repertoire within a communal context, and where the success of the experience is judged more on how participants feel than on the quality of the end product may be more appropriate for children in certain contexts than an approach to music-making which focuses solely on presentation of a polished end-product. The children's responses suggest that there is value in creating an institutional culture in schools which is inclusive of participatory forms of music-making. Participatory music-making experiences which are woven into the school culture demonstrate a valuing of music-making. Experiences which successfully engage all children are direct evidence of the positive impact of music-making and as such, are more likely to affect teacher and parent perceptions of the value of participatory music-making.

Valuing Diverse Ways for Children to Engage with Music-Making

The Bonn Declaration of 2011 (European Music Council, 2011) notes that music education pedagogy and practices need to be informed by the diverse ways in which children can engage in music-making. Jorgensen (2003) also notes the importance of using a diverse range of approaches. She suggests the use of music-making practices which resist the process of stagnation, and which rejuvenate music education because of their relevance to the particular context in which they take place. Caldwell and Vaughan (2012) suggest that in using a diversity of approaches to music education which are context specific and appropriate, it is more likely that the individual needs, interests and talents of children will be recognized and developed. There may be value in incorporating into the music curriculum an apprenticeship for real musicking of some kind (Bowman, 2005; Regelski, 2006; Small, 1998). Musicking within the school may be of benefit not only to the flourishing of children and staff, but it may create a culture where all children can develop a sense of self-efficacy, confidence in their ability to participate in first-hand music-making, and a positive musical identity. The powerful responses of some of the children bear testament to the significance of the music-making for them. Caldwell and Vaughan suggest that:

> Our education system continues to reinforce traditional approaches to teaching. Changing this will require leaders to develop a compelling vision of 21st century learning, communicate it with passion, and ensure that it is translated into action at all levels of the system. (p. 28)

Music education in primary schools needs to be informed by studies which place value on the meaning that children make of their music-making experiences, the quality of children's engagement and on the varied ways in which children can access and develop their inherent musicality.

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