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**Characteristics of Music Education Programs in Public Schools of  
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**Characteristics of Music Education Programs in Public Schools of  
Jamaica**

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**Dissertation**

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

**Doctor of Philosophy**

**The University of Texas at Austin**

**May 2008**

## **Dedication**

This dissertation is dedicated to my parents Hylton and Valvis Mundle who recognized my musical abilities at an early stage and constantly supported and prayed for me. I also want to pay tribute to Calvin Wilson, Kenneth Neale, Eileen Francis, Noel Dexter, and Dr. Kaestner Robertson, who were my musical mentors. Finally, I owe a debt of gratitude to Colleen Brown and Joan Tyser-Mills who were principals that supported my development as a music educator.

## **Acknowledgements**

I would like to thank God for giving me the mental capacity and the will to complete this exercise. Special thanks to Dr. Costa-Giomi for her expert supervision, mentorship and dedication to the project. Similarly, many thanks to the members of my committee for their guidance throughout my graduate school experience. Thanks to Deron who spent countless hours reviewing and editing my work and to Paul for his insightful contributions. Likewise, credit is due to Monica for her tremendous support and sacrifice especially in addressing many of my technological challenges, and Marie for encouragement and constant willingness to tackle any task. I am grateful to Hugh for his thoughtful analyses and Errol for accompanying me on some of the field trips to schools throughout Jamaica. Thanks to Ewan, Rachel, Kemar, and Jody for their efforts in survey distribution at competition venues, and the Jamaica Cultural Development Commission for permitting this. Finally, I wish to thank Susan for efficiently organizing the mailing and tracking of questionnaires throughout the island while I was absent, and all the teachers and principals for their willing participation in the study.

# **Characteristics of Music Education Programs in Public Schools of Jamaica**

Publication No. \_\_\_\_\_

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The University of Texas at Austin, 2008

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The purpose of this study was to assess the characteristics of music education in Jamaican public schools and to investigate possible inequalities in access to music education programs based on school level, school locale, and school enrollment. A questionnaire, gathering information on a broad range of educational factors related to the music programs and music teachers was sent to the 977 public schools in the country. Of the 320 schools that replied, 105 offered music programs. Follow-up interviews were conducted with 25 selected music teachers from schools with music programs. Schools were classified as elementary or secondary, rural or urban, and small or large.

Music programs existed in approximately a third of public schools in Jamaica, mainly in secondary, urban, and large schools. Teachers in these groups were predominantly male and music specialists, while teachers in elementary, rural, and small schools were mainly classroom teachers, female, and had been teaching for significantly longer than their counterparts. Approximately 10% of teachers providing music instruction reported not having any formal training in music.

Secondary, urban, and large schools had more choral programs and entered a higher number of pieces in competitions than their counterparts. Music examinations of the Caribbean Examination Council were done in only a few secondary schools and most students were successful. Respondents generally considered resources and facilities for music programs inadequate, and viewed colleagues, administration and parents as being supportive of music programs, but considered the national government to be unsupportive. Most teachers had not encountered students with disabilities in their music classes.

This study is timely within the context of current initiatives in education in the country such as the Reform of Secondary Education program and the report by the Task Force on Educational Reform in Education. It is hoped that deficiencies will be addressed to continue the long tradition of a vibrant music culture in Jamaica, and to ensure access to high quality music programs for every child.

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## I. INTRODUCTION

Jamaica's rich musical heritage has been heralded for its diverse nature and international appeal. The world impact of reggae icons and their musical contributions have been accepted as one of the country's most potent tourism marketing tools and have been the subject of scholarly research (e.g. Chang & Chen, 1998). The worldwide recognition of Jamaica's music reflects the creative power of the country's artists. Their art affects many sectors of the island's and overseas economies such as real estate, advertising, tourism, food trading, travel and film (Witter, 2004). Witter explains that the earnings from Jamaica's reggae music industry ranges from conservative estimates of US\$60-100 million to more inflated figures of US\$1.2 billion. On the other hand, research studies have documented folk form traditions that have played a significant role in defining Jamaica as a repository of cultural expression (e.g. Llewlin, 2000). In fact, much of the research on Jamaica's music is sociological and anthropological in nature (e.g. Giovannetti, 2005). Very little research, however, has focused on topics related to music education in the country's public schools.

The genesis of some of the country's best musical talent is worthy of examination. Commentators and musicians have repeatedly raised concerns about the quality of music programs available in Jamaica and the local newspapers have been an avenue for enthusiastic debates on topics such as the quality of teacher training or the "Jamaicanization" of what was once a European curricula. Noted newspaper columnist, Dawn Ritch (2003a) argues that Jamaicans are naturally gifted in the area of music and that the many outstanding contributions of the music industry spring from this talent and not from the music education system. Her postulations have been met with criticisms

from music educators such as Joan Tucker (2003b) and Lyndel Bailey (2003) who attribute her arguments to Eurocentric biases. They advocate the need for recognition and scholarship in indigenous manifestations that are evident in the diversity of Caribbean music.

The arguments and counter accusations of Eurocentric biases versus indigenous, pop and world music are but one segment of the debate surrounding the status of music education in the island. The Jamaican government has been accused of not providing enough technical and policy support to the study of the subject within the nation's schools (Henry, 2007). The country's foremost music training institution, the School of Music at the Edna Manley College of the Visual and Performing Arts, has also been criticized for not preparing its students adequately, a claim which that institution dismisses as false (Henry, 2007). Tucker, who has done pioneering research on music education in Jamaica, describes Jamaica's situation in very naturalistic terms: "...music has been left in the back woods to ramble like an exotic but untended tropical plant, there are numerous signs of musical ability but few opportunities for that ability to be nurtured" (Tucker, 2003a: p.1).

#### **JAMAICA: DEMOGRAPHIC CHARACTERISTICS**

Jamaica is an island surrounded by the Caribbean Sea that lies to the south of Cuba. Its capital city is Kingston and the climate is tropical, hot and humid with the interior parts of the island having a temperate climate (CIA Fact Book, 2008). Jamaica is the largest English speaking nation in the Caribbean and its governmental structure is based on the Westminster parliament model (Pan American Health Organization, 2008). Its government, infrastructure, and culture are replete with remnants of colonialism as Jamaica was initially settled by Spain in 1509 (Meditz & Hannratty, 2008) and then ruled by England from 1655 (Plant, 2008) until it gained its independence from the British in

1962. Christianity is the dominant religion and most churches are protestant (CIA Fact Book, 2008). Other religions are closely associated with African retentions and folk form practices such as Dinki-mini or Kumina (Mordecai & Mordecai, 2001).

The native Taino population, which was eventually exterminated in the early 1500's (Houston, 2005), was replaced by Africans who were brought to the island to work on the plantations (CIA Fact Book, 2008). Other migrant peoples from East India, Asia, Lebanon, Latin America and Europe are also a significant part of the population mix of the country (Thomas, 2002). In 2006, Jamaica's population numbered 2.67 million inhabitants. Demographically, over half of the population lives in urban areas which are found in the cities of Kingston, St. Andrew, St. Catherine and the Montego Bay area, St. James (Statistical Institute of Jamaica, 2001).

Primary school enrollment and attendance for the period 2006 – 2007 was 97% (UNICEF, 2008). Although Jamaica's overall literacy rate is 88%, in 2005, the literacy rate at grade four stood at 64% (CIA Fact Book, 2008). However, by 2007, literacy at that grade level had improved to 75%. Minister of Education, the Honorable Andrew Holness, has recently reported that for that age group the country is on the way to achieving the target of 85% literacy rate by 2015 (Jamaica Information Service, 2008).



Figure 1: Map of Jamaica

Source: Central Intelligence Agency Fact Book

### **MUSIC EDUCATION IN JAMAICA**

There is extensive research addressing the status of music education in different countries and geographical regions of the world. Studies have asked questions related to access to music education in the United States (e.g., Leonhard, 1991) or to the availability of specific music programs such as string programs (Gillespie & Hamann, 1998). Research about the status of music education in particular states and regions has addressed topics ranging from the characteristics of band programs in a Texas urban center (Costa-Giomi & Chappell, 2006) to music teacher characteristics in Ohio (Ausmann, 1991). Research conducted outside of the United States often investigated the presence of music programs in countries like South Africa (Herbst et al., 2005) or Hong Kong (Ng & Morris, 1998). Other areas of interest relate to the use of indigenous music in the music curriculum (Floyd, 2003) or exit examinations in General Secondary Certificate Exams (GSCE) in music (Bray, 2000).

Against the background of the numerous investigations on school music programs throughout the world, it is cause for concern that there are only few systematic inquiries

into the characteristics of music education programs in Jamaica. Tucker's 2003 investigation focused on the curriculum of post-primary schools shortly after the Reform of Secondary Education (ROSE) curriculum in music was instituted in the 1990s. The ROSE mandate prescribed curricular activities such as composition and listening comprised only a small proportion of the curriculum, while performance areas such as singing and playing the recorder had the greatest focus of teacher attention. Tucker's study drew on questionnaire, observation, and interview data from a small number of high school music teachers about the way in which they implemented the new curriculum. Unfortunately, there are few previous or subsequent published studies on school music programs in the country.

It is clear that there is a scarcity of resources available to schools and educators in Jamaica. In 2006, the Government of Jamaica reported that the country needed an additional 428,941 spaces at both secondary and primary levels in order to reduce overcrowding in schools and satisfy educational needs. The average class size at the primary school level was 35 students per class, and 45 students per class at the secondary level (Rose, 2006).

In 2004, then Prime Minister of Jamaica the Most Honorable P.J. Patterson, launched the Task Force on Reform in Education. The team prepared and presented an action plan that ignited tremendous discussion about the direction of education in Jamaica. The report, however, only made a passing mention of co-curricular activities including sports and cultural arts. It seems imperative that the revamping of the education system includes music education. Comprehensive information about the current status of music education in the public schools would allow for such reform to improve the existing music curriculum and teaching practices effectively.

As a practitioner in the classroom for more than seven years, and an active musician, I have had the opportunity to observe musical manifestations in various countries of the Western world. In my homeland, Jamaica, I have also been privileged to observe performances by students throughout the island in my role as an adjudicator of music contests. Furthermore, as an Assistant Examiner for the subject in the Caribbean Examinations Council's (CXC) examinations, I have formed impressions of the offerings of Jamaican students compared to that of Caribbean counterparts. This exposure has allowed me to make personal assessments of the status of music education in Jamaica. Although subjective and perhaps even inaccurate, this personal view of music instruction in my country prompted my interest in studying the status of music education in Jamaica systematically.

One of my early realizations was that there is a scarcity of research-based information regarding music education in Jamaica. Against this background of a paucity of research in the area of music education in Jamaica and the contention that music is not being adequately delivered in the island's public schools, this study is timely. It is also relevant since it coincides with major changes and refinements to the education policies of the country.

I used a survey to gather data on music programs in public schools throughout the country. Additionally, I conducted interviews with selected music teachers who had completed the survey. The research instrument gathered information on areas such as: who teaches music, music teacher training, students' access to and participation in the subject, curricula, administrative support and external testing. In conceptualizing the study, I was mindful of the need to not only provide comprehensive data but to create a report that can be used as solid evidence for policy directives and planning. Ultimately, it is hoped that this inquiry will bring more recognition to the role of school music

programs in the education of children and identify the most pressing needs of these programs in the public schools of Jamaica.

Through this research, I sought to answer the following questions:

- Who teaches music?
- What is the training of the music teacher or other teacher(s) responsible for music activities?
- What music programs are offered?
- Who participates in these music programs?
- What are the characteristics of these programs?
- How adequate are the music facilities and resources?
- What is the level of student success in music contests as well as in music exit exams?
- What is the level of support from the school community and government?
- What is the perceived quality of music teacher preparation?
- What are the most pressing problems of school music programs?

I analyzed this information making comparisons on the basis of the level of schools (secondary or elementary), locale of schools (urban or rural), and enrollment size of schools (large or small). Studies conducted in the United States and other countries have found that these factors are related to the availability of music programs in the public schools or to the resources of such programs (e.g., Kampen, 2003; Gillespie & Hamann, 1998; Smith, 1997; Leonhard, 1991).

#### **LIMITATIONS OF THE STUDY**

The Task Force Report on the Reform of Education (2004) pointed out that there are over 100,000 students attending independent or private schools in Jamaica. These schools were not included in the current study because of its focus on public education.

Additionally, there are over 2000 early childhood institutions throughout the island. A more comprehensive assessment of music education in Jamaican schools may include private schools and early childhood centers.

Most of the results reported in this study depended on self-reporting by music practitioners. Although through a series of personal interviews it was possible to ratify the information provided by the respondents in the survey, the data are clearly based on the subjective perceptions of the teachers.

Every effort was made to maximize the return rates. Music teachers in all the public schools were sent surveys and I followed up with reminder letters and telephone calls. I also visited some schools, and met teachers at contest events. However, no surveys were collected from a large number of schools. Although the distribution of respondents allowed for an appropriate assessment of music education according to school size, geographical locale, and school level, it would have been desirable to achieve a higher response rate than the one obtained in this study.

This study was intended to be exploratory by nature. The questions posed were designed to give a general and broad picture of music education in the country. Future research may focus more in-depth on selected topics found of interest in the present study.

#### **DEFINITION OF TERMS**

Elementary schools: In Jamaica there are different categories of schools operating at the pre-secondary level. These schools are infant schools, primary schools, primary and junior-secondary, and all-age schools. In this study, they are grouped under the category of elementary schools.

Rural and urban schools: The geographical regions in the metropolitan urban centers around Kingston and Montego Bay are often loosely referred to as urban, while

other areas are loosely considered rural. However, in this study schools are categorized according to the classifications provided by the Ministry of Education in which many schools located in parish capitals outside of the major cities are considered urban.

Small and large schools: For this study small schools are schools with a student enrollment of 1000 or fewer, while large schools have a population of more than 1000 students.

## **II. REVIEW OF LITERATURE**

This chapter provides an overview of the literature on music education programs in Jamaica and other countries. First, I will describe the educational system in Jamaica to provide contextual information about school music in the island. Then, I will present the results of national, state, and local surveys on the status of music education in the United States and other nations. These studies provided a framework for the development of the present investigation.

### **Jamaica: Music Education and the Education System**

The educational system in Jamaica largely derives from a British colonial legacy. Although Jamaica gained independence in 1962, the education system that has been maintained generally remains British in its organization, despite a gradual shift to a more Americanized approach.

#### **HISTORICAL CONTEXT**

The Task Force on Education Reform (2004) explains that public education in Jamaica dates back to the 1830s when Jamaica, a British colony, received financial assistance through the Negro Education Grant. These funds were intended to educate the ordinary Jamaicans who, for the most part, were former slaves. The grant represented a systematic attempt by the colonial leaders to educate the masses. To achieve this goal, several religious bodies were given the responsibility for the administration of the grant under the supervision of the colonial legislature. One consequence of this grant was that much of the population converted to Christianity, thus encouraging churches to build schools as a means of evangelism. The missionary zeal of the Anglicans, Roman Catholics, Methodists, and Moravians was instrumental in the development of schools in the region (Evans & Burke, 2006).

Eventually, two types of schools emerged out of this British heritage. There were the elite schools for children who were expected to occupy professional careers, and publicly financed schools for children who eventually held semi-skilled and unskilled jobs. Growing autonomy in the 1950s led to the establishment of government ministries and as the country gained more autonomy from Britain, a Minister of Education assumed full responsibility for education.

The Task Force on Education Reform (2004) further explains that after the island gained its independence in 1962, it embarked on a process of reforming the education system. Out of this post-colonial reform, new curricula then emerged for secondary schools. Likewise, there was an expansion of the teacher training colleges to support these new programs. By the 1970s, universal access to primary education was legislated, allowing the majority of children to obtain education at minimal cost.

In order to streamline progress on to the secondary level, the Common Entrance Examination was introduced and it functioned as the screening mechanism in a highly competitive selection process. Students who were selected after pursuing this grueling two years of preparation and sitting standardized tests in Mathematics, English and Reasoning, advanced to traditional high schools. The other children who were not selected attended the newer, less prestigious secondary institutions. Naturally a two-tiered system was maintained with secondary education being academically oriented for some, while for others it was vocational (Mayo, 2006).

Presently, the formal public education system is comprised of four educational levels: early childhood (basic and infant schools), primary, secondary, and tertiary (post secondary). In 2004, public education was offered in 999 public institutions and there were approximately 676,000 students enrolled. Of these institutions, 19 were tertiary and 29 of them were infant schools. In addition, at the earliest stages of the formal education

system, there were another 2008 infant or private basic schools – the equivalent of pre-K and kindergarten in the United States – operating outside of the public school system. Approximately 108,930 children were enrolled in these privately operated community basic-schools (Ministry of Education and Youth, Jamaica, 2007).

### **THE STAGES OF EDUCATIONAL TRAINING**

Children usually start their academic education at home or in daycare centers. Children work on limited reading, artistic and mathematical skills as they interact with their parents and caregivers during the early years. Between the ages of three and four, most children start their formal education and attend an infant or basic school where they spend two to three years.

After basic school, at around age six, the child moves into primary school – the equivalent of elementary school in the USA. Primary schools go up to grade six, at the end of which the child will be eleven or twelve years old. Some children attend all-age schools as well. The all-age school is another category of schools, equivalent to primary schools. The difference between the all age school and the primary school is that the former goes up to grade nine, while the latter ends at grade six. However, both of them generally follow the same curriculum (Task Force on Education Reform, 2004).

Transition into secondary school usually happens at around age twelve and this transition process can aptly be described as competitive. Some secondary schools maintain established traditions of excellence (Miller, 1990), while many of the newly founded high schools are socially perceived as inferior to the secondary schools with longstanding records of achievement. Consequently, there is a great jostle towards the limited spaces available in the former group.

At the end of grade six, children are required to do an exit examination called the Grade Six Achievement Test (GSAT) – which replaced the Common Entrance in the late

1990s – in order to enter the publicly funded high schools. GSAT examines students in basic subjects such as Mathematics, Communication Tasks, Language Arts, Social Studies, and Science, and the students with the higher overall grades usually exhaust the places in the “traditional high schools”. Children who do not perform as well on the exam are assigned to the less prestigious schools and have little choice but to attend these institutions.

Secondary education lasts for five years with an optional two years for sixth-form or pre-university level education. At the end of the compulsory five years, most secondary school students attempt common exit examinations in core subjects such as Mathematics, English and Sciences, as well as other electives. These examinations are administered through the Caribbean Examinations Council (CXC) and are standardized for the Caribbean region. The best performers in the CXC secondary examinations can go on to pursue the optional sixth-form (pre-university) program. Students may also opt to do examinations offered through the British-based University of Cambridge’s General Certificate Examination (GCE).

Sixth-form is a two year program which culminates in students taking common exams administered by either the CXC or the GCE. The Caribbean examination is called Caribbean Advanced Proficiency Examination (CAPE), while the British examination is called GCE Advanced-Level (A-level) examinations. Alternatively, some students who are interested in becoming teachers may choose to attend teachers colleges where they can pursue diploma programs for three years (Brown, et. al., 2002).

Students may matriculate into the college and university systems by a number of methods. Such persons would have completed the sixth-form exit examinations or pursued teacher education at a teacher training college. In other cases, students would

have entered directly after secondary school on the condition that they successfully complete an extra year at the undergraduate level.

The University of the West Indies (UWI) is the most prestigious university in Jamaica and its baccalaureate program lasts for three years, since matriculating students usually already possess two years of post secondary training. There are other established universities in Jamaica such as the University of Technology and the Northern Caribbean University. Additionally, some off-shore colleges and universities offer degree programs through satellite campuses located on the island. Many students however, choose to pursue tertiary education at teachers colleges, theological seminaries, the sports college, the agricultural college, or at the college of performing arts where they obtain certificates, diplomas, bachelors, and master's degrees (Evans & Burke, 2006).

### **MUSIC IN THE PRIMARY SCHOOLS**

Music in the primary schools is largely performance-based and often involves the entire class singing folks songs and religious music or playing the recorder. Tucker and Bowen (2001) posit that the recorder's relative affordability contributes to its prevalence in the Jamaican classroom, particularly at the primary school level. In 1999 there was an attempt to improve the curriculum in primary school music, as part of a program called Primary Education Improvement Project (PEIP) in response to perceived weaknesses in the system. The curriculum that emerged from this effort sought to broaden the involvement of primary school children in music so that it would include composing, listening and appraising, and not just performing (Tucker & Bowen, 2001).

Tucker & Bowen explain that at the lower primary school level, music is not taught as an individual subject but is integrated into the general classroom curriculum. In fact, Tucker (2000) explains that primary schools that employ music specialists do so "contrary to government policy and... through creative deployment of staff" (p.85). In

this integrated scenario, other subjects ‘viewed as more important’ often take priority over music. It appears therefore that the attempts at improving music education through the PEIP have borne little fruit given the attitude of the classroom teacher towards music.

### **MUSIC EDUCATION IN SECONDARY SCHOOLS**

Most secondary schools have one music teacher, who often has to balance the demands of preparing and presenting music for school performances, special programs, contests, and graduations, with teaching students in the structured classroom setting. Tucker (2000) aptly describes the role of music as an extra-curricular activity:

Focused mainly on providing musical performances for special events, school music is often reduced to being an intensive training that takes place periodically as an extra-curricular activity. The result is the stark contrast between performing competencies displayed by school ensembles, which comprise the minority of students, and the meager curriculum provisions for music classes attended by the majority” (p.82).

Activities such as choir are seen as extra-curricular, thus the teacher is expected to conduct rehearsals outside of the regularly scheduled class time in addition to maintaining a full schedule of general music classes during school hours. A lack of resources such as a music room or a piano may result in sessions being limited to mainly the writing of notes about music theory, and singing.

In the early 1990’s, the Jamaican government embarked on a program called the Reform of Secondary Education (ROSE) program. A new curriculum in music was developed for secondary schools under this program and it is in use today. This curriculum reflects trends that were introduced in the 1990’s by the United States, and Britain. The content of the curriculum is similar to the content strands of the Music Educators National Conference (MENC’s) National Standards of Arts Education. Children are expected to sing, perform, compose and arrange, listen to and analyze music, as well as read and notate music. The ROSE program was structured to provide

students from grades 7 to 11 with a foundation that would allow them to pursue music in secondary school exit examinations. In addition, the ROSE curriculum also attempts to expose students to culturally diverse music such as European art music and West Indian folk songs. The program includes varying activities designed to be relevant to children of all musical skill levels.

It appears, however, that most secondary schools do not deliver this elaborate curriculum. Although music is supposed to be taught in secondary institutions, in many cases, students are deprived of music instruction because of the absence of a music program. In the words of Tucker (1995): “presently there is a shortage of trained specialists in secondary schools and most schools lack the physical and material conditions suited for music teaching” (p.66). In addition, students are often called upon to make choices between music and other subjects such as foreign languages in schools that actually offer music.

Tucker (2003a) is one of few researchers who investigated music education in Jamaica. She interviewed and observed 30 teachers who had been randomly selected from secondary schools in which music was a scheduled subject. Data collected provided information regarding their professional education, curriculum practices, teaching competencies and needs, and the provisions made for the subject. One important finding from the study was that music in the secondary schools did not differ substantially from music in primary school. Additionally, composition and listening activities consumed only a small proportion of the teaching time, with the teachers devoting most of the class time to performance. The conclusions of the study also highlighted challenges to the implementation of the national curriculum for music in Jamaica.

## **SECONDARY EDUCATION MUSIC EXAMS**

In 1999, the Caribbean Examinations Council (CXC) introduced music as a subject to be examined at the secondary level. The curriculum for CXC's Caribbean Secondary Education Certificate (CSEC) music exams is based on three major tenets. These are: music listening and appraising, performing, and composing and arranging.

The music listening and appraising component represents the aspect that all candidates are required to attempt. Students are also expected to offer performances on their own instruments, as well as present compositions in varying genres and for different media. In 2001, success in CXC's CSEC in music was at the rate of approximately 66% (Tucker & Bowen, 2001).

## **CONTESTS AND COMPETITIONS**

Music competitions are a significant aspect of music education in Jamaica. Even in the absence of a good music program within a school, little effort is spared in making sure that the school is represented at the national competitions. Music competitions in Jamaica are run by the Jamaica Cultural Development Commission (JCDC), which is a government agency charged with developing and promoting Jamaica's cultural heritage through the arts (JCDC Music Syllabus, 2006). Tucker (1995) describes the value of JCDC's music festivals:

The Festival Commission has always attended to the professional development of music teachers, seeming to equal or at times surpass the Ministry of Education's contribution in this sphere. Through its regular provision of workshops on rehearsal techniques, the festival has been instrumental in improving standards of performance across the island (p.58).

Music contests, however, form just one aspect of the JCDC's activities. The competition is multi-tiered into zone, parish, regional, and national levels. Students participate as individual performers as well as in groups. Failure to achieve a certain

minimum score at any level will result in elimination from the competition. At the regional or parish level, gold, silver and bronze medals are awarded to the top performances, and the gold medal performances scoring the highest points go on to compete at the national finals. Here, they are awarded national prizes, such as Most Outstanding Choir- Intermediate Level. Repertory is based on appropriate freely chosen selections, as well as required pieces specified by the competition's planners (JCDC Music Syllabus, 2006). The adjudicators are practitioners and experts in the field of music, as well as participating group directors.

### **MUSIC TEACHER TRAINING**

The most common teacher preparation program in Jamaica results in a non-degree diploma in teaching. Music teachers receive formal training through programs offered in two of the nine teachers' colleges, as well at the School of Music of The Edna Manley College of the Visual and Performing Arts (Tucker, 2000). At the end of their training they graduate with either a certificate, or at higher levels of training, a diploma in music education. Both levels of qualification, however, are below the baccalaureate degree awarded at universities and selected teachers' colleges. Before independence, teachers' college music curriculum was modeled on a British choral tradition consisting of skills such as: singing, solfa, theory notation, and the playing of simple tunes on the piano. Subsequent attempts to transform and broaden the scope of the curriculum through initiatives such as in-service programs have, however, met with limited success (Tucker, 1995).

Although some teachers' colleges offer Bachelor of Education programs in particular specialist areas, this type of degree is most often awarded by universities. Brown et al. (2002) explain that there is a Joint Board of Teacher Education (JBTE) operating as a certifying body for the different teacher training colleges. The JBTE is

responsible for quality assurance and consistency of standards within colleges (Jennings, 2001, p.112). It is also responsible for examinations, through which examiners from outside of each college ensure standardized assessments.

The Edna Manley College of the Visual and Performing Arts houses the Music School, previously known as the Jamaica School of Music. O’Gorman (1984) explains that the school was officially established in 1961 and during the first decade of the school’s existence, it was modeled on a British tradition, where it emphasized western classical music. However, the 1970s saw the institution becoming more “pluralistic” and morphing into an “identifiably Jamaican institution....with due emphasis on Jamaica’s rich folk tradition” (p.63).

Questions have been raised in the public domain about the quality of the teachers training curricula at the Edna Manley (Ritch, 2006) as well as the dearth of music teachers (Henry, 2006). Debates have swirled regarding the merits of a more indigenous curriculum of teacher training or a more Euro-centric approach (Ritch, 2006; Tucker, 2006). Ritch contends that focusing on indigenous music has led to a lowering of standards, while Tucker (2003b) and O’Gorman (1982) advocate a generous blend of Jamaican music infused into European elements. In fact, O’Gorman (1988) argues that art music does not automatically mean European classical music, and that “there is a corpus of music already composed in the artistic tradition by Jamaicans...which remains unpublished” (p.44). She further suggests that rather than investing in a local symphony orchestra dedicated to “classical repertory that have already been performed thousands of times far better than we could hope to do” (p.46) funds be used to video screen performances by the best orchestras from around the world. This alternative would reduce the cost of disseminating the classical tradition during times of financial constraints.

## **INSTRUMENTAL MUSIC**

Most schools suffer from a lack of instruments and electronic equipment. Instrumental music generally focuses on the use of the recorder in primary schools (Tucker, 2000). Small pop or jazz styled bands have also emerged as an important medium in recent years especially in secondary schools and the availability of cheaper electronic keyboards, for example, has made it possible for schools to encourage the development of these combos. A school may be able to outfit the pop band with three keyboards. Not many students in each school are afforded the opportunity to participate in these bands, however, because of size limitations or selection based on previous musical exposure.

A few traditional bands exist in the school system. Band programs are seen as expensive, and suffer from a shortage of trained band personnel to serve as directors. Some schools have partnered with institutions from the United States and, through this partnership, are able to access used instruments and technical help. Only a few schools have orchestra programs. The lack of qualified orchestra teachers, as well as a lack of resources to fund these programs may contribute to the scarcity of orchestras in Jamaica's schools. Although there are a few youth orchestras associated with independent music studios, there is little emphasis placed on live orchestra music in general. Steel orchestras have also become a part of the music program in a few schools and it appears to be becoming a useful means of involving many students in music. It may be argued that outfitting a steel orchestra is in fact cheaper than equipping a traditional orchestra.

The conga drum is another avenue for ensemble playing, with quite a few high schools and primary institutions having a drumming ensemble. There is much availability of experienced performers to guide these groups. Many young people from the rural areas already come to the ensemble with previous experience playing the drums.

Instruction in these ensembles is generally oral and most of the excellent drummers reach their zenith without being able to read or notate music. Tucker (1995) highlights the emphasis of the Edna Manley School of Music on conga drumming and the development of methods for the classroom using “utterance patterns and children’s nursery rhymes to teach traditional folk rhythms on the drums” (p.63).

### **CHOIR MUSIC**

Singing is definitely the most common means through which musical expression takes place in schools. This fact could be attributed to a tradition from Jamaica’s British heritage or simply to the availability of resources. As in the case of instrumental programs, choir programs have been affected by meager resources. Resource constraints may mean that choirs have inadequate supplies of sheet music, may lack a piano to accompany the singers, or may rehearse in a makeshift music room. Notwithstanding these deficiencies, choirs have been the preferred, if not the only available, ensemble for many students. Consequently, a large number of schools boast choirs, with some schools having several vocal ensembles. The repertoire usually encompasses Jamaican folk songs, American gospel, and popular music in general with a few choirs performing songs from the European literature (e.g. Davis, 1997). While choir directors are sometimes formally trained in choral music, a large number of them are strong piano/keyboard players or church musicians with little formal choral music training.

### **GOVERNMENT SUPERVISION**

School music supervision is done through the Ministry of Education by education officers. There are two such officers at the moment and they have total responsibility for developing and monitoring curriculum within the island’s 999 schools. In contrast, as

Tucker (1995) explains, the JCDC through the National Music Festival has the infrastructure to provide “immediate and ongoing contact with teachers” (p.64).

### **PRINTED MUSIC EDUCATION MATERIALS**

One of the problems that affect music education in Jamaica is the lack of printed music education material for use in the classroom. There is no comprehensive textbook to support the ROSE curriculum as well as the CXC’s secondary curriculum. As a result, teachers are forced to seek resources from various sources. Very often the acquired resources that the classes use are culturally inappropriate and irrelevant to the realities of the children. For example, it is not unusual for Jamaican children to sing Welsh folk songs found in British texts.

### **CURRENT DIRECTIONS FOR EDUCATION IN JAMAICA: TASK FORCE ON EDUCATIONAL REFORM**

In 2004, amidst public agitation for a new direction for education, the Prime Minister launched the Task Force on Educational Reform in Education. This fourteen-member team was mandated to “prepare and present an action plan consistent with a vision for the creation of a world-class education system which will generate the human capital and produce the skills necessary for Jamaican citizens to compete in the global economy”(p. 8). The report as submitted addressed the following areas:

- Performance targets for 2010
- The state of education in Jamaica
- The contextual framework for transforming education
- Key issues affecting the realization of the vision for education and recommendations to address these issues
- Short, medium and long term action plans

- The financial investment required to implement the recommendations and to achieve the vision.

In providing a snapshot of the present state of education in Jamaica, the Task Force Report highlighted the following as “encouraging” aspects of the system:

- National curricula and standardized testing programs at the primary and secondary levels.
- The provision of a space in public primary level schools for every Jamaican child 6-11 years, as well as a space at the secondary level for more than 70% of children 12-16 years.
- The more than 22,000 teachers, some 80% of whom are trained, who continue to provide yeoman service, despite the many challenges.
- The more than 12,000 persons who provide voluntary service by serving on boards of management of schools.
- The thousands of parents who support schools through Parent/Teachers Associations and other community groups.
- Other support programs such as School Feeding and Textbooks programs.
- The tremendous partnerships between government, churches and trusts in realizing a substantial capital investment in the educational plant. (p.3)

The report noted its concern and dissatisfaction in the following areas through:

- The proportion of children entering school ready for primary level education.
- The Literacy rate at Grade four
- Performance on the Grade Six Achievement Test
- Performance in the CSEC examination, especially in English Language and Mathematics (p.4).

Given the recent focus on reforming education, a comprehensive study on the status of music education would be timely. The Task Force Report (2004) has sparked a national conversation on the direction of education in Jamaica. Not surprisingly, the interest surrounds Mathematics and English Language education, since both subjects are critical to literacy and numeracy. Sadly, the report does not discuss any direct treatment of music programs and makes only a cursory recommendation regarding strengthening co-curricular activities including sports and cultural arts.

The opposition spokesman on Education (presently Minister of Education), Andrew Holness, in a 2006 presentation to the parliament, argued that the newly upgraded high schools are significantly under-resourced and lacking basic teaching equipment needed to perform at similar levels as traditional high schools (Holness, 2006). He contended that inequity at the secondary level is a cause for great concern, because, “...the resource inequity is not only physical..... Students in the traditional secondary schools are there exposed to more master teachers than in the newly upgraded schools.” He suggested that the more qualified teachers were drawn towards traditional high schools largely because these schools received the perceived brighter students through the GSAT examinations, and they were also able to supplement teachers’ salaries through generous alumni gifts or major fund raising efforts. A study on the status of music education in Jamaica may prove that similar to other subjects, there are inequities in the availability and quality of instruction and resources.

### **Music Education Programs**

Various methodologies have been employed by researchers who have investigated the large spectrum of questions relating to the characteristics and availability of music education programs. Survey questionnaires, observations, personal interviews,

longitudinal studies, and the examination of artifacts and documents are some of the tools available to researchers who are interested in capturing the picture of the status of music education in a country, region, district, state, or county.

Almost all studies in some way, sought to address the question: “Who teaches music?” Generally, the studies included a comprehensive description of the music teachers’ qualifications (Ausmann 1991; Baggett, 1974; Costa-Giomi et al., 2006; Drummond, 1999; Gillespie & Hamann, 1998; Jacobson, 2002; Spano, 2002; Temmerman, 1998). Some other studies discussed details of teacher training experiences (Ausmann, 1991; Herbst et. al, 2005), and solicited their impressions on the effectiveness of their in-service training (Hennessy, 2000) and its relevance to the reality of their experience as practitioners (Hennessy, 2000).

The question of what is taught, or what should be taught, has been the focus of much research. Studies have addressed the nature of the curricula (Goddard, 2002; Green, 2002; Kwami, 1993; Lambourne, 2002; Leung, 2004; McCaskill, 1998; Mu, 1998; Oji, 1989; Soeg, 1992; Tucker, 2003a), the discrepancy between stated curricular goals and what actually is taught in the classroom (Kim, 1989), as well as problems associated with effective curricular implementation (Ng & Morris, 1998). Another aspect of research related to the content of the music is the effect of indigenous influences in the music classroom (Floyd, 2003; Oehrle, 1991). This is a particularly important inquiry in countries like Hong-Kong, Kenya, and even Jamaica—all of whose cultures have been influenced by indigenous and colonial forces.

Research on the status of music education often describes the programs that exist in the schools, from instrumental music (Costa-Giomi, 2006; Gillespie & Hamann, 1998; Suazo, 2003), and choral programs (Cruse, 1999; Kampen, 2003; Kuehne, 2003; Russell, 2001), to general education programs (Abril & Guilt, 2006; Costa-Giomi, in press; Poor,

1999; Perry, 2000; Tom, 2004). Scheduling and time allotments for music classes have been the subject of various studies (Lephard, 1991; Okafor, 1988; Rasor, 1988; Temmerman, 2005) as well as the number of music teachers, and the size of music classes compared to classes in other subjects (Tom, 2004). Some studies have sought to determine the proportion of all students exposed to music classes, the levels at which these classes were available (Abril & Gault, 2006; Costa-Giomi, in press; Leung, 2004), and the presence of specific programs such as band (Costa- Giomi, 2006; Miles, 1993) or orchestra (Smith, 1997).

Assessment criteria and tools have often been featured in studies investigating the status of music education. They have addressed grading systems and their possible impact on the value and perception of music classes within schools (Kotora, 2001; Lindley, 2003; McClung, 1996). Other studies examined participation in external examinations, such as the GSCE examinations, which are common to England and other British Commonwealth countries (Bray, 2000; Drummond, 1999; Floyd, 2003).

A large number of studies have concerned the availability of resources to ensure the effective delivery of music education programs. Some asked questions related to government, administration, or parental support for example (Carter, 1986; Chenault, 1993, Costa-Giomi, in press), while others simply discussed the availability of resources and equipment (Spano, 2002; Suazo, 2003; Oji, 1989).

## **MUSIC PROGRAMS IN THE UNITED STATES**

There are a number of National surveys about the availability and characteristics of music programs in American public schools. In general, reports regarding availability suggest that there is reasonable overall access to music programs. However, a more detailed probe into the characteristics of these programs presents an inconsistent situation in which there is often unequal access to good quality music programs.

## **Access to Music Programs**

The National Center for Education Statistics reported that for the year 1999 – 2000 music instruction was offered in 94% of elementary schools and 90% of secondary schools. Of these schools, 72% of elementary schools had full-time music specialists and 67% had rooms dedicated and equipped for music. At the secondary level 91% of schools had one or more full-time music specialists and had equipped music rooms. These results suggest a healthy climate for music education in the United States (NCES, 2002).

Leonard's findings (1991) support the notion that the music programs are in an optimal state in America but that this situation may be changing. He conducted a study on the status of music, art, dance and drama/theatre in public schools in 1989 and compared his results to a 1962 study by the National Education Association. The 1962 study was "concerned with the status of music and art instruction in elementary schools" (p. 2). He reported that music programs were available at the elementary level to at least 93.9% of schools. His results however indicated a decline in the number of minutes per week dedicated to music between 1962 and 1989. Leonhard investigated the presence of concert bands, chorus, general music, select choir, orchestra, boy chorus, and music appreciation in schools at the secondary level and found a decrease in all offerings over the same period of time. In the areas of chorus and concert band, for example there was a decrease of 10% between 1962 and 1989. A comparison between Leonhard's findings with those of the National Center for Education Statistics suggested that in terms of access to music programs, the situation remained constant in elementary schools while there was a moderate decline at the secondary level.

The results of both studies were supported in other national studies in the United States. In a study of general music programs in elementary schools Abril & Guilt (2006) found that principals were generally satisfied with the ability of their music programs to

meet music education standards and broad educational goals. For most principals (92.5%), music education was a required component of the elementary school curriculum, and 94.9% reported employing a music specialist. It was also suggested that factors such as the *No Child Left Behind Act*, budgets, standardized tests, and scheduling had the most negative effects on these music programs. The researchers alluded to studies on the effect of this legislation, which revealed an increase in the instructional time allotted to reading, writing and mathematics, and a corresponding 25% decrease in instructional time.

In a nationwide study of band programs, Miles (1993) showed that approximately 15% of high school students participated in band. Although there was a slight increase in overall participation levels nationwide within the five year period prior to his study, participation in band programs appeared to be on the decline in larger urban schools over the same time frame. One important observation was that inner-city schools showed the lowest participation rates in band programs.

Research on the availability of orchestra programs further underlines the notion that access to music programs is often based on socioeconomic and geographical factors. Gillespie & Hamann's 1998 research on orchestra programs throughout the United States supported Miles' findings that band programs tended to be least frequent in urban and inner-city areas. Data from 652 schools in 44 of the 50 states revealed that the majority of schools with orchestra programs (56%) were suburban. In a study on the offerings of string programs in American public schools, Smith (1997) found that low socioeconomic school districts offered the least number of string instruction programs – 4.4% compared to those of average status (63.5%). This trend was consistent regardless of location or size of school district. Smith also found that string instruction was offered in 15.99% of school districts. Within these school districts string instruction was available in

approximately three-quarters of schools. Her findings also indicated a decline over the five year period from 1989 to 1994 in the number of school districts offering string programs.

The impact of socioeconomic factors on access to music programs was supported by Costa-Giomi & Chappell (2007) in a study on band programs in an urban school district. They found that schools of high socioeconomic status or low minority were drastically different than those with large numbers of minorities or of low socioeconomic status. For example, in the former group, results showed more parent support, more financial resources, and more adequate facilities than in the latter.

Other statewide surveys reveal a picture of inconsistent access to music programs and a decrease in participation in music courses in the public schools during the last decade. The Sound of Silence (2004) report presents a disturbing assessment of the state of music education in California's public schools (Music for All Foundation, 2004). Over the period 1999-2004, there was 46.5% decline in student participation in school music despite the increase of 5.8% in the student population of the state. This represents an attrition of over half a million students. Participation in general music suffered the largest reduction (85.8%), while chorus, band, and instrumental lessons all declined over 20%. Two earlier studies that investigated the status of music education in the elementary and secondary public schools of Orange County, California were carried out by Kim (1989), and Perry (2000). In the former it was found that music, being classified as an elective subject, was not allocated sufficient instructional time. Perry concluded that there was inconsistent access to music programs. He identified successful elementary programs in the county and showed that students from these programs had a strong music foundation and were well-prepared to enter middle or junior high school music programs. Similarly, in Kern County, California, music instruction in the primary schools of the county was

widely inconsistent and instructional time varied across the county, and within districts, and even within schools. In Lambourne's 2002 study, music instruction occurred every day for short periods of time in some schools and in others, instruction occurred as infrequently as once per week for a longer time block. Poor (1999) also found that in the 11 states that were surveyed, access to music programs was inconsistent, as most schools did not require music for all students during the entire academic year.

### **Music Program Resources**

There are drastic differences in the characteristics of programs within and across school districts and geographical regions of the country, and often these differences raise concerns about equality of access to music education. While most schools seem to be well equipped in terms of facilities and resources, others lack these valuable assets. In the face of financial and resource constraints, administrative and parent support become essential for the survival of music programs.

In a national study of music education programs conducted by Leonhard (1991), instructional equipment such as pianos, were almost always available (over 90%) except for a record library which was available to 75% of secondary schools. He also found that material and instructional equipment were generally available at the elementary level as well. On the other hand, relatively few of the directors (14%) of string programs reported that their facilities were adequate, although more than half of the schools had strong parental support (Gillespie & Hamann, 1998). Similarly, Perry (2000) reported that strong music programs in Orange County California, benefited from an administrative coordinator who displayed an interest in such areas as the music budget, quality of equipment, and program implementation. Carter in 1986 found that some of the major strengths of Oklahoma's elementary schools included the availability of facilities and support by parent and administration, although inadequate financial support was cited as

one area of weakness. It is clear that music educators welcome strong parental support because it strengthens the music programs. This support seems to be particularly beneficial in schools with inadequate financial and administrative resources. Unfortunately, in schools with limited financial resources, parental support is usually minimal (Costa-Giomi & Chappell, 2007).

Several decades ago, Baggett (1974) found that some music program areas in need of improvements included funding, scheduling, and administrative support from superintendents and school boards. Rasor's study of 1988 found that in most cases, text books and recordings were fairly new (less than six years old), but maintenance of equipment was not adequate. Slightly more than half of the respondents claimed that budgetary constraints negatively impacted the quality of music education. In other studies, respondents went beyond addressing resource constraints, but emphasized the need for more instructional time for music (Jacobson, 2002). For example, Chenault (1993) concluded that in North Carolina public schools had insufficient time allotted for general music at the elementary levels in addition to problems of insufficient funding for music education programs. However, even more worrying was the fact a study by Costa-Giomi's revealed that access to music education resources were influenced by socioeconomic characteristics of the student population in a large urban center in Texas (Costa-Giomi, in press). There were obvious differences in facilities, instructional resources, budget allocations, and student-teacher ratio between schools of contrasting socioeconomic characteristics.

### **Teacher Training**

Equality of access to music education is not guaranteed by simply having music programs in all schools of the nation but by having equally good programs available to all students. Although the contribution of fully equipped music classrooms and excellent

facilities to the success of a music program cannot be dismissed, it is evident that these resources are not sufficient to produce excellence in music education. The contribution of the music teacher to the success of the program seems to be far greater than that of any other resource. What do we know about who teaches music in the public schools?

Leonhard's 1991 national study showed that most elementary schools have music specialists (80%). These national figures appear to be in contrast with data from the Sound of Silence report of 2004. The report revealed that in California, there was a 26.7% decline in the number of full-time music positions representing a loss of 1053 teachers between 1999 and 2004 (Music for All Foundation, 2004).

More positive are the findings regarding the qualifications of music teachers in the public schools. The National Center for Education Statistics reported that for the period 1999-2000, 45% of music specialists held master's degrees. Another national study by Miles (1993) reflects similar trends: 40% of band directors had a bachelor's degree and 44% had earned master's degrees. Findings regarding the training of orchestra teachers are in agreement with those of band and music teachers in general. Gillespie & Hamann (1998) found that most orchestra teachers were qualified and experienced, having masters degrees and over 10 years of teaching experience. They often doubled as general music teachers, choir directors, band directors, or ensembles coaches, although for most, their principal instrument was a stringed instrument. The results, however, also showed a national shortage of string teachers, a troubling finding that will affect the sustainability and development of school string programs in the country.

In many institutions, an important practical component of the training of string teachers occurs in outreach programs associated with universities. These programs often attract string performers into teaching experiences which may result in further studies in

music education and teaching. These programs may prove useful in the recruitment of future string teachers. Byo & Cassidy (2005) investigated String Project programs across 17 universities. They found that almost half (49%) of string performers planned to teach immediately upon graduating, and 80% anticipated teaching immediately or soon after. Not surprisingly, they found that support by parents and students were key factors in ensuring successful String Project experiences.

Costa-Giomi, et al. (2006) gathered information about music teachers working in a large urban school district in Central Texas. The results showed that all teachers held full-time positions, and choral and orchestra directors had completed more extensive studies than had their peers in band and elementary. Orchestra directors were the most active musically outside of the required musical activities associated with the school and band directors were the least. All elementary teachers specialized in voice or piano, and teachers' main instrument was one from their ensemble. Elementary teachers had the most years of experience and band directors were the most mobile (the highest number serving for three years or less at a school). More importantly, Costa-Giomi et al. found that the qualifications, experience, and commitment of the music teachers were homogeneous across the urban school district despite the drastic differences in music resources found among schools of contrasting socio-economic profile.

Also positive were the results of earlier surveys in Arkansas (Baggett, 1974) showing that instrumental teachers were academically prepared in the field of music and in Ohio (Ausman, 1991) indicating that a large proportion of in-service music teachers held Master's degrees and had excelled in their student teaching. Additionally, Ausmann (1991) found that in-service teachers were generally between 36 and 40 years old, taught at the K-5 levels, and had studied piano. Pre-service teachers typically were female, 23 years old, and had excelled in student teaching. These teachers planned to teach K-12

and indicated a preference to teach in suburban schools. In another study done in the state of Ohio, Rasor (1988) described general music programs for children between kindergarten and eighth-grade and reported that most general education music teachers were state-certified. Music at the kindergarten level, on the other hand, was mainly taught by classroom teachers.

Although music teachers in many parts of the country seemed well-qualified to teach music as reflected in their music and teaching degrees, McCaskill's findings (1998) suggest that not all teachers felt adequately prepared for delivering music and that many were critical of their teacher training programs. In her study, the majority of teacher-trainers throughout the United States agreed that the identification of national standards would improve the quality of music education and that all music teachers should be taught how to address these standards during their training. In another study, more than half of teachers participating in a study in Ohio felt unprepared and unwilling to teach in urban settings where the proportion of minorities and students in low socioeconomic brackets were high (Ausmann, 1991).

Furthermore, in Lambourne's 2002 study of Kern County, California, music specialists did not feel that they were adequately attaining the goals of their curriculum. Similarly, choral teachers in more than half of Ohio's high schools felt that their undergraduate music education classes had not adequately prepared them to assess student learning in the choral music performance classroom (Kotora, 2001). Tom (2004), however, found that among elementary non-music specialists in an urban district of California, teachers who played a musical instrument were more likely to provide music instruction. She also found in her study that most teachers were required to take music courses as a part of teacher preparation. Not as positive were the results of another survey conducted also in California. Lambourne's 2002 study in Kern County showed that more

than half of the teachers reported that they had not received music training in their teaching preparation programs, and almost a third of non-music specialists reported that their teacher preparation programs did not help them feel prepared for teaching music in the classroom.

Results overall suggest that music specialists in the United States are qualified to deliver the subject but that in many regions of the country music is taught by non specialists who lack sufficient music training to teach the discipline. Some studies showed that teachers reported apprehension to teach in urban areas and the perception that they had not received an adequate comprehensive training.

## **Curriculum**

The question of how actual programs meet curricular standards has been the subject of many studies. Some focus on the time spent in music instruction, others on the specific activities developed in the music classroom. For example, Jellison (2004) explained that in elementary schools nationally, over a typical school year “children had an average of only 46 hours of music instruction” (p.196). She, however, argued that meaningful music can be accomplished despite time constraints. Rasor (1988) reported that the standard teaching time recommended by MENC, of 100 minutes of music instruction per week was not met in Ohio’s K-8 schools. Poor (1999) on the other hand gathered information from 30 middle schools in eleven states showing that music ensembles were performance-centered and did not reflect the comprehensive musicianship suggested by the MENC’s National Standards. She explained that these standards, involved specific MENC objectives for music instruction: performing/reading, creating, listening/describing, and valuing.

There are obvious differences in the practices involved in delivering music at the elementary and secondary school levels. This was the conclusion of a study that focused

on the music programs in Orange County, California (Kim, 1989). Chenault (1993) found that, in North Carolina public schools, there was little emphasis on the use of creative techniques and technology and Orff and Kodály methods at the elementary level, and that at the middle and high school levels the most frequent activities were performance related. The type of music programs available to students varies according to the level of the school. For example, in North Carolina, Chenault (1993) found that, most elementary schools offered general music, while middle and high schools had choral and instrumental programs. Stringed programs were relatively few and they mainly occurred at the secondary level, and music appreciation was the most frequently offered academic subject. The music programs in public schools of Orange County, California were also largely geared towards performance skills with a reduced amount of instruction focusing on music theory, music listening, composition, and music appreciation (Kim 1989).

Lambourne (2002) discussed the Orff method and its use in kindergarten and elementary schools in Kern County, California, to show that the method was particularly appropriate in small classes. Rasor (1988) reported that in Ohio recorder instruction was provided in most schools at the kindergarten to the grade eight level and the most popular teaching methods included Orff, Kodály, and Dalcroze – with the Kodály method being used more frequently than the other methods. Carter (1986) and Tom (2004) determined that the activity of singing occurred more frequently than any other music curricular activity in Oklahoma’s and California’s schools respectively.

Some activities are specific to particular programs. For example, sight singing occurs almost exclusively in choral programs. Indeed, one of the primary purposes of some studies about choral programs was to examine isolated features of the curriculum including sight-singing. Kuehne (2003) and Kampen (2003) investigated aspects of

sight-singing in middle schools in Florida and high schools in Nebraska respectively. The former researcher sought to determine the status of sight-singing instruction while the latter's purpose was to justify the inclusion of sight-singing in the curriculum. Although about half of the teachers in Nebraska did not use any method for sight-singing, high school directors who taught in large urban schools were more likely to include sight-singing in their programs than were directors in small rural schools. On the other hand, results from Florida showed that middle school choral directors consistently taught sight-singing to their students. For the most part, the techniques used were based on the Kodály method. The diversity in practices in similar music programs across the nation is striking. Whether this diversity is prompted by differences in curricular requirements or traditions in different regions is not clear.

A number of surveys regarding choral music programs investigated evaluation and grading practices. It appears that methods of evaluation used in music programs have an impact on the perceptions of the importance of these programs within the schools. A study by McClung (1996) described the learning assessment and grading practices used in high school choral performance classrooms in the state of Georgia. He found that students did not associate paper-and-pencil tests with choral performances, and preferred reporting systems that used letter grades or percentages. In addition, most students thought that attitude and participation were critical factors in determining grades, with attendance next in importance. According to McClung, principals and teachers perceived that there was a discrepancy between the value placed on choral classes, and the value placed on other core academic classes. They also felt that choral assessment procedures impacted perceptions about the value of choral music class, and influenced the choir's place in the school curriculum.

Kotora (2001) also attempted to identify and describe assessment strategies that were used by high school choral music teachers. High school choral directors in this study very frequently based their assessment on non-musical criteria such as student participation, student attitudes, and student attendance. Kotora's findings indicated a positive trend of high school choral music teachers making increasing use of varied assessment strategies. This tendency was evident in the work of Gillespie & Hamann (1998) who found that in evaluating students' work, string teachers considered the quality of the students' playing, attendance, written tests, and practice records, as well as non-performance factors such as concert and class attendance in their grading practices.

Other studies have described a variety of additional program features. For example, Russell (2001) examined the ratio of female to male high school choral enrollment, male recruitment and retention strategies in the state of Minnesota. Choral directors reported that females outnumbered males by a ratio of three to one. It was also found that male directors tended to have more males in their choirs than did female directors. In addition, directors with more teaching experience and advanced degrees had more males in the choirs. Schools that offered SSAA settings, TTBB settings, and musicals tended to have more males participating than schools that did not offer these programs. Cruse (1999) explored the status of vocal jazz in selected Texas high schools. Results of the study indicated that the show-choir was the most common jazz ensemble in Texas. These choirs, however, performed other styles in addition to jazz. The majority of ensembles consisted of fourteen singers, all of whom were also involved in premier choirs within their schools. Interestingly, vocal improvisation was part of the jazz ensemble curriculum for only some schools.

## **Summary**

The surveys reviewed in this chapter present a broad overview of the characteristics of music programs and teachers in the United States. Some studies were also able to capture trends and comparisons over time periods or across regions. Others have facilitated comparisons across socioeconomic characteristics or levels of schools such as elementary and secondary. These comparisons have allowed for greater understanding of the strengths and weaknesses of school music programs in the country.

The purpose of this study was to gather information on the characteristics of music education programs in the public schools of Jamaica. There is limited research-based information available about the status of music education in Jamaica. An inquiry that effectively utilizes the methodologies evident in the studies chosen for this review would inform education policy in the country.

### **III. METHODOLOGY**

The purpose of this study was to gather information on the characteristics of music education programs in the public schools of Jamaica. Survey research was considered appropriate for this study because it allowed for a comprehensive overview of music programs in elementary and secondary schools of diverse sizes and varied geographical locations. The research instrument gathered information on a broad range of educational factors affecting music education programs in Jamaican schools. The following questions guided the development of the survey instrument:

1. Who teaches music?
2. What is the training of the music teacher or other teacher(s) responsible for music activities?
3. What music programs are offered in the schools?
4. Who participates in these music programs?
5. What are the characteristics of these programs?
6. How adequate are school music facilities and resources?
7. What is the level of student success in music contests as well as in music exit exams?
8. What is the level of support to school music programs from the school community and government?
9. What is the perceived quality of music teacher preparation?
10. What are the most pressing problems of school music programs in Jamaica?

#### **QUESTIONNAIRE**

In an effort to develop an appropriate instrument to address these questions, I reviewed previous survey research that investigated the characteristics of music education

programs in the United States, Europe and Commonwealth countries (e.g., Costa-Giomi, 2007; Tom, 2004; Spano, 2002; Chenault, 1993; Oji, 1989; Rasor, 1987; Kim, 1986). I created a question bank of over 200 query points by selecting the questions used in previous research that were relevant to the present endeavor. Of particular interest were the questions that appeared in multiple studies. The question bank became a source of reference for the development of the Jamaican survey instrument.

In developing the questionnaire, I selected various items from the group of questions common across previous studies and rephrased them for greater relevance to the Jamaican context. I chose a variety of question formats such as Likert-type questions, rating scales, checklists, and open-ended questions in order to obtain precise data for quantitative and qualitative analysis.

The resulting questionnaire was intended to gather the following information: (1) Teacher demographics: teacher's age, classification as part-time or full-time, education, characteristics of teacher training programs, participation in outside music activities, professional position in the school, teaching load, years of teaching experience, years of experience as a music teacher, and primary instrument. (2) Program information: class schedules, time allocated for music instruction and planning, number of students in classes and ensembles, curricula topics, methods of assessment, the frequency of reporting grades. (3) Outcomes: performances, participation in competitions, participation in external exams. (4) Resources and Support: adequacy of facilities and resources, support by school community and government, and perceived problems in music education within particular schools and in the country. Because some questions had relevance only in the secondary school context, two versions of the questionnaires were developed, a shorter one for the elementary level, and a longer one for the secondary level. The questionnaire that was ultimately distributed to secondary school

teachers included questions about external exit exams in music which are offered at the end of secondary school.

### **PILOT STUDIES**

In shaping the content and style of the final questionnaire, I incorporated the collective views of music teachers in the United States as well as in Jamaica. Two pilot exercises were also undertaken in an effort to establish the validity of the survey instrument.

The first pilot study took place in the United States and was administered to graduate students in the Music and Human Learning Division of the University of Texas at Austin who had substantive public school music teaching experience. The subjects were instructed to note areas of ambiguity in the questionnaire, identify questions that did not seem relevant to the subject, and to provide suggestions about additional possible questions to be included.

Based on the input of the American participants, the researcher made modifications to the instrument in the following ways:

- Changes in the wording of most questions in order to improve clarity.
- The deletion of redundant questions as well as questions that were not deemed to contribute substantially to the intent of the study.
- Adjustments to the visual presentation of the survey instrument to make it appear shorter and more user-friendly.

The researcher conducted the second pilot study in the parish of St. Catherine, which is one of the fourteen geographic divisions of Jamaica. Participants were elementary school teachers (n=10) and secondary school teachers (n=12) in schools located in semi-urban centers. St. Catherine has 120 schools, of which 22 are secondary level institutions. The investigator visited twenty-five schools – 12 secondary and 13

elementary – and gave a questionnaire to each music teacher. In three of the schools visited, the principal or vice-principal reported that their school had no music program and did not return the questionnaire. Most questionnaires were completed either in the presence of the researcher or were returned during a meeting with the researcher the following day. The selected teachers offered suggestions on making the instrument more concise and clear. They also volunteered additional information about their music program as well as their views about the effectiveness of the questionnaire in reflecting their concerns about music education in Jamaica.

I modified the questionnaire to improve its clarity, organization, visual presentation, and relevance, by incorporating the suggestions from the teachers. Professors in the Department of Music and Human Learning at the University of Texas then reviewed the final instrument and recommended a more in-depth exploration of aspects of the music programs. Subsequently, I developed a set of questions that would be asked to a sample of teachers in face-to-face interviews to further expand the information gathered through the written questionnaire. The in-depth interview questions were generally open-ended, allowing for a more detailed discussion than was possible in the survey (see Appendix G). In these interviews teachers were given the opportunity to elaborate on some of the research questions addressed in the survey. The questions posed in these interviews, were designed to facilitate greater discussion of the characteristics of the music programs and the experiences of music teachers in the classroom.

The final questionnaires incorporating the revisions and suggestions by the University of Texas' Music and Human Learning professors is provided in Appendices E and F.

## **MAIN STUDY: PARTICIPANTS AND PROCEDURES**

The study was approved by the Institutional Review Board (IRB) of the University of Texas at Austin. The IRB's approval required that a consent form accompany the surveys. This form explained the nature of the study, and advised participants that there were no associated risks involved in completing it. The instructions also gave respondents the option to discontinue participation in the study at anytime.

Information on the Ministry of Education's website revealed that in 2004 there were 999 public schools in Jamaica, and contact information was provided for 977 of them. In April and May of 2007, survey packets were mailed to the 977 public schools which represented the full cohort of public schools in Jamaica. The list of schools and their addresses was obtained from the Ministry of Education's website as well as information about the size (1000 students or fewer, more than 1000 students), locale (urban, rural), and level of education (elementary, secondary).

Survey packets included two cover letters (one to the principal and the other to the music teacher), a consent form, and the final questionnaire. The cover letter addressed to the principal explained the nature and importance of the study, and sought his or her assistance in delivering the survey to the music teacher or designated professional responsible for music activities within the school. In situations where there was no music teacher or music program in the school, principals were asked to return the survey with contact information for the school (see Appendix A). The letter addressed to the music teachers introduced the study and invited them to participate (see Appendix B). The questionnaire was self-addressed, and included an affixed postage stamp.

During the period of data collection, I monitored the number of surveys returned and took steps to improve return rates to ensure that there was an adequate representation

of returned surveys from the different levels of institutions, and of the different locales. Approximately one month after the mailing of the survey packets, about 80 responses were received. I then sent out reminder letters to 200 of the remaining 897 schools. For all 14 parishes except Kingston & St. Andrew, a random number of 14 schools were selected to receive reminder letters. Thirty-two reminder letters were sent to schools in Kingston and St. Andrew, because of the greater concentration of institutions in these urban centers. The reminder letters were addressed to the principal, stated that a survey packet had recently been sent to the school soliciting the kind participation of the music teacher in the project. The letter also mentioned that another questionnaire would be sent to the school if the teacher needed it.

During the weeks following the mailings, the researcher made many visits to contest events at which groups of music teachers were expected to gather. The main such contest was the Jamaica Cultural Development Commission's Music Competition at which approximately 10 music teachers were present for each day's adjudication. At these venues, I located the music teachers and asked for their participation in the project. While teachers were encouraged to complete the survey and return it the same day, most were busy with aspects of the music competition and chose to complete it later and mail it to the return address.

I visited 25 schools in order to conduct the in-depth interviews with the music teachers. The interviewees were deliberately selected from the pool of teachers who had already completed the survey. I tape-recorded the responses from each teacher to allow for later transcription. All 25 teachers agreed to participate in these interviews, but one teacher asked not to be recorded. For this teacher, I took extensive notes during the interview.

I also made on-site visits to 32 schools across the island from which I had not received responses to the survey invitation letter or the subsequent reminder card. I visited schools in parishes in which the return rate was particularly low. These parishes were St. Ann, Trelawney, St. James, Clarendon and Kingston. The visits allowed me to meet some of the music teachers and personally solicit their participation in the study. I found that in 14 schools there were no music teachers or music programs, but all the music teachers encountered (n=18) committed to returning the surveys through the mail.

As the end of the data collection period approached, follow-up telephone calls were made to 180 schools in categories that were underrepresented such as rural and elementary schools. This number represented approximately 22% of schools from which surveys had not yet been received. The telephone calls also served to identify schools with no music teacher and/or schools with no music programs. Of the schools receiving telephone calls, 132 reported having no music teacher or program.

## **SURVEY RETURNS**

In summary, I mailed 977 invitation letters and 200 reminder letters. I made 32 school visits to encourage participation, and 25 school visits for in-depth interviews with the music teacher. I also attended 15 music contests where I met teachers and solicited their responses to the survey and contacted 180 schools by phone.

The data collection process resulted in a response rate of 33%. One survey was returned without the name of the school or parish. This survey corresponded to a school with no music program. This survey was excluded from any analysis.

Table 1 provides a detailed breakdown of responses in terms of school enrollment sizes, as well as information on the presence of music programs as established through either mail or telephone. Figure 2 indicates the distribution of responses in terms of school enrollment size. Most schools could be considered small schools (1000 or fewer

students), and there was a higher return rate in this category than in large schools (more than 1000 students). A higher proportion of large schools had music programs than did small schools (see Figure 3).

Table 1: Breakdown of responses by enrollment of schools

School Size	RESPONSE (n=320)			NO RESPONSE (n=657)
	MUSIC PROGRAM (n=105)	NO MUSIC PROGRAM (n=215)		
		Mail (n=83)	Telephone (n=132)	
Small schools n=242 (76%)	44	74	124	522 (79%)
Large schools n=78 (24%)	61	9	8	135 (21%)

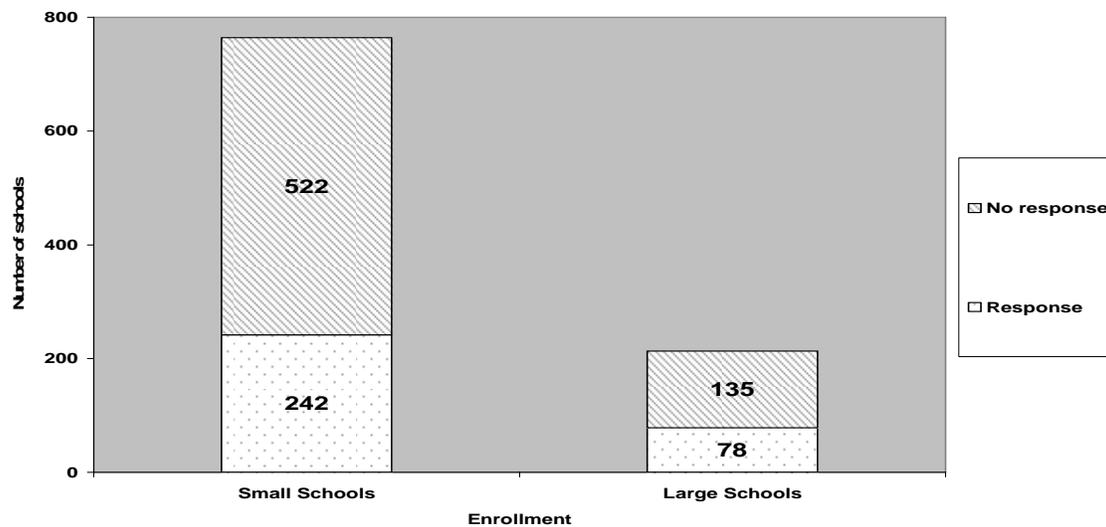


Figure 2: Frequency of responses by enrollment of schools

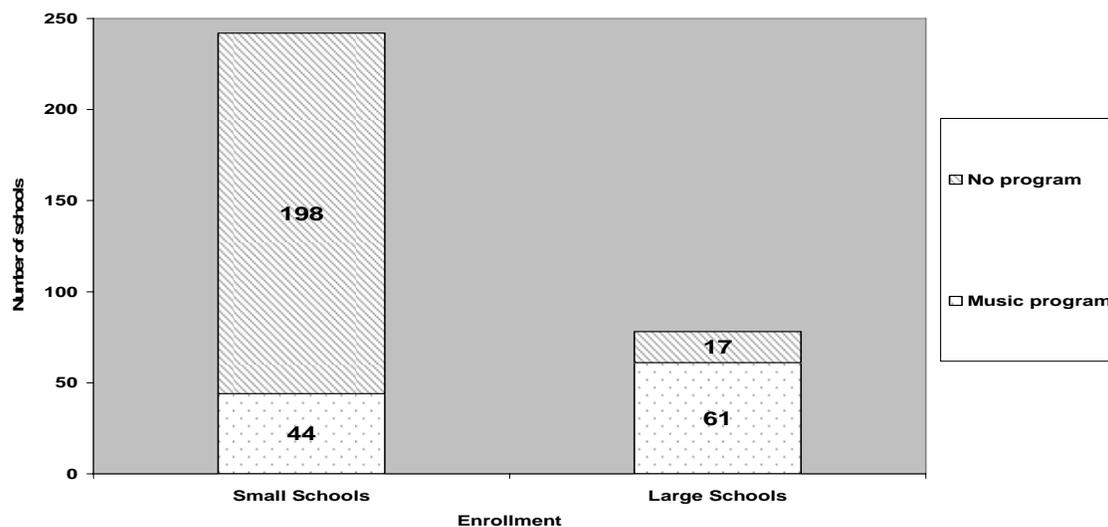


Figure 3: Frequency of music programs by enrollment of schools

A detailed breakdown of responses in terms of school locale is provided in Table 2, as well as information on the presence of music programs as established through either mail or telephone. The majority of schools were rural, and more teachers from rural schools responded to the survey invitation than did teachers from urban schools (Figure 4). Figure 5 shows that there was a higher proportion of music programs in urban schools than in rural schools.

Table 2: Breakdown of responses by locale of schools

School Locale	RESPONSE (n=320)			NO RESPONSE (n=657)
	MUSIC PROGRAM (n=105)	NO MUSIC PROGRAM (n=215)		
		Mail (n=83)	Telephone (n=132)	
Urban schools n=124 (38%)	65	20	39	249 (38%)
Rural schools n=196 (62%)	40	63	93	408 (62%)

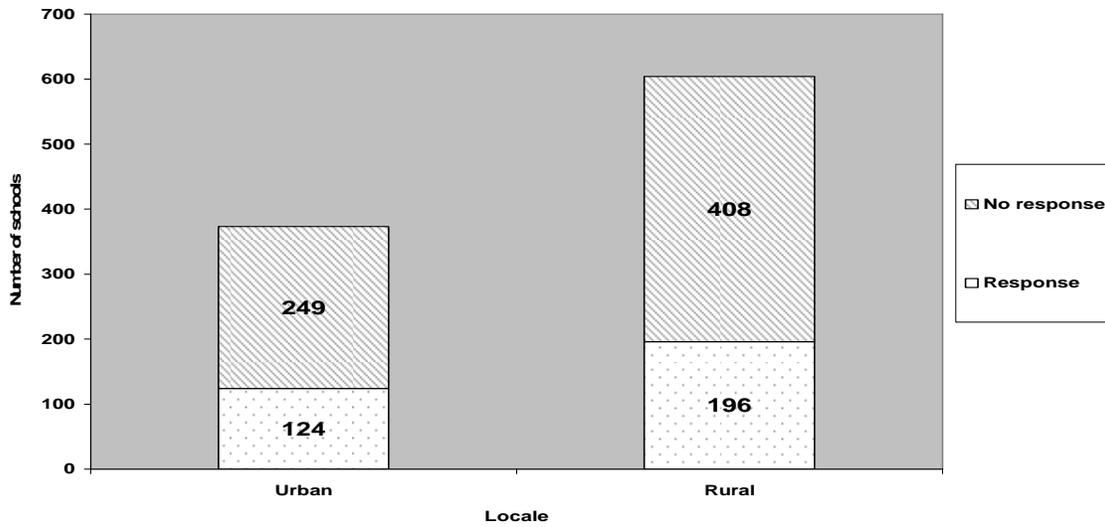


Figure 4: Frequency of responses by locale of schools

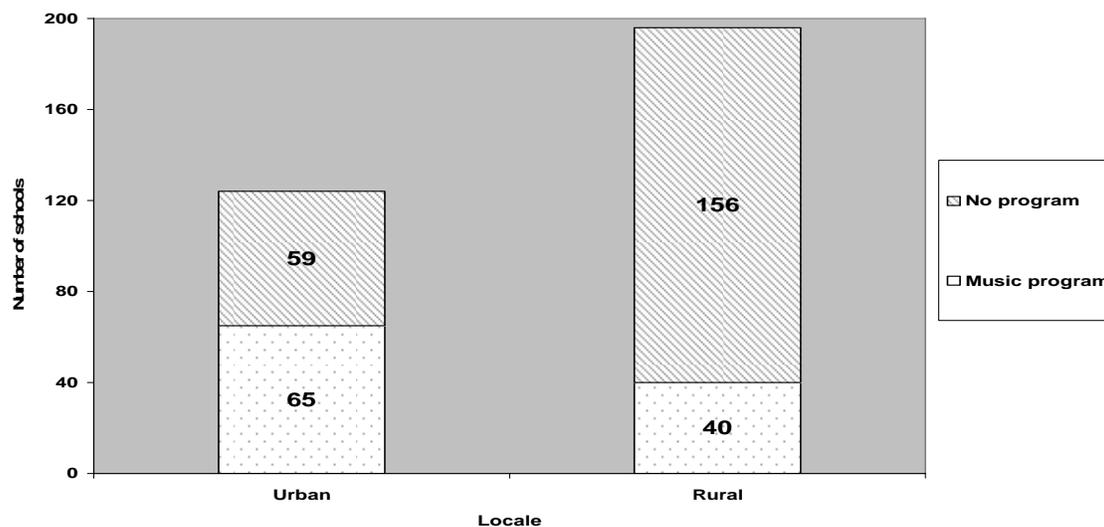


Figure 5: Frequency of music programs by locale of schools

Table 3 provides a detailed breakdown of responses in terms of school level, as well as information on the presence of music programs as established through either mail or telephone. Although there are fewer secondary schools than elementary schools in Jamaica, the former had a higher response rate to the survey invitation (see Figure 6). Figure 7 indicates that of the secondary schools that responded, the majority had a music programs.

Table 3: Breakdown of responses by level of schools

School Level	RESPONSE (n=320)			NO RESPONSE (n=657)
	MUSIC PROGRAM (n=105)	NO MUSIC PROGRAM (n=215)		
		Mail (n=83)	Telephone (n=132)	
Elementary n=255 (80%)	53	76	118	Elementary 567 (86%)
Secondary n=65 (20%)	52	5	8	Secondary 90 (14%)

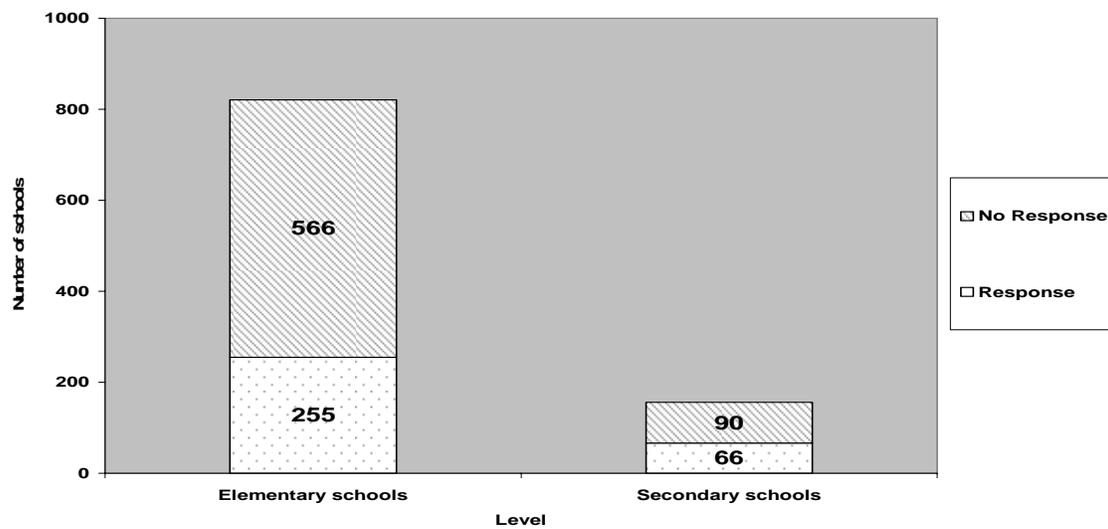


Figure 6: Frequency of responses by level of schools

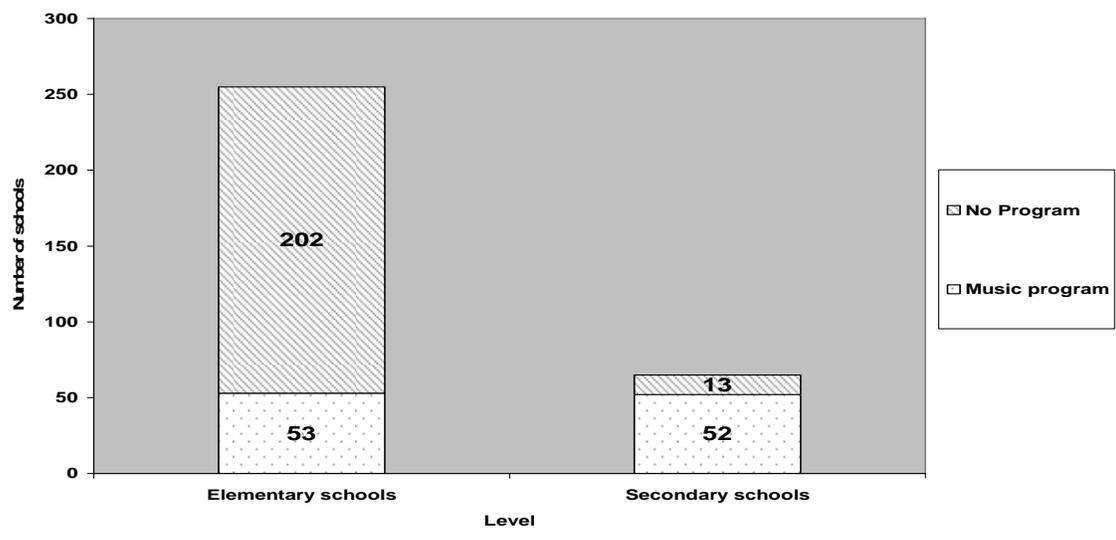


Figure 7: Frequency of music programs by level of schools

## **IV. RESULTS**

The purpose of this study was to assess the status of music education in the public schools of Jamaica. A questionnaire designed to gather information about the characteristics of music programs and music teachers in elementary and secondary schools was sent to the 977 public schools in the country. The questionnaire was to be completed by the teacher imparting music instruction at the school or, in the case that a music program did not exist, by the principal of the school. The initial mailing was followed by the mailing of a reminder card, phone calls, and school visits. Responses were obtained from 320 schools out of the 977 schools with known postal addresses. Also, 25 teachers who had completed the survey were interviewed to gather additional information about their music programs and their perceptions of the status of music education in Jamaica.

The first part of the chapter will present the results gathered through the survey and the last part of the chapter summarizes the information provided by selected teachers during face-to-face interviews.

### **Survey results**

Descriptive information about the schools with and without music programs is presented first in the chapter. Then, data about the music programs and music teachers are presented through descriptive statistics and analyzed, whenever appropriate, according to locale (urban or rural location), level (elementary or secondary school), and enrollment size (small or large student population) through chi-square, and analyses of variance. The results of the analyses are organized into seven sections: teacher demographics; teacher training and proficiency; music programs; music curricula; music

facilities; outcomes in music contests and external music examinations; and support for music programs.

### **DESCRIPTIVE INFORMATION OF SURVEYED SCHOOLS**

Of the schools from which responses were obtained, 215 had no music programs. Schools with no music program were predominantly elementary schools (n=194), located in rural areas (n=156), and small in size (n=198).

Of the 105 schools with music programs, 53 were elementary schools and 52 were secondary schools; 65 were in urban areas and 40 were located in rural areas; and 44 were small schools while 61 were large schools. Figure 8 reflects the proportion of schools with and without music programs according to level, locale, and student enrollment.

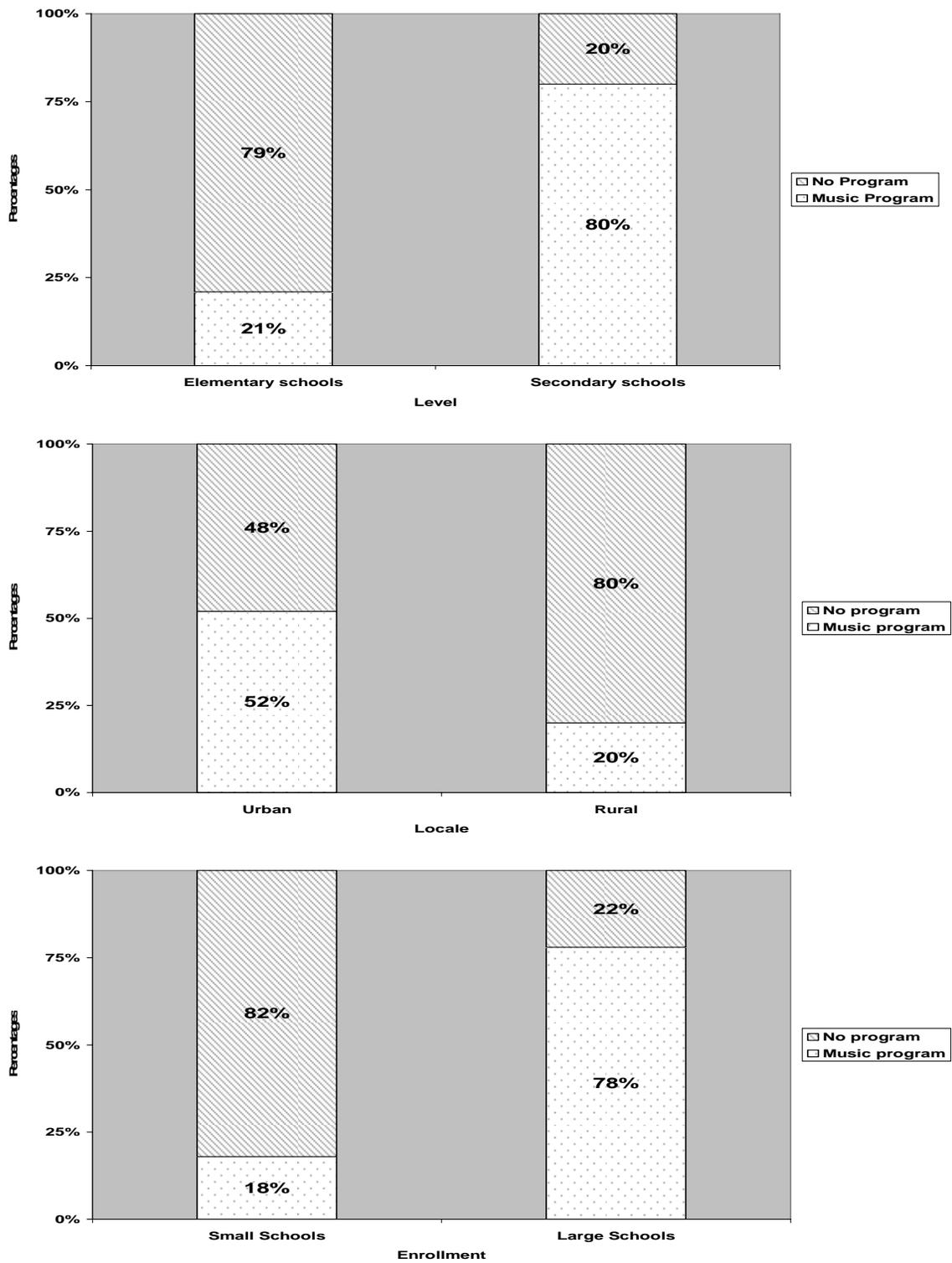


Figure 8: Presence of music programs by level, locale, and enrollment

## TEACHER DEMOGRAPHICS

Most teachers reported that their principal instrument was the piano or keyboard (57%). Voice was the main instrument for 21% of teachers and the recorder for only 14% of teachers. A fifth of the respondents identified the clarinet, violin, guitar and drum, grouped under the category of “other”, as their main instrument (see Figure 9).

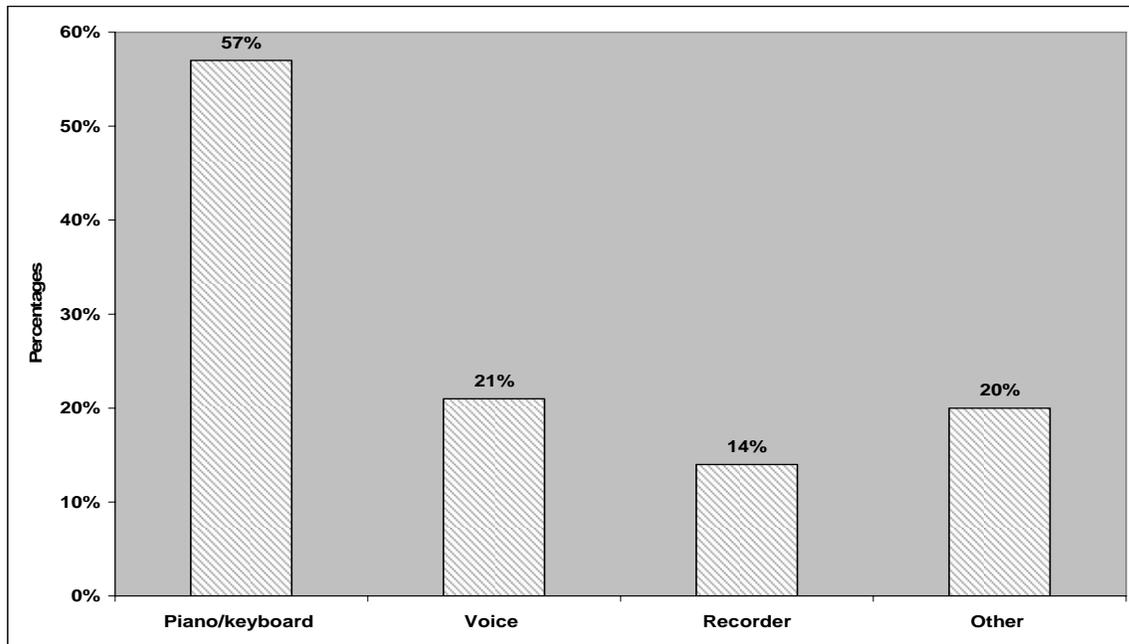


Figure 9: Principal instruments of teachers

### In-service Training

On average, teachers participated in in-service and staff development training twice per year. No significant differences were found in the number of times teachers attended in-service training between schools of contrasting levels, locales, and sizes. Similarly, no significant differences were found in terms of the number of staff-development training sessions teachers had attended the previous year.

## Participation Outside of School

Teachers were asked about their participation in music activities outside their school teaching duties. Figure 10 shows that most teachers (69%) participated in church choirs and almost half taught private music lessons (46%).

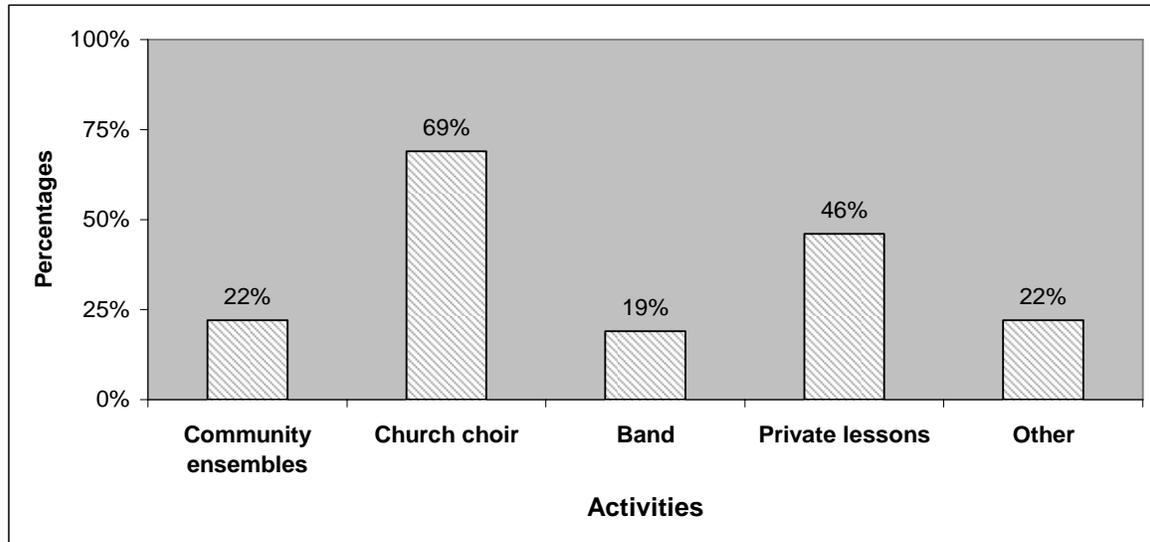


Figure 10: Outside-of-school music-related activities of teacher.

## Number of Music Teachers

Approximately half of the schools had one music teacher with the rest having two (see Tables 4, 5, and 6). No significant differences were found in the number of teachers between schools of contrasting level, locale, and student enrollment.

Table 4: Teacher characteristics: distribution according to level

	Elementary Schools (n= 53)	Secondary Schools (n=52)
Sex		
Male	32%	62%
Female	68%	38%
Age		
20 to 29	27%	42%
30 to 39	17%	17%
40 to 49	25%	21%
50 to 59	29%	16%
60 and older	2%	4%
Number of Teachers		
One Teacher	57%	44%
More than one	43%	56%
Completed Music Training		
5 years or less	67%	48%
6 to10 years	10%	22%
11 to15 years	6%	9%
16 to 20 years	15%	10%
20 to 25 years	0%	2%
25 years or more	2%	9%
Title		
Music Teacher	42%	90%
Classroom Teacher	50%	4%
Other	8%	6%
Position		
Full-time	27%	84%
Part-time	73%	16%

*(Table 4 continues)*

Table 4 (continued)

	Elementary Schools (n= 53)	Secondary Schools (n=52)
<b>Qualifications</b>		
RSM Graded Exams	0%	8%
Masters Degree	7%	0%
Bachelors Degree	51%	23%
Teaching Diploma	36%	57%
Teaching Certificate	6%	12%
<b>Music Training</b>		
RSM Graded Exams	2%	7%
Edna Manley College	19%	33%
Teachers' College	53%	41%
Edna Manley & Teachers' College	12%	7%
Overseas College	5%	2%
No Formal Training	9%	10%

Table 5: Teacher characteristics: distribution according to locale

	Rural Schools (n= 40)	Urban Schools (n=65)
Sex		
Male	33%	55%
Female	67%	45%
Age		
20 to 29	21%	43%
30 to 39	13%	20%
40 to 49	28%	20%
50 to 59	36%	14%
60 and older	2%	3%
Number of Teachers		
One Teacher	58%	46%
More than one	42%	54%
Completed Music Training		
5 years or less	50%	62%
6 to10 years	17%	15%
11 to15 years	11%	5%
16 to 20 years	19%	9%
20 to 25 years	0%	2%
25 years or more	3%	7%
Title		
Music Teacher	45%	79%
Classroom Teacher	45%	16%
Other	10%	5%
Position		
Full-time	33%	70%
Part-time	67%	30%

*(Table 5 continues)*

Table 5 (continued)

	Rural Schools (n= 40)	Urban Schools (n=65)
<b>Qualifications</b>		
RSM Graded Exams	6%	3%
Masters Degree	6%	2%
Bachelors Degree	47%	30%
Teaching Diploma	33%	55%
Teaching Certificate	8%	10%
<b>Music Training</b>		
RSM Graded Exams	6%	4%
Edna Manley College	21%	29%
Teachers' College	64%	35%
Edna Manley & Teachers' College	3%	14%
Overseas College	0%	6%
No Formal Training	6%	12%

Table 6: Teacher characteristics: distribution according to enrollment

	Small Schools (n= 44)	Large Schools (n=61)
Sex		
Male	30%	57%
Female	70%	43%
Age		
20 to 29	18%	47%
30 to 39	23%	13%
40 to 49	27%	20%
50 to 59	30%	17%
60 and older	2%	3%
Number of Teachers		
One Teacher	54%	48%
More than one	46%	52%
Completed Music Training		
5 years or less	51%	62%
6 to10 years	22%	11%
11 to15 years	10%	6%
16 to 20 years	15%	11%
20 to 25 years	0%	2%
25 years or more	2%	8%
Title		
Music Teacher	38%	86%
Classroom Teacher	55%	7%
Other	7%	7%
Position		
Full-time	28%	76%
Part-time	72%	24%

*(Table 6 continues)*

Table 6 (continued)

	Small Schools (n= 44)	Large Schools (n=61)
Qualifications		
RSM Graded Exams	3%	5%
Masters Degree	5%	2%
Bachelors Degree	50%	27%
Teaching Diploma	32%	57%
Teaching Certificate	10%	9%
Music Training		
RSM Graded Exams	8%	2%
Edna Manley College	17%	33%
Teachers' College	63%	35%
Edna Manley & Teachers' College	3%	14%
Overseas College	3%	4%
No Formal Training	6%	12%

### **Sex of Teachers**

Results showed that 53% of the public school music teachers were female, and 47% male. Statistically significant differences between secondary and elementary schools were found with regards to the sex of teachers,  $\chi^2 (1, n=105) = 9.155, p < .05$ . Table 4 shows that among secondary schools the majority of teachers were male (62%), while in elementary schools the majority of teachers were female (68%). Table 5 shows that statistically significant differences in the distribution were also found between rural and urban teachers,  $\chi^2 (1, n=105) = 5.210, p < .05$ . In urban schools most teachers were male (55%), while in rural schools most were female (67%). Finally, statistically significant differences between small schools and large schools  $\chi^2 (1, n=105) = 7.212, p < .05$  showed that most teachers were female (70%) in the former while most were male (57%) in the latter (see Table 6).

### **Age of Teachers**

The age of teachers ranged from 20 to over 60 years old. Table 4 shows that while almost half of the secondary school teachers were in their 20s (42%), less than a third of the elementary teachers were in the same age bracket (27%). In fact, most secondary music teachers were younger than 40 years old (59%), but most elementary music teachers were 40 years old or older (56%). Statistically significant differences in music teacher age were found between rural and urban teachers and small and large schools  $\chi^2 (1, n=104) = 10.404, p < .05$  and  $\chi^2 (1, n=104) = 9.829, p < .05$  respectively (see Tables 5 and 6). Teachers younger than 30 years old composed almost half of the sample at large schools and urban schools, but only approximately 20% of the sample at small and rural schools.

### **Title of Teacher (Classroom Teacher or Music Teacher)**

Teachers were classified as music teachers, classroom teachers, or “other” depending on the primary area of teaching responsibility. Although all respondents were involved in the teaching of music, only those whose main responsibility was the teaching of music were classified as music teachers. The category labeled “other” included principals, vice-principals, supervisors, and teachers of other subjects. Statistically significant differences between secondary and elementary teachers were found with regards to their title,  $\chi^2 (2, n=101) = 29.057, p < .01$ . In 90% of the secondary schools music was taught by music teachers, whereas only half of the elementary schools had music teachers in charge of music instruction (see Table 4). Statistically significant differences in teaching title according to locale  $\chi^2 (2, n=101) = 12.808, p < .01$  showed that in urban schools, most respondents were music teachers (79%), while in rural schools, only 45% were music teachers (see Table 5). Statistically significant differences were also found between small schools and large schools  $\chi^2 (2, n=101) = 29.779, p < .01$ . Table 6 shows that in small schools, the majority of teachers were classroom teachers (55%), while in large schools most were music teachers (86%).

### **Number of Years Teaching**

As an average, teachers had been in the teaching profession for 14 years and had been teaching music specifically for almost 11 years. Table 7 provides means and standard deviations for the number of years teaching according to school level, locale, and enrollment. Analyses of variance were conducted for each of these three variables on years of teaching experience in general and on music teaching in particular. Statistically significant effects of level, locale, and enrollment were found for the former but not the latter. Elementary music teachers had been teaching for significantly more years than had secondary teachers  $F (1,100) = 5.970, p < .05$ , rural teachers had more years of

teaching than did urban teachers  $F(1,100) = 10.485, p < .01$ , and those teaching at small schools had more teaching experience than did those at large schools  $F(1,100) = 12.233, p < .05$ .

Table 7: Years teaching by level, locale, and enrollment

FACTORS		Mean (yrs)	Standard Deviation (yrs)
LEVEL	Elementary Schools	16.76*	12.661
	Secondary Schools	11.38*	9.337
LOCALE	Urban Schools	11.33*	9.570
	Rural Schools	18.51*	12.763
ENROLLMENT	Small Schools	18.55*	11.976
	Large Schools	10.94*	9.917

Note: (\*) indicates significant differences between schools within factors

### **Position of Teacher (Part-time or Full-time Music Teachers)**

Teachers indicated whether they were employed as full-time teachers or part-time music teachers in the questionnaire. Statistically significant differences between secondary and elementary teachers were found with regards to whether they were full-time or part-time teachers,  $\chi^2(1, n=102) = 33.443, p < .01$ . In secondary schools, the majority of teachers were full-time music teachers (84%), while in elementary schools the majority of teachers (73%) were part-time (see Table 4). Similar significant differences were found when taking into consideration the locale of the school  $\chi^2(1, n=102) = 13.022, p < .01$  with most teachers being full-time music teachers in urban settings, (70%) but part-time in rural schools (67%). Significant differences were also

found between small schools and large schools with regards to the type of position held by the teacher,  $\chi^2 (1, n=102) = 23.598, p < .01$  (see Table 5). In large schools most teachers (76%) were employed as full-time music teachers, while in small schools most teachers (72%) were part-time (see Table 6).

### **Teacher Training**

The formal teacher training of the music teachers generally consisted of a bachelor's degree, a diploma in education, or a teaching certificate. A bachelor's degree requires a more intensive program of study than does a diploma in education, which, in turn, is more demanding than a teaching certificate. Statistically significant differences in teacher preparation were found between secondary and elementary music teachers  $\chi^2 (4, n=96) = 15.483, p < .05$ . A bachelor's was the highest degree for more than half of the elementary music teachers (51%) but less than a quarter of the secondary music teachers (23%). In contrast, most secondary school teachers (57%) held teaching diplomas as their highest qualification while only 36% of elementary school teachers did so (see Table 4). Table 5 shows that in terms of locale, most teachers in urban schools (55%) had obtained teaching diplomas (55%) but only a third of those in rural areas had such diplomas (33%). Finally, almost twice as many teachers in small schools (50%) than in large schools (27%) held bachelor's degrees as their highest qualification (see Table 6).

The majority of elementary teachers (67%), and almost half the secondary school teachers (48%) indicated that they had completed teacher training within the last 5 years (see Table 4). Sixty-two percent of teachers in urban schools and 50% of rural school teachers had completed teacher training within the last 5 years (see Table 5). More than half of the teachers from small schools (51%) as well as most teachers in larger schools (62%) had completed training within the last 5 years (see Table 6).

Most teachers completed their studies at teacher training colleges. This training may have been in music or in another area. This was particularly evident in elementary, small, and rural schools (53%, 64%, and 63% respectively). Some of the music teachers studied at the Edna Manley College for the Visual and Performing Arts, location of the island's most prominent music conservatory, becoming music specialists at secondary, urban and large schools (33%, 29%, and 33% respectively), and a small proportion of the music teachers obtained degrees from both the Edna Manley College and a teacher training college in elementary, urban and large schools (12%, 14%, and 14% respectively). Approximately a tenth of the music teachers had not received any type of formal training (see Tables 4, 5, and 6).

Statistically significant  $\chi^2$  (5, n=85) =11.561,  $p<.05$ , showed that the majority of the teachers from smaller schools (63%) attended teacher's colleges, while only a third of the teachers in larger schools received training from the Edna Manley College and teacher's colleges respectively (see Table 6). Additionally, only 3% of teachers in small schools attended both the Edna Manley College and a teachers' college, while 14% of teachers in large schools did so.

### **Elementary Teacher Training Curricula**

Elementary music teachers rated the quality of the instruction they had obtained in college, specifically in singing, rhythmic movement, methods, theory, music history, music listening, and classroom management, conducting, and music technology. Conducting and music technology were the only areas rated as poorly delivered by approximately half of the elementary school teachers, but only in rural schools (see Table 7). Most teachers rated their training in all other areas as good or excellent (see Tables 8 and 9).

Table 8: Elementary teacher training curricula by locale

	Rural Schools (n= 40)	Urban Schools (n=65)
Songs and Singing		
Excellent	10%	33%
Good	80%	67%
Poor	10%	0%
Rhythmic Movements		
Excellent	36%	50%
Good	46%	37%
Poor	18%	13%
Methods		
Excellent	30%	17%
Good	50%	83%
Poor	20%	0%
Conducting		
Excellent	0%	33%
Good	44%	50%
Poor	56%	17%
Theory		
Excellent	55%	86%
Good	18%	14%
Poor	27%	0%
History		
Excellent	10%	67%
Good	50%	33%
Poor	40%	0%
Listening		
Excellent	33%	86%
Good	34%	14%
Poor	33%	0%

*(Table 8 continues)*

Table 8 (continued)

	Rural Schools (n= 40)	Urban Schools (n=65)
Classroom Management		
Excellent	18%	29%
Good	64%	71%
Poor	18%	0%
Music Technology		
Excellent	0%	17%
Good	50%	33%
Poor	50%	50%

Table 9: Elementary Teacher Training Curricula by enrollment

	Small Schools (n= 44)	Large Schools (n=61)
Songs and Singing		
Excellent	9%	38%
Good	82%	62%
Poor	9%	0%
Rhythmic Movements		
Excellent	55%	25%
Good	36%	50%
Poor	9%	25%
Methods		
Excellent	22%	29%
Good	56%	71%
Poor	22%	0%
Conducting		
Excellent	11%	17%
Good	44%	50%
Poor	45%	33%
Theory		
Excellent	55%	86%
Good	18%	14%
Poor	27%	0%
History		
Excellent	20%	50%
Good	50%	33%
Poor	30%	17%
Listening		
Excellent	45%	72%
Good	33%	14%
Poor	22%	14%

*(Table 9 continues)*

Table 9 (continued)

	Small Schools (n= 44)	Large Schools (n=61)
Classroom Management		
Excellent	18%	29%
Good	73%	57%
Poor	0%	14%
Music Technology		
Excellent	11%	0%
Good	33%	60%
Poor	56%	40%

For most elementary music teachers (63%), music was a required component of their teacher preparation program. Almost all elementary music teachers (94%) reported that they were expected to teach music at their schools, and 73% reported that music was integrated with other subjects. Only 32% of elementary teachers reported that music was taught only as needed for school functions and performances.

### **Teacher Proficiency**

Teachers were asked to rate their proficiency on a scale of 1 to 9 (with 9 being the highest) in the following areas: performance, arranging/composing, sight-reading, conducting, and music teaching. The individual scores for each of these musical activities were combined and means, modes and medians were determined for each activity (see Table 10). Additionally, for each teacher, the individual rating in each activity was combined to calculate a single score: an average proficiency score. This score allows for the comparison of the overall perceived proficiency of teachers from contrasting levels, locales, and enrollments of schools.

Teachers indicated that they were most proficient in the area of music teaching and least proficient in sight-reading (see Table 10).

Table 10: Teacher proficiency ratings (max = 9) in selected music activities

Proficiency	Performing	Arranging & Composing	Sight-reading	Conducting	Music Teaching
Mean	6.60	6.05	5.10	5.89	6.67
Median	7	7	5	6	7
Mode	7	7	5	8	7

The individual ratings in each activity were combined to calculate a general average proficiency score for each teacher. An analysis of variances was conducted on the general proficiency score for each of the three variables: level, locale, and enrollment. The results indicated significant effects of level, locale and enrollment on teachers' general proficiency in music  $F(1,95)=40.432, p<.01$ ,  $F(1,95)=26.492, p<.01$ , and  $F(1,95)=34.973, p<.01$ . Teachers in secondary, urban, or larger schools had a significantly higher music proficiency than did those in elementary, rural, or small schools (see Table 11).

Table 11: Average teacher proficiency ratings in selected musical skills by level, locale, and enrollment

FACTORS		Mean	Standard Deviation
LEVEL	Elementary Schools	5.04	1.750
	Secondary Schools	6.90	1.095
LOCALE	Urban Schools	6.62	1.390
	Rural Schools	4.96	1.727
ENROLLMENT	Small Schools	4.94	1.711
	Large Schools	6.74	1.285

## MUSIC PROGRAMS

### General Music Programs

General music programs existed in 74% of the schools. Results of chi square tests revealed no significant differences in the availability of music programs in terms of level, locale, and student enrollment of the school. Approximately three-quarters of the schools offered general music programs (see Figure 11). These programs were more common in urban schools (80%) than in rural schools (65%) although this difference was not statistically significant.

As an average, teachers were assigned 12 general music classes, each having an average of 36 students, and lasting approximately 51 minutes (Table 12). Analyses of variance were conducted for each of the three variables under study (level, locale, and enrollment) on the number of classes taught by the teachers, class sizes, and the duration of the classes. There were significantly more general music classes in urban area schools than rural schools  $F(1, 75) = 11.73, p < .01$ , and significantly more such programs in large

than in small schools  $F(1, 75) = 14.255, p < .01$ . In addition, there were significantly more students in urban than rural schools  $F(1, 75) = 7.292, p < .05$ , and at large than small schools  $F(1, 75) = 6.371, p < .05$ . General music classes were significantly longer in secondary  $F(1, 74) = 40.978, p < .01$ , urban  $F(1, 74) = 15.464, p < .01$ , and in large schools  $F(1, 74) = 5.710, p < .05$  than elementary, rural, and small schools.

Table 12: Frequency, size, and length of general music classes by level locale, and enrollment

FACTORS		Number of Classes		Number of Students		Length of Classes (mins.)	
		Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.
LEVEL	Elem.	10.81	11.33	35.19	14.18	41.08*	12.03
	Sec.	12.43	6.57	36.25	9.05	60.51*	14.27
LOCALE	Urban	14.32*	9.62	38.59*	8.50	56.67*	15.92
	Rural	7.47*	6.54	31.52*	14.46	42.90*	13.53
ENROLLMENT	Small	7.23*	7.50	31.89*	15.05	45.81*	17.08
	Large	14.63*	9.01	38.49*	7.70	54.67*	15.01

(\*) indicates significant differences

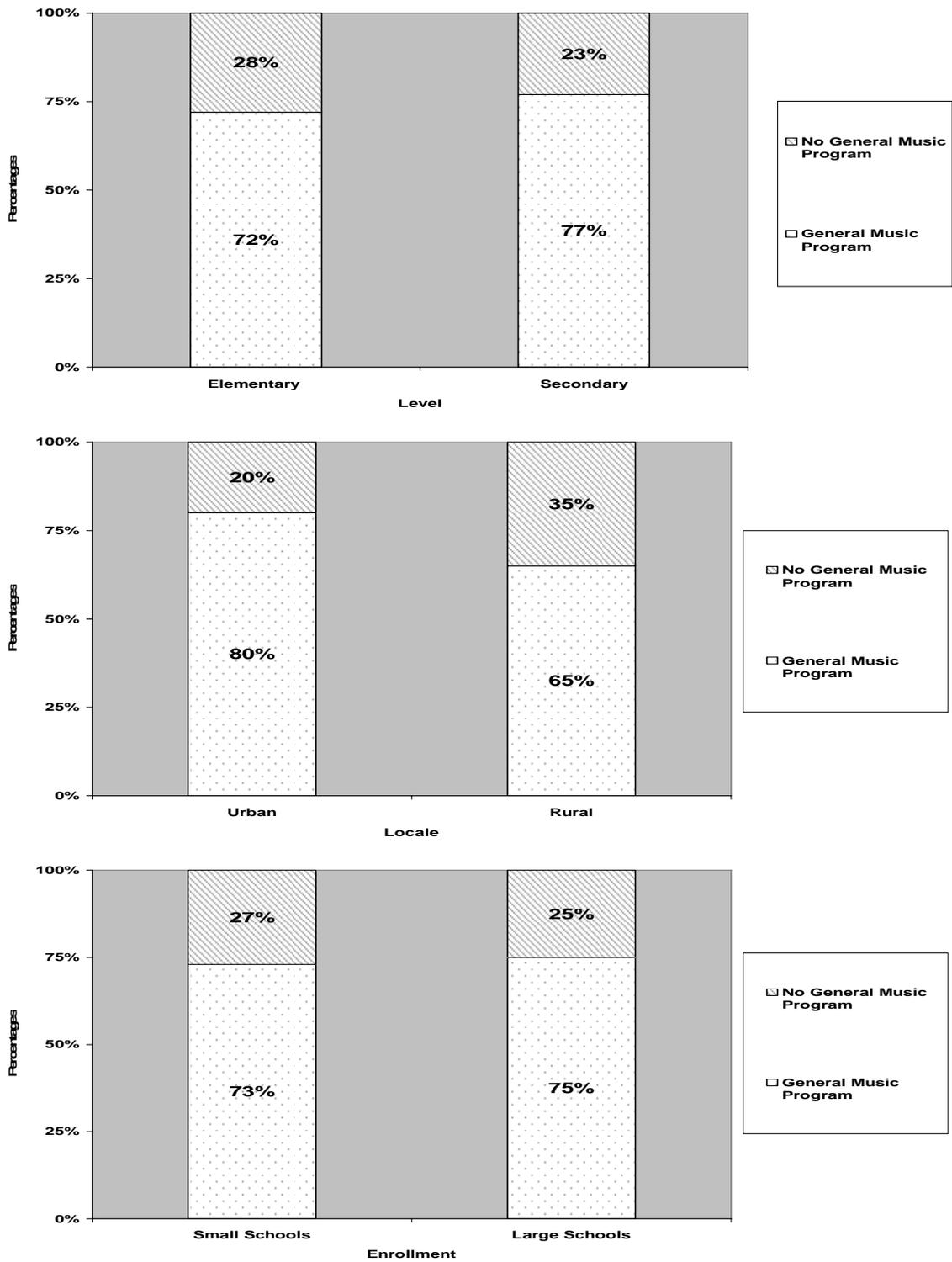


Figure 11: Presence of general music programs by level, locale, and enrollment

## **Choral Music Programs**

Choral programs were present in 48% of Jamaican schools. Results of chi square tests revealed significant differences in terms of level  $\chi^2 (1, n=105) = 10.37, p < .01$ , locale  $\chi^2 (1, n=105) = 13.25, p < .01$ , and enrollment  $\chi^2 (1, n=105) = 7.58, p < .01$  (see Figure 12). Choral music programs were more prevalent in secondary (64%), urban (62%), and large schools (59%), than in elementary (32%), rural (25%) and small schools (32%).

As an average, teachers directed two choirs, with 28 students each, which met for approximately 71 minutes per rehearsal (Table 13). Analyses of variance were conducted for each of the three variables under study (school level, locale, and enrollment) on the number of classes, class sizes, and the duration of the classes. There were significantly more choral programs in urban schools than in rural schools  $F (1, 48) = 5.136, p < .05$ . Choirs in urban schools consisted of significantly more students than did choirs in rural schools  $F (1, 63) = 4.252, p < .05$ . While most choruses (58%) met outside regular school hours, 36% met during regular school hours, and 6% met during both.

Table 13: Frequency, size, and length of choral classes by level, locale, and enrollment

FACTORS		Number of Classes		Number of Students		Length of Classes (mins.)	
		Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.
LEVEL	Elem.	1.94	1.25	25.10	14.62	60.83	36.87
	Sec.	1.94	1.19	28.77	18.18	76.32	38.34
LOCALE	Urban	2.13*	1.26	30.02*	18.61	75.23	40.73
	Rural	1.20*	.42	20.13*	10.55	57.08	23.30
ENROLLMENT	Small	1.50	.76	23.76	11.18	66.33	43.73
	Large	2.11	1.30	28.94	18.65	73.17	36.24

(\*) indicates significant differences

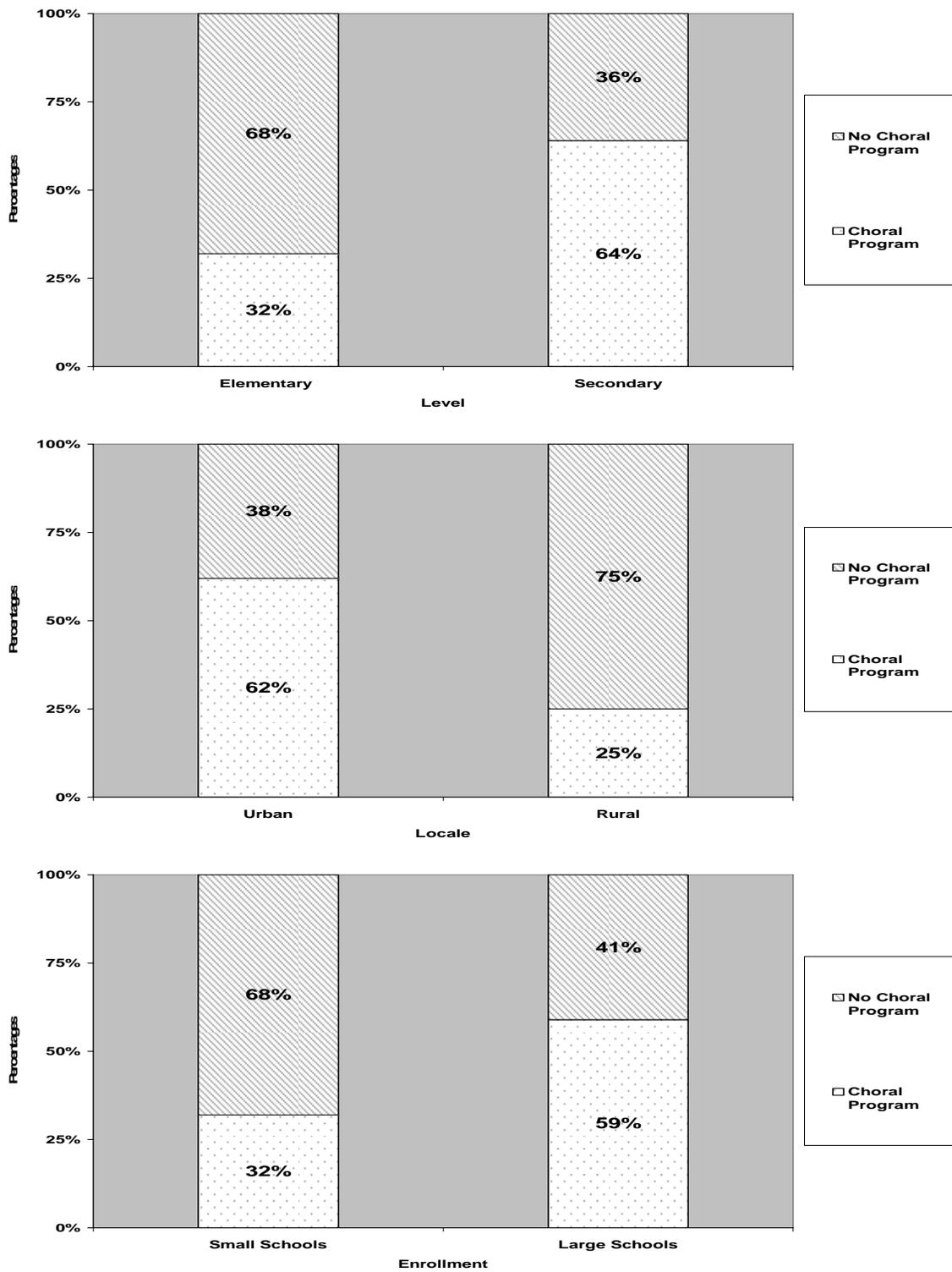


Figure 12: Presence of choral programs by level, locale, and enrollment

### Combos/Ensembles

Figure 13 shows that combo/ensembles existed only in secondary schools (40%). Since none of the elementary schools had this type of ensemble and most rural schools were elementary and small, chi-square tests could not be performed with the data. Almost a third of the urban schools (31%) and 3% of the rural schools had combo programs. More large schools (28%) than small schools (9%) had this type of ensemble. As an average each school had two combos, involving nine students, and meeting for 84 minutes per rehearsal (see Table 14). Finally, most combos (72%) met outside regular school hours, 23% met during regular school hours, and 5% of combos met during both.

Table 14: Frequency, size, and length of combos/ensembles by level, locale, and enrollment

FACTORS		Number of Classes		Number of Students		Length of Classes (mins.)	
		Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.
LEVEL	Elem.	-	-	-	-	-	-
	Sec.	2.00	1.18	9.08	3.69	83.57	37.82
LOCALE	Urban	2.00	1.21	9.04	3.77	85.50	37.728
	Rural	2.00	-	10.00	-	45.00	-
ENROLLMENT	Small	1.75	1.50	11.20	5.02	80.00	34.64
	Large	2.06	1.14	8.53	3.20	84.17	39.23

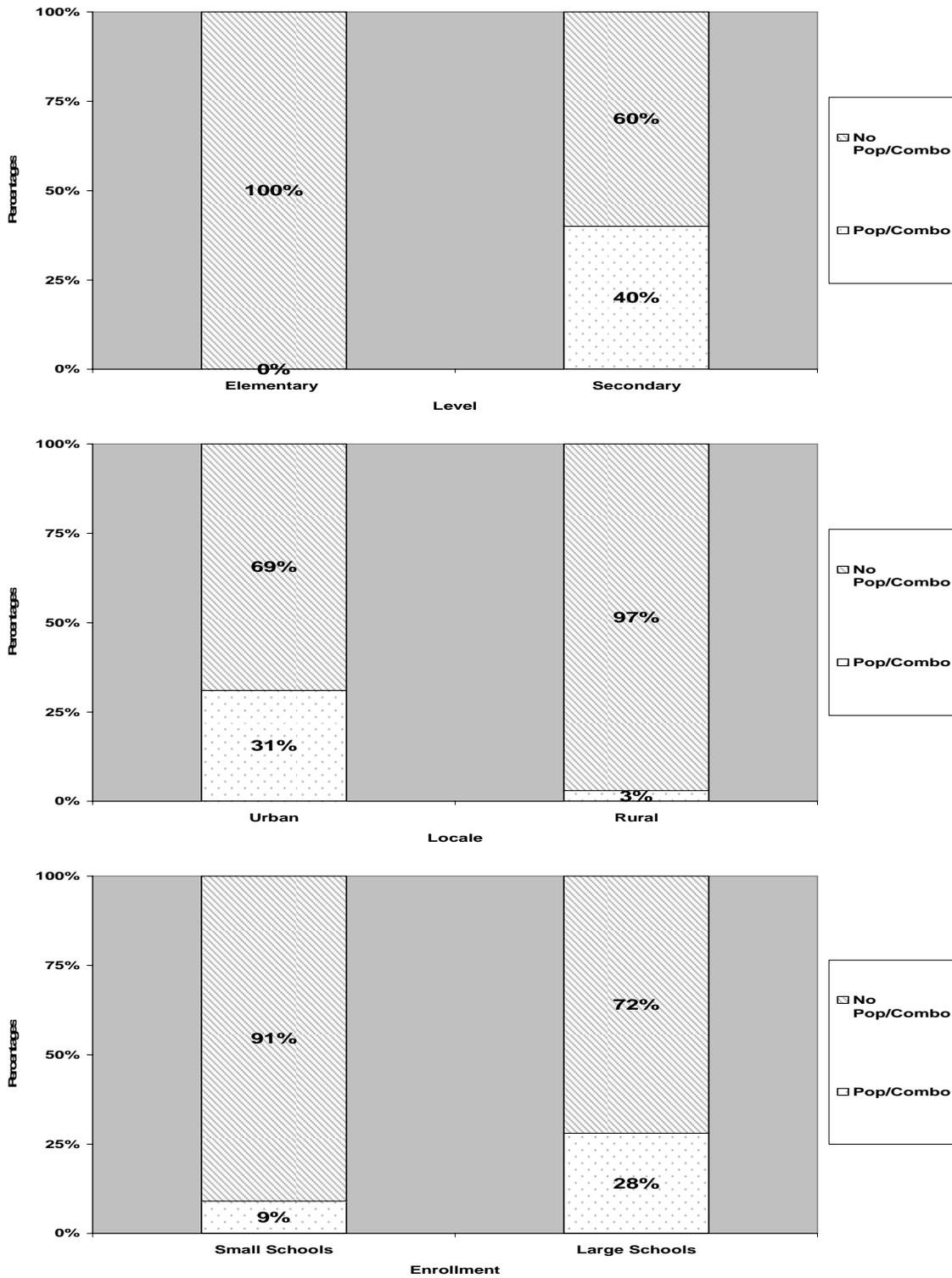


Figure 13: Presence of combos by level, locale, and enrollment

## **Other Programs**

In 7% of schools there were other types of ensembles such as steel pan, recorder, conga, and orchestra. On average, there were two such groups in each school, comprising 18 students, and meeting for an average of 72 minutes per rehearsal. These ensembles met outside of the regular school day.

## **Access to music instruction within schools with music programs**

Figure 14 shows that in schools with music programs, music instruction was not available to all students. In fact, in only approximately a third of the schools surveyed music was offered to all students. This finding was not dependent upon the level, enrollment, or locale of the school.

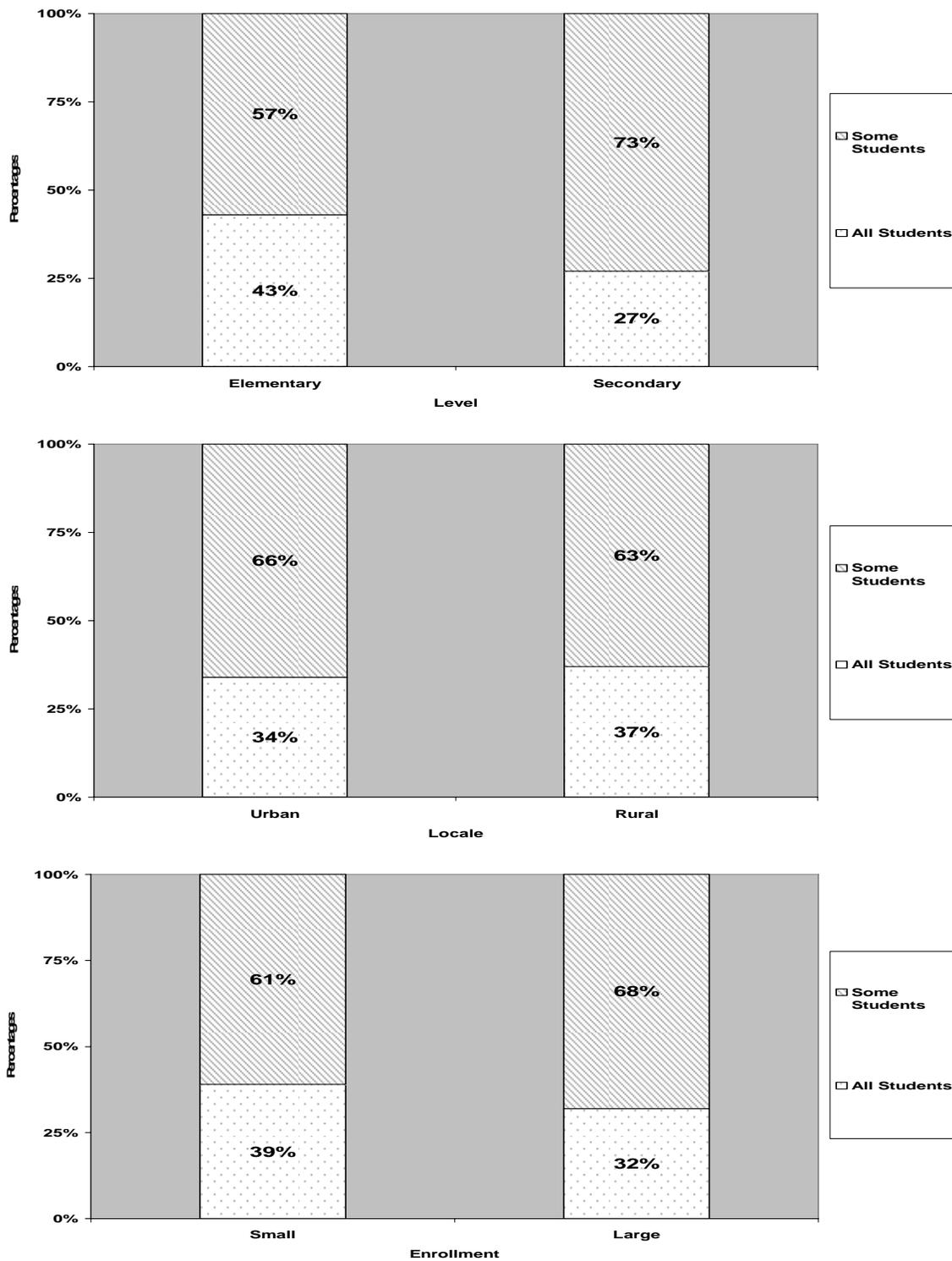


Figure 14: Access to music instruction within schools with programs by level, locale and enrollment

### **Number of Different groups**

No significant differences were found in the number of different groups of students that teachers met on a daily basis. On average, teachers met with four groups per day.

### **Prep Time**

Teachers reported that they were allotted 110 minutes for preparation and evaluation each week. No significant differences in preparation time were found between schools of contrasting locale, level, and enrollment.

### **Size of Music Class**

Music classes were generally the same size as other classes such as math or language, and no statistical differences were found in terms of size of classes. As an average, most (72%) teachers reported that classes were the same size, 9% that they were larger, and only 19% of the teachers said that music classes were smaller than classes in other subjects (see Figure 15).

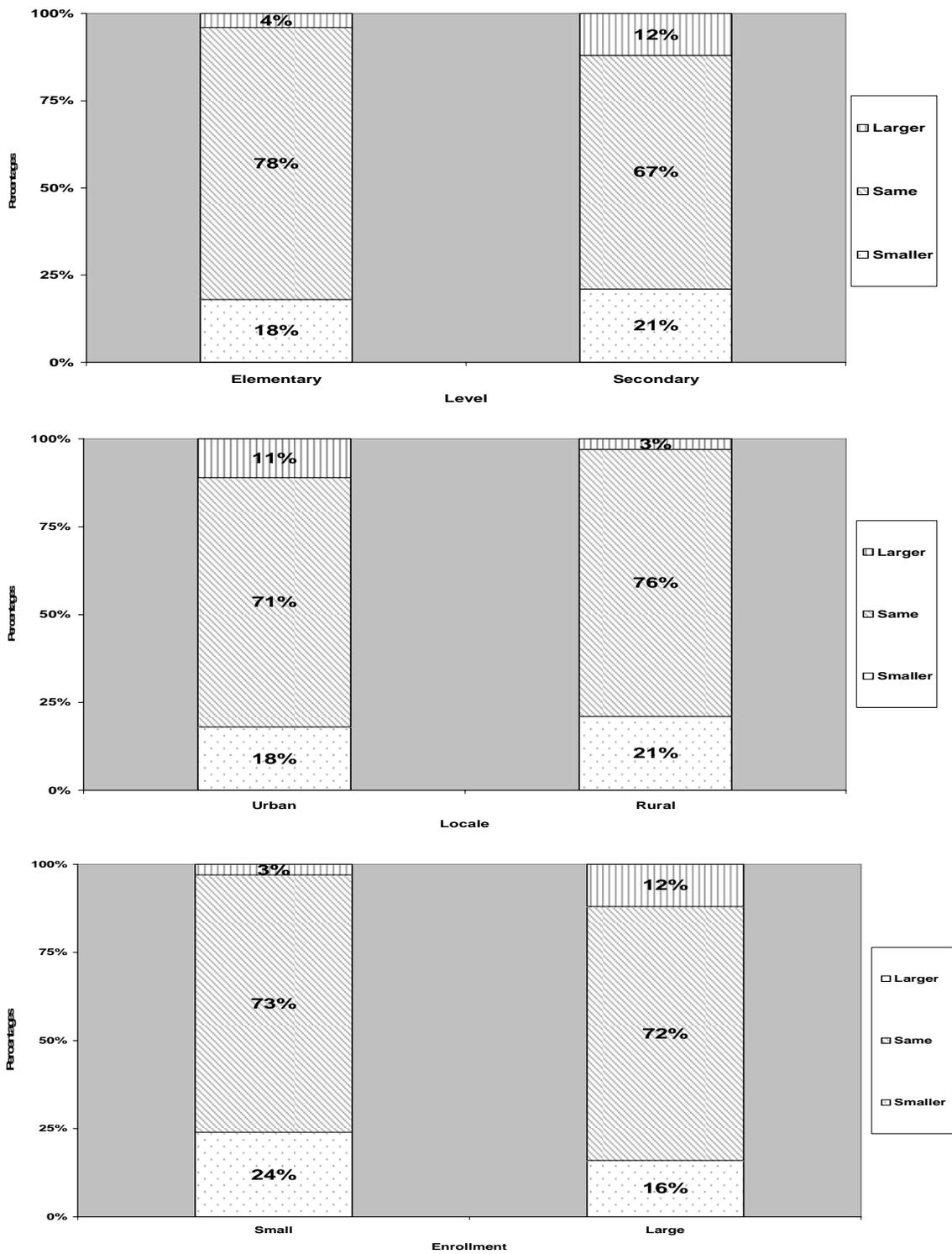


Figure 15: Size of music classes compared to size other subjects by level, locale, and enrollment

## MUSIC CURRICULUM

A section of the questionnaire asked teachers to rate how often they incorporated selected music activities in their teaching. Possible responses ranged from “never” to “always”. When analyzing this section of the questionnaire, it was noticed that teachers seldom used the category “never” for certain activities and that for some of the most popular activities such as singing, few teachers even used the category “rarely”. This low frequency of responses for certain categories created a problem for the statistical analysis of the data. Since the chi-square assumption regarding expected frequency values being equally distributed among the categories was violated, the results of these analyses may not be reliable. In this section, an (\*\*\*) next to the statistical results identifies the analyses deemed questionable in terms of statistical significance.

Teachers indicated the extent to which they included the following activities in their music lessons: singing; performing on the recorder, the conga drums, and other instruments; improvising, composing and arranging; reading and notating music; music history and culture; listening and analysis; and the use of Jamaican music. Statistically significant differences between secondary and elementary teachers were found with regards to the playing of the recorder  $\chi^2 (4, n=81) = 10.567, p < .05$ ; composing and arranging  $\chi^2 (4, n=78) = 10.031, p < .05^{**}$ ; as well as music reading  $\chi^2 (4, n=85) = 17.587, p < .01^{**}$ . Music reading was the only activity for which significant differences were revealed between small and large schools  $\chi^2 (4, n=85) = 15.295, p < .01^{**}$ . The frequency of these activities was not significantly different between rural and urban schools.

Singing was a very common activity in music classes, and as an average almost three-quarters (74%) of schools had singing activities often or always (Figure 16). The use of the recorder was more common in secondary schools than in elementary schools.

While only 7% of secondary school teachers reported not including recorder activities in their teaching, 22% of the elementary teachers said so (see Figure 17).

Approximately two-thirds of teachers used conga drums in their lessons “occasionally”, “often” or “always.” In addition to the recorder and conga drums, teachers indicated other instruments that they used in their classes: pianicas, xylophones, and guitars. Figures 18 and 19 show great similarities in the extent to which these instruments are used across schools.

Improvisation was a more common activity in elementary music classrooms than in secondary schools. All but 12% of elementary teachers reported that they included improvisation in their lessons “occasionally”, “often” or “always”, while 67% of secondary school teachers said likewise (see Figure 20). On the other hand, composing and arranging was more prevalent in secondary schools than elementary schools. In only 13% of the former did teachers report incorporating the activity “rarely” or “never” in their classes, compared with 39% of the latter (see Figure 21).

Music reading, while generally common in all types of schools, was more prevalent in secondary and large schools than their counterparts. Figure 22 indicates that 89% of secondary schools engaged in music reading at least “occasionally”, but 69% of elementary schools did so. While 88% of teachers in large schools provided their students with music reading activities at least “occasionally”, only 65% of teachers in small schools reported doing so (see Figure 22).

As an average approximately two-thirds of teachers indicated that music history and culture was generally included in their lessons at least occasionally (Figure 23). Listening and analysis appeared to be quite prevalent in schools. Figure 24 shows that as an average only approximately 10% of teachers included this activity rarely or never, while the other teachers engaged students in listening and analysis at least occasionally.

Figure 25 indicates that as an average approximately three-quarters of respondents (77%) incorporated Jamaican music in their lessons often or always.

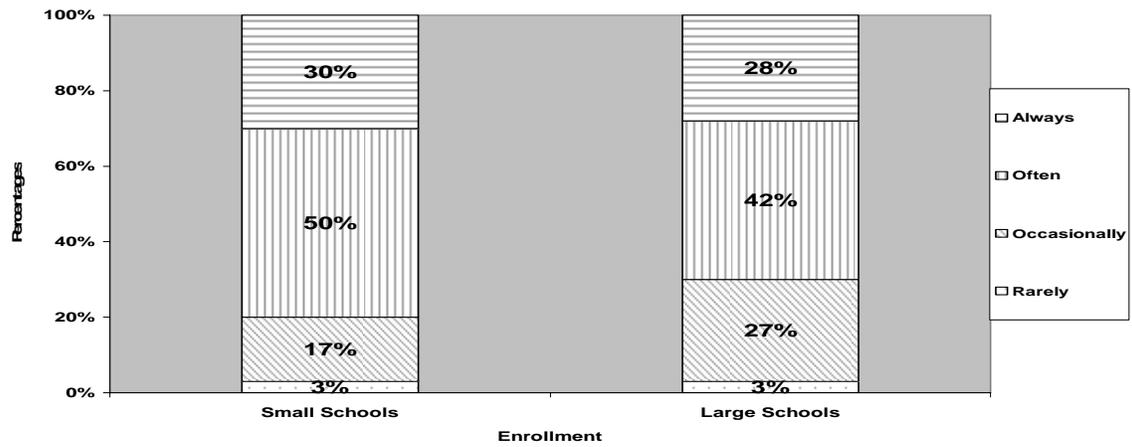
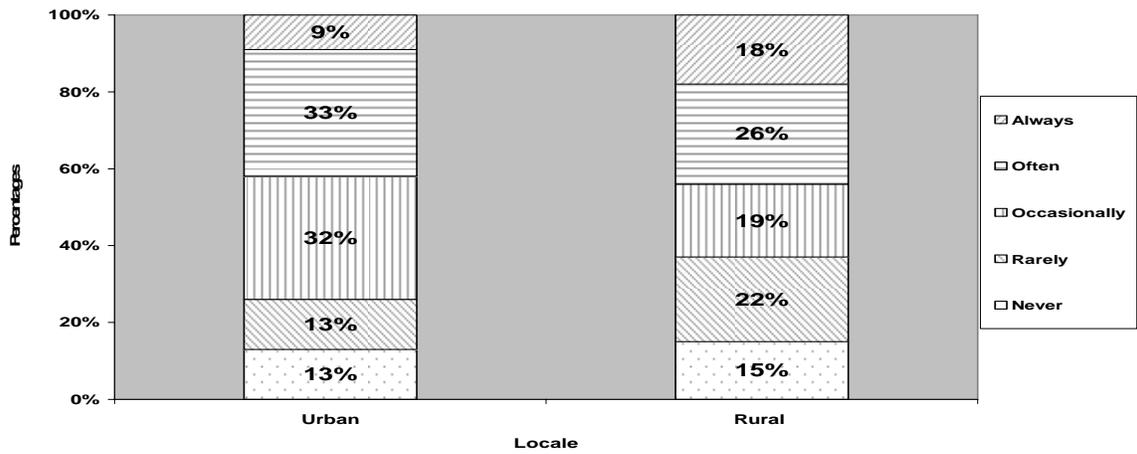
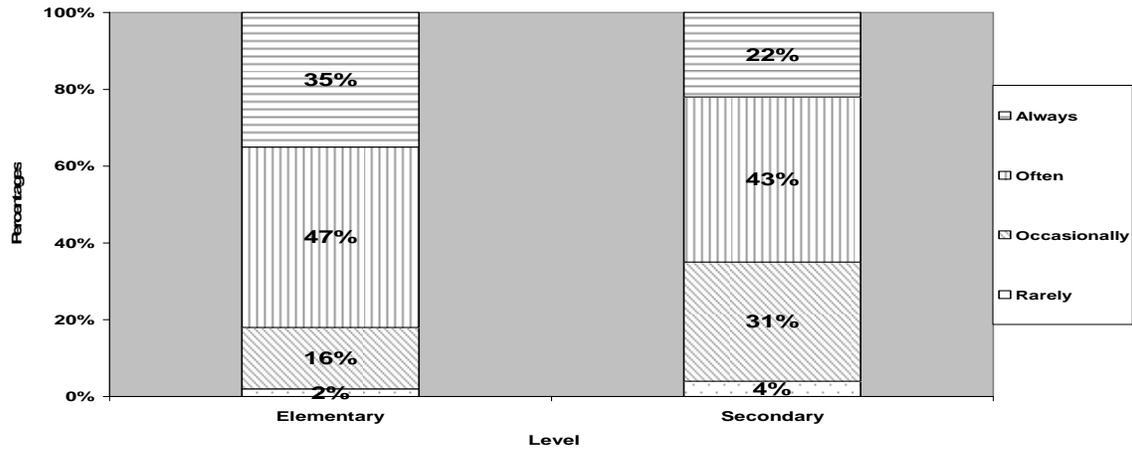


Figure 16: Singing by level, locale, and enrollment

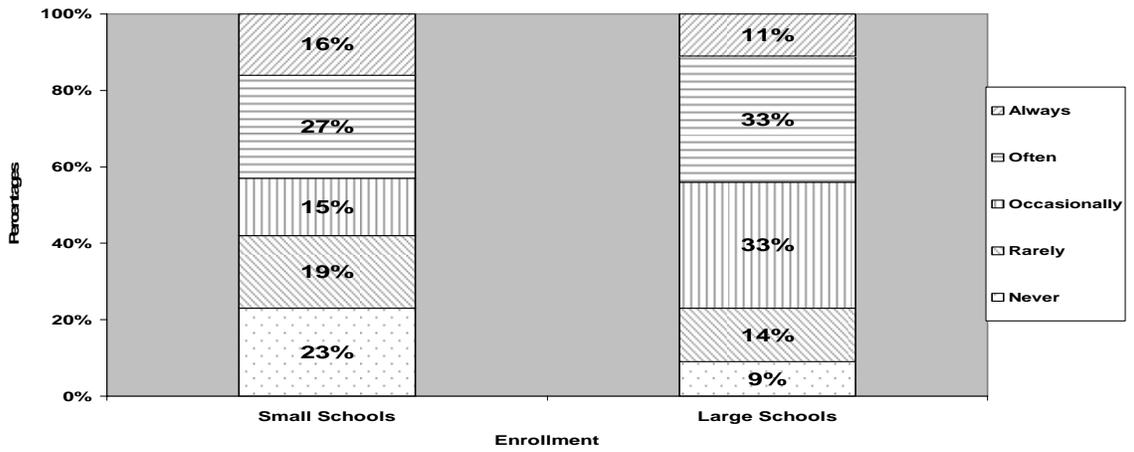
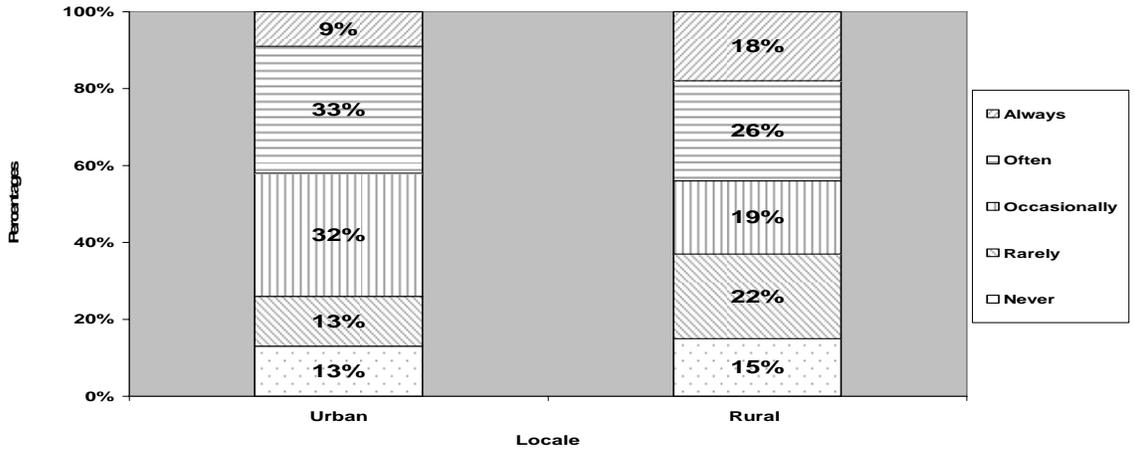
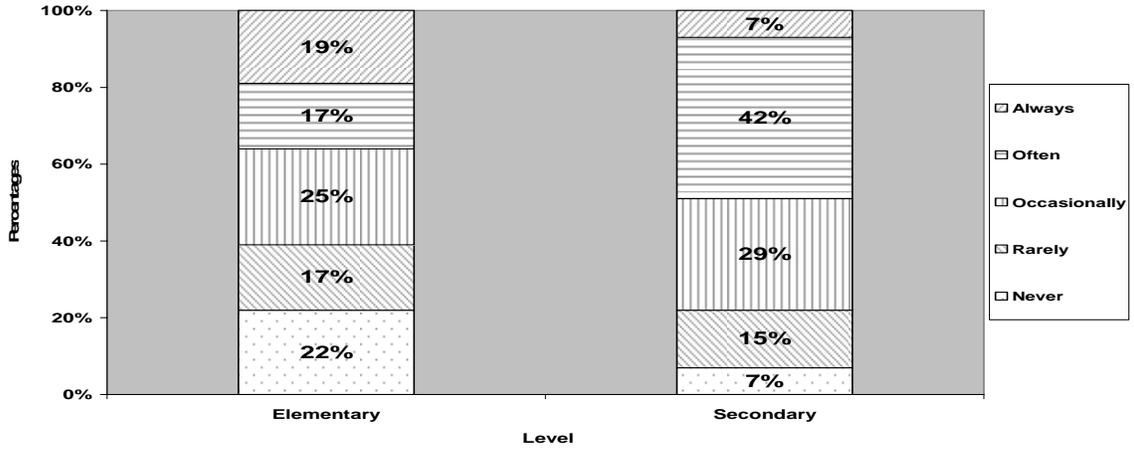


Figure 17: Recorder by level, locale, and enrollment

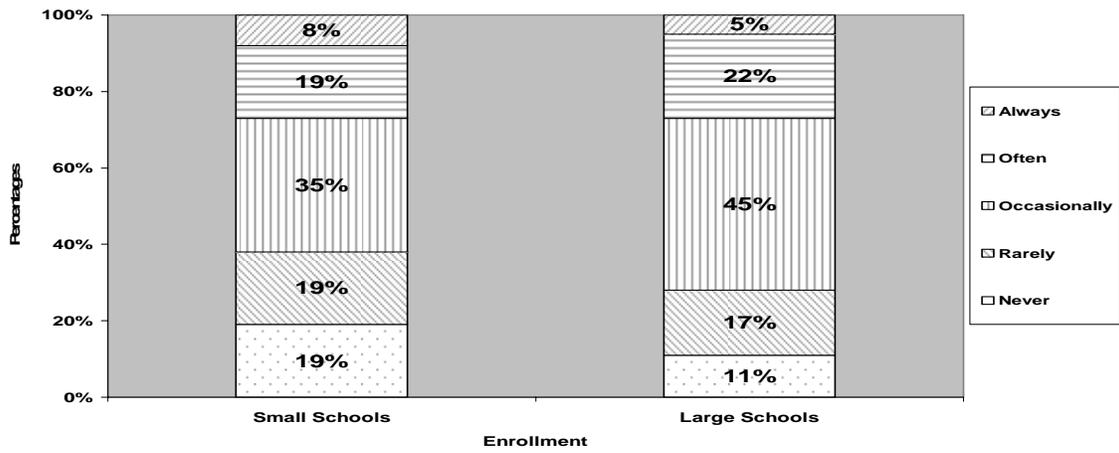
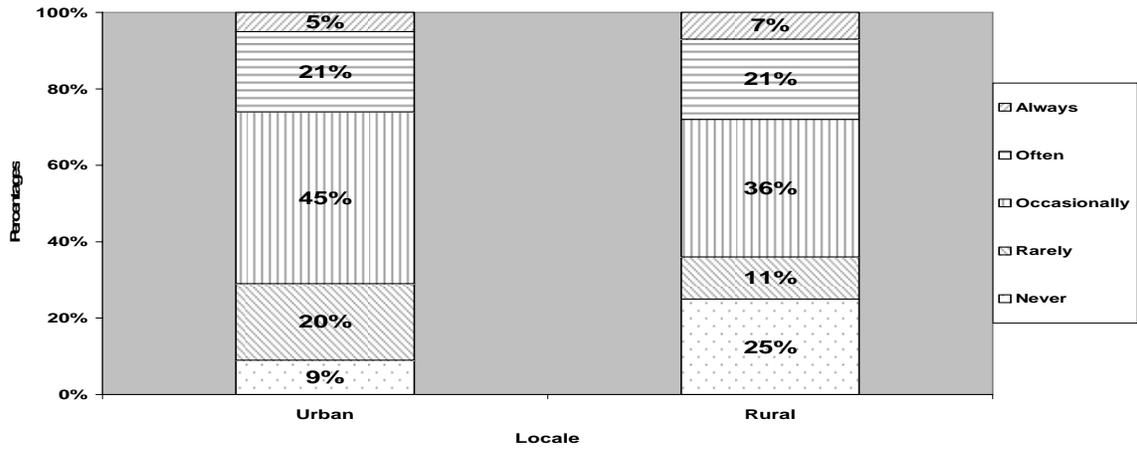
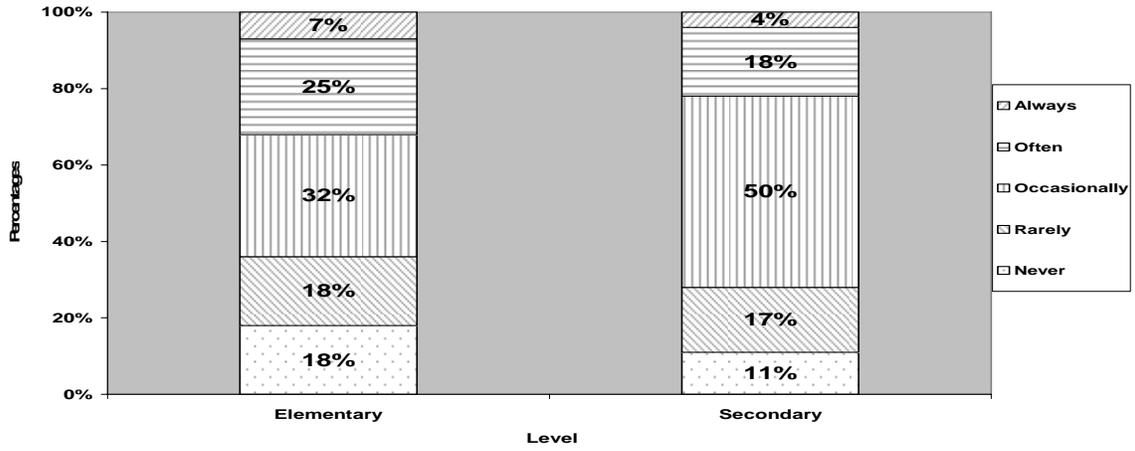


Figure 18: Conga drums by level, locale, and enrollment

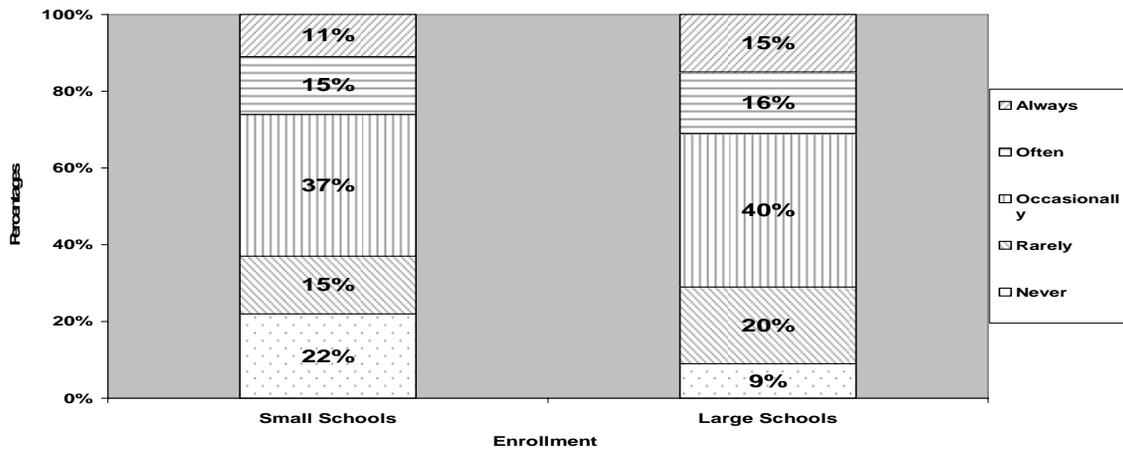
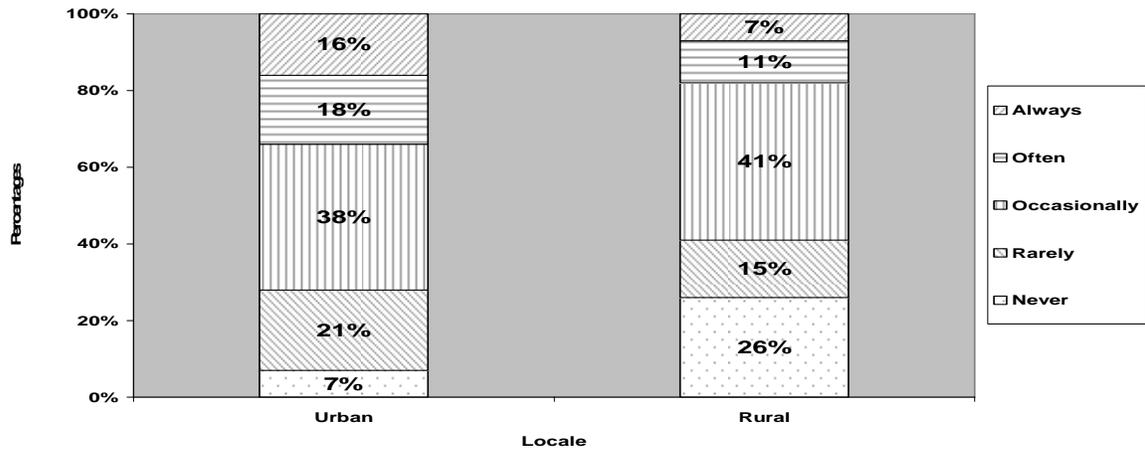
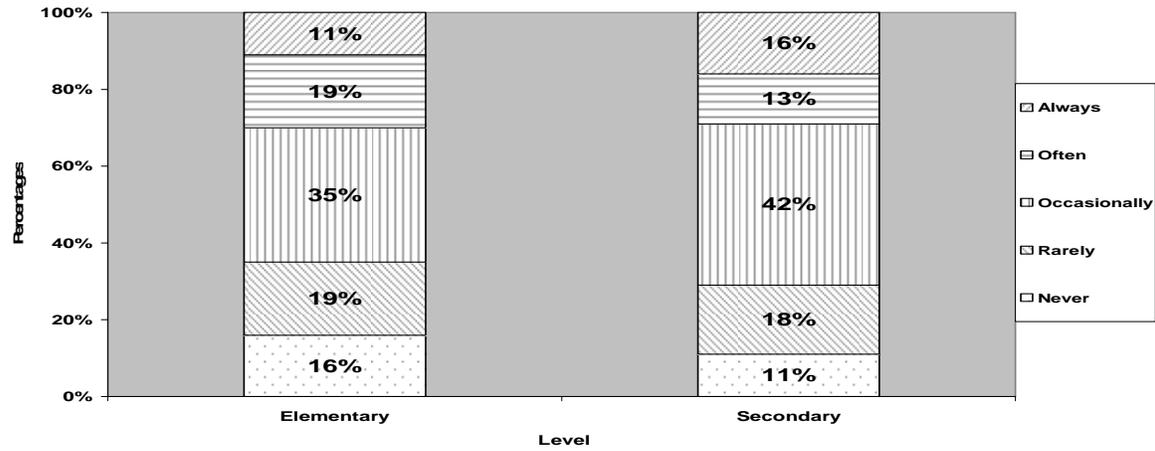


Figure 19: Other instruments by level, locale, and enrollment

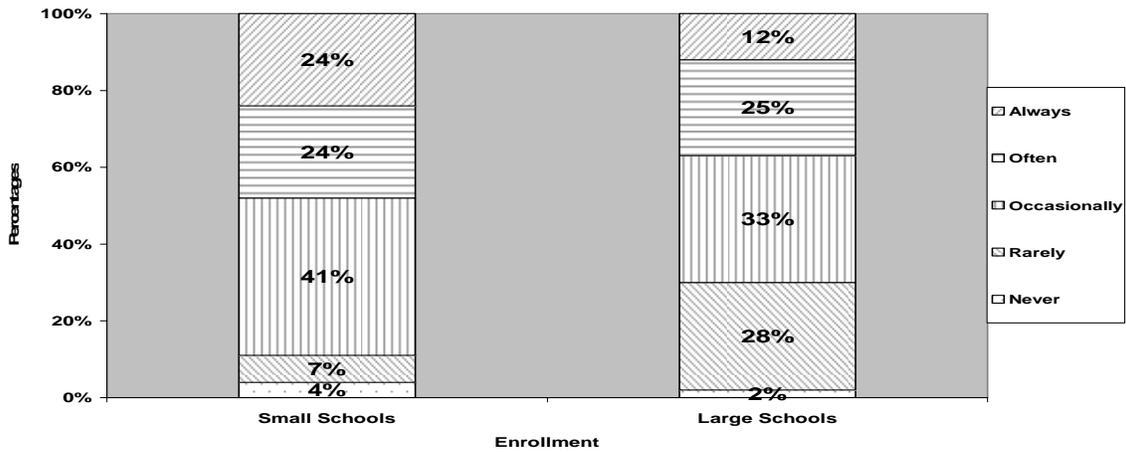
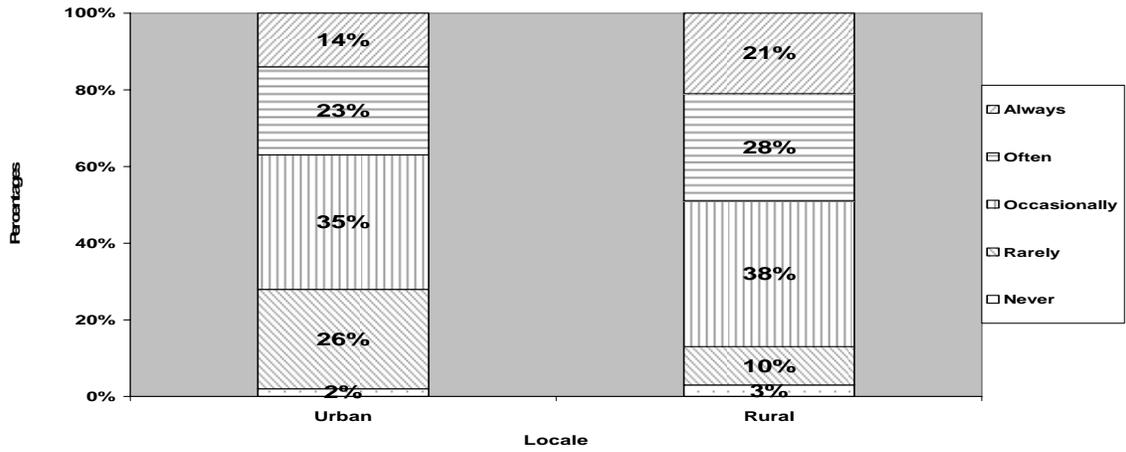
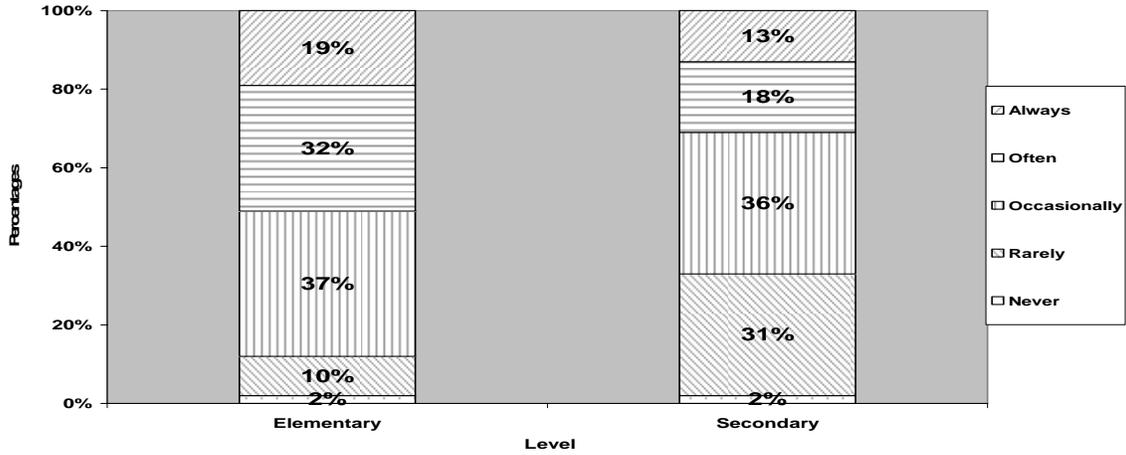


Figure 20: Improvisation by level, locale, and enrollment

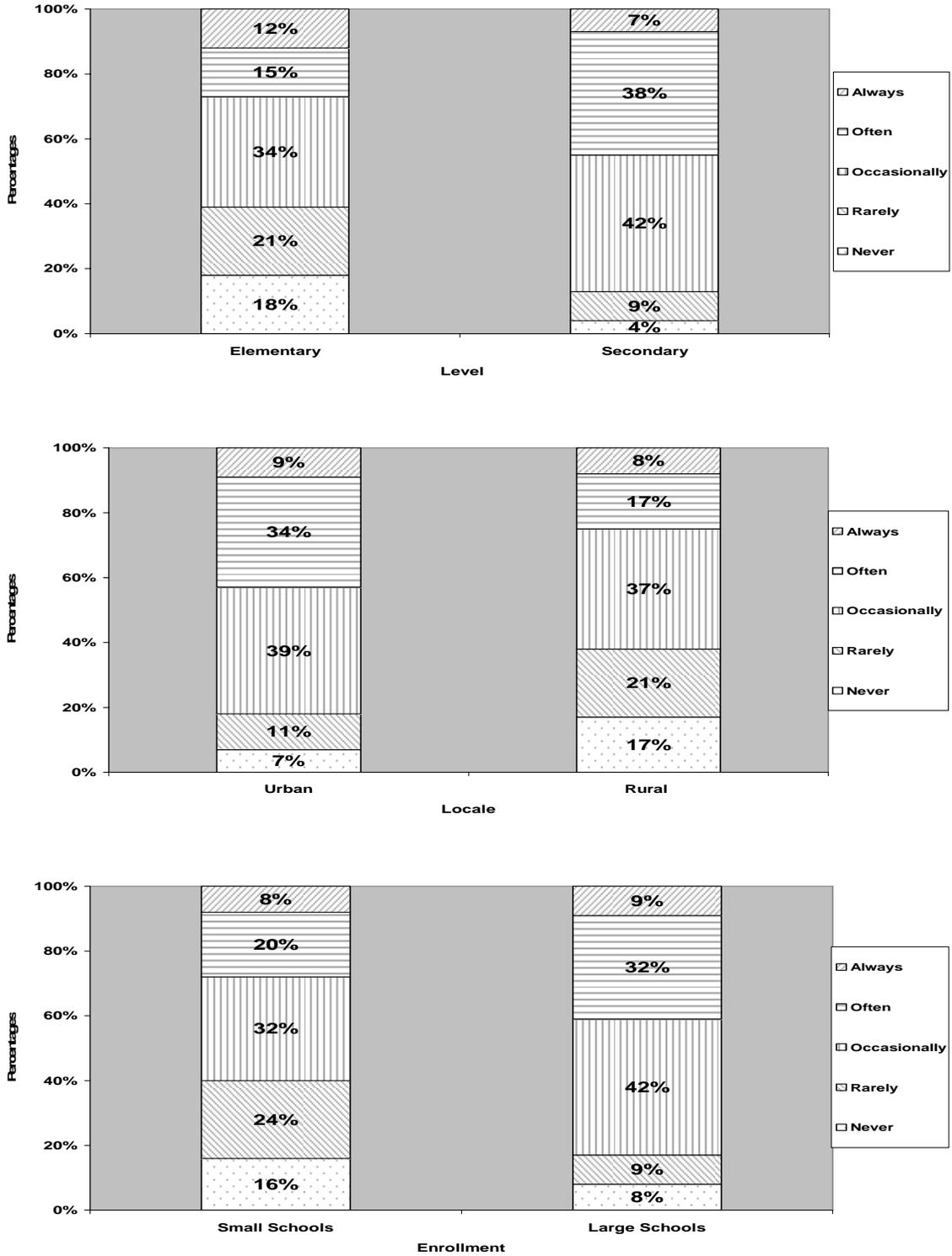


Figure 21: Composing and arranging by level, locale, and enrollment

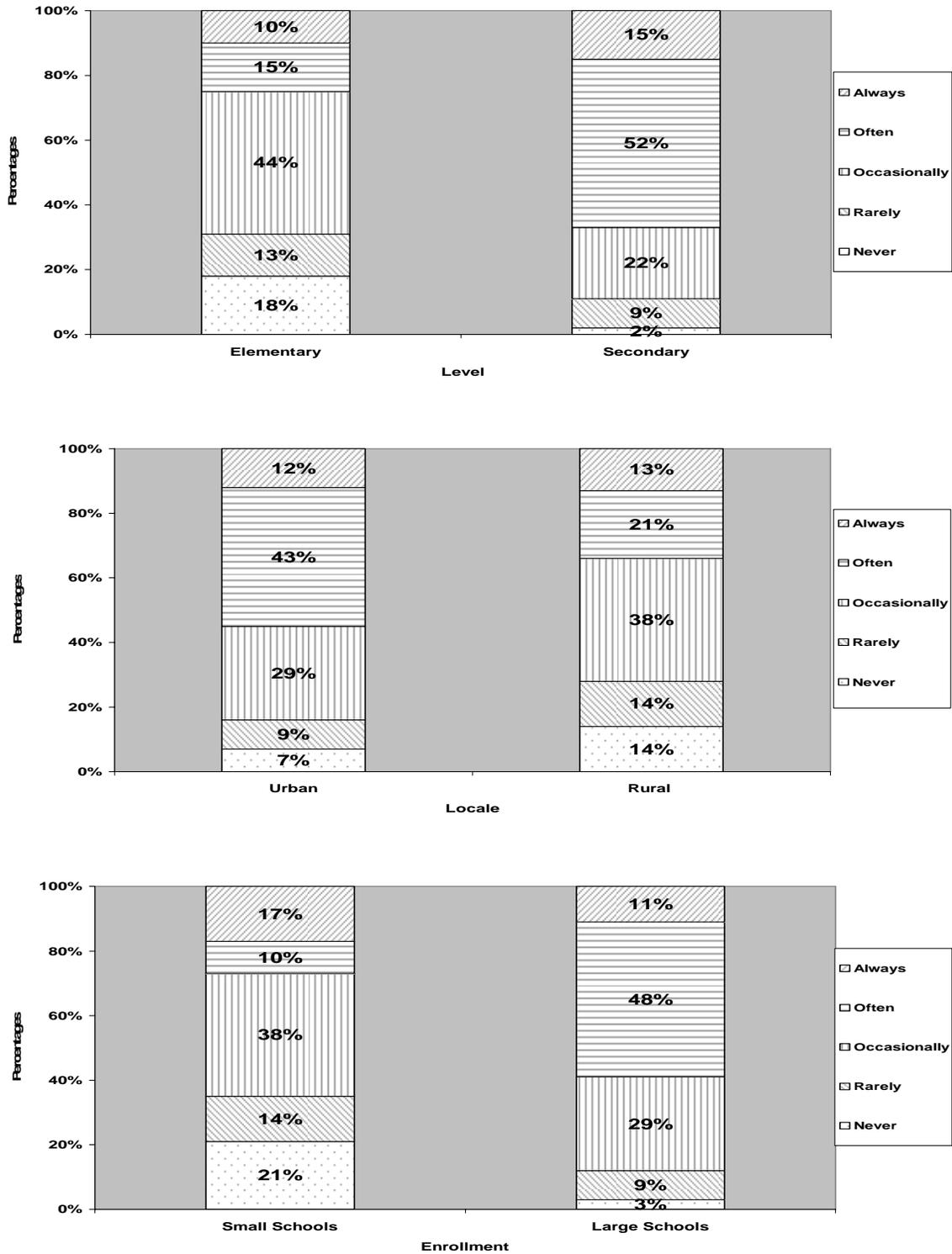


Figure 22: Music-reading and notation by level, locale, and enrollment

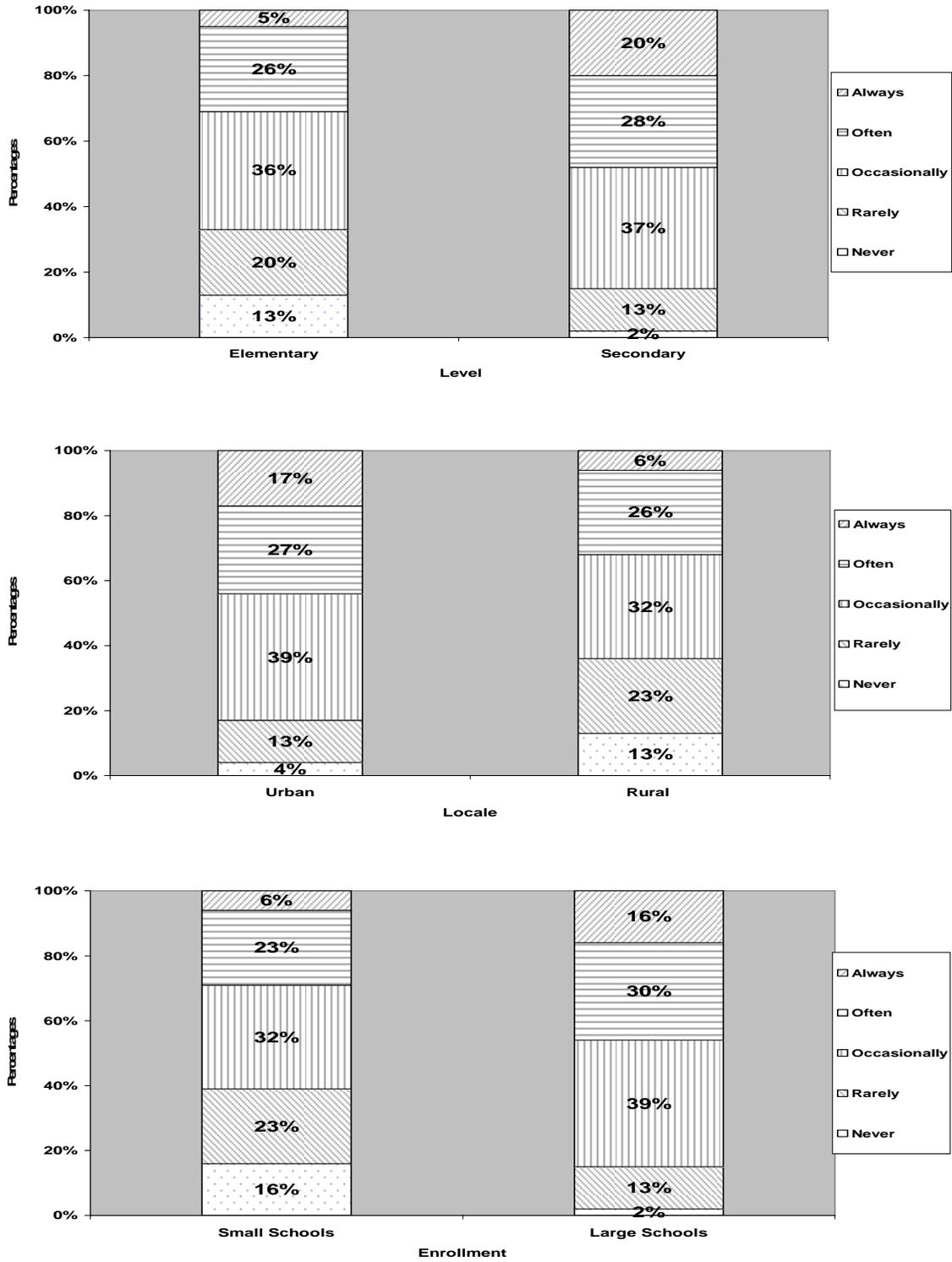


Figure 23: History and culture by level, locale, and enrollment

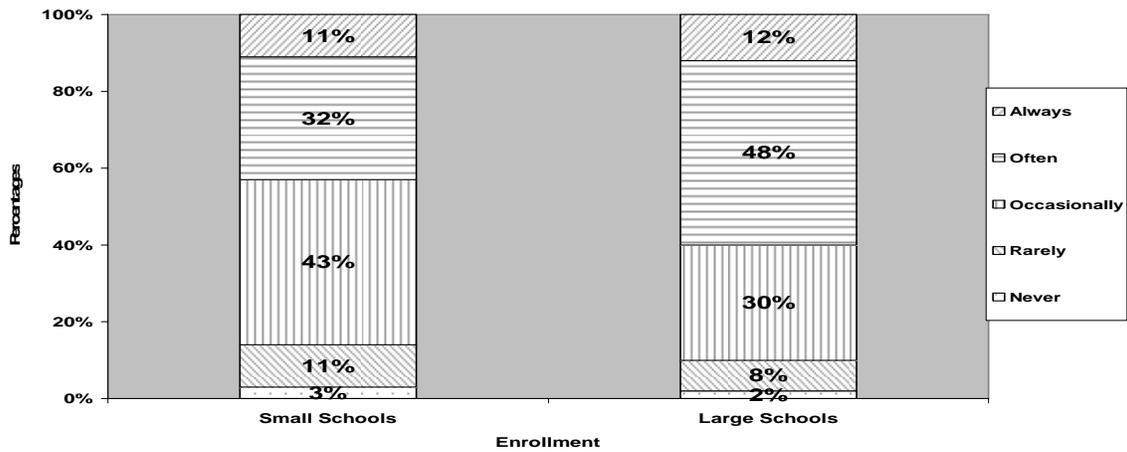
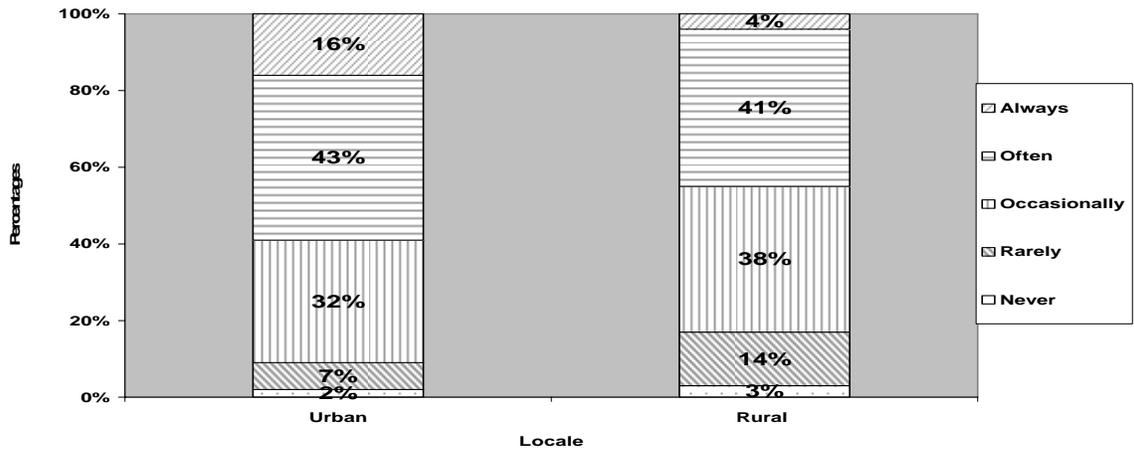
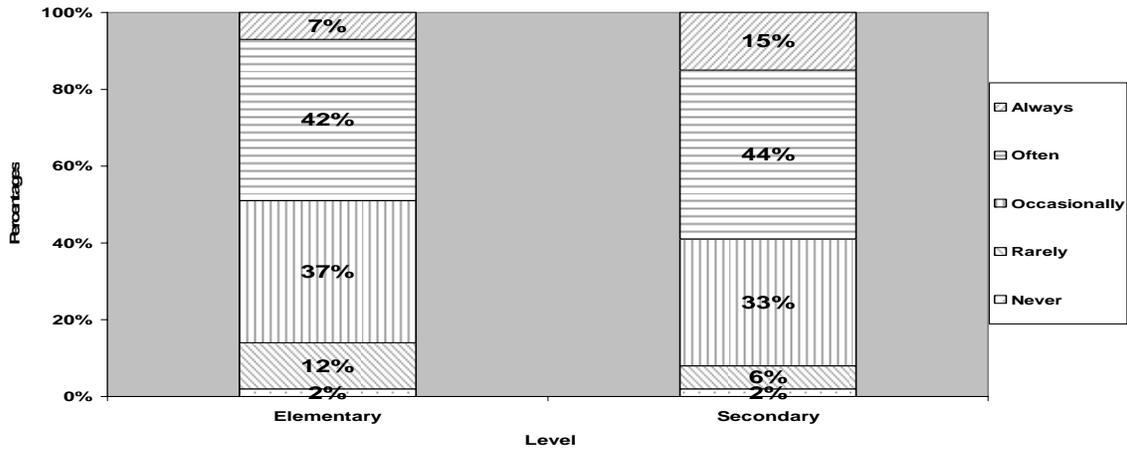


Figure 24: Listening and analysis by level, locale, and enrollment

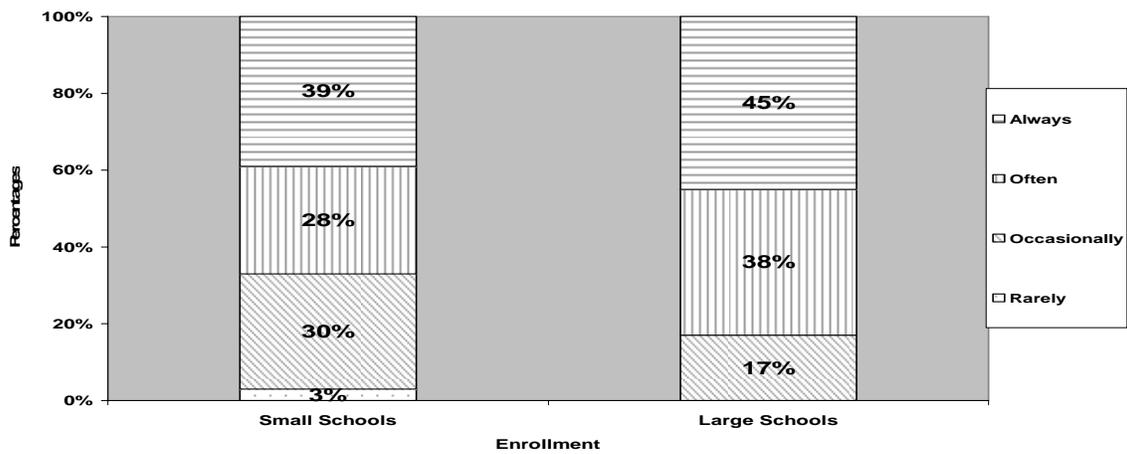
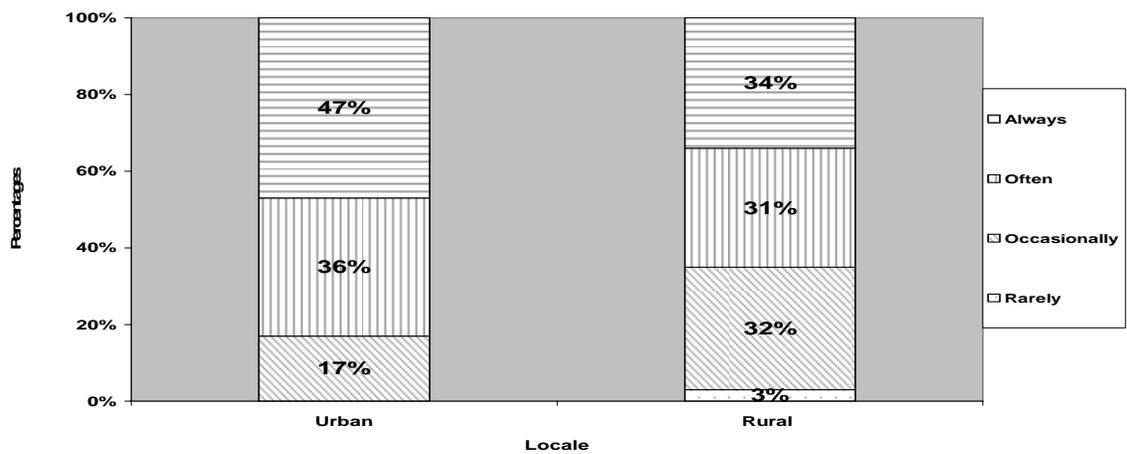
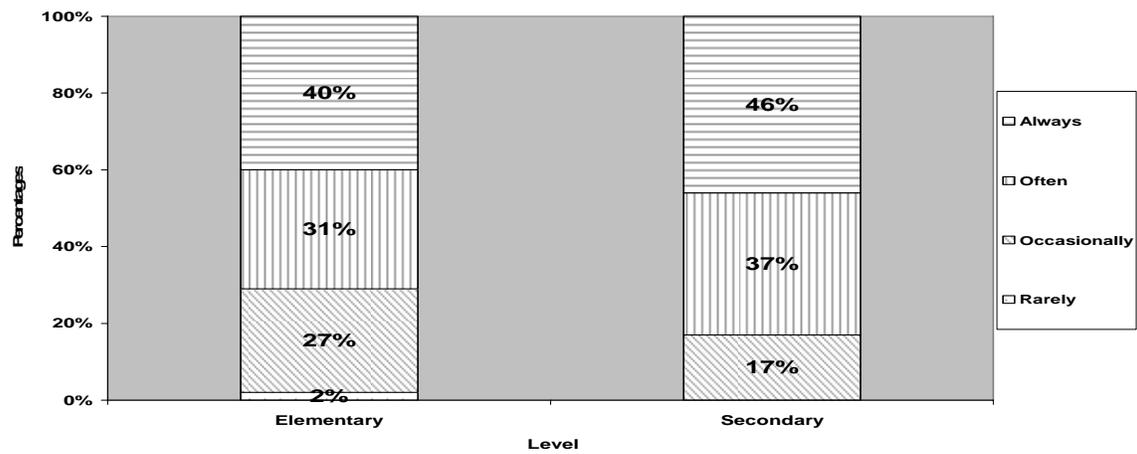


Figure 25: Jamaican music by level, locale, and enrollment

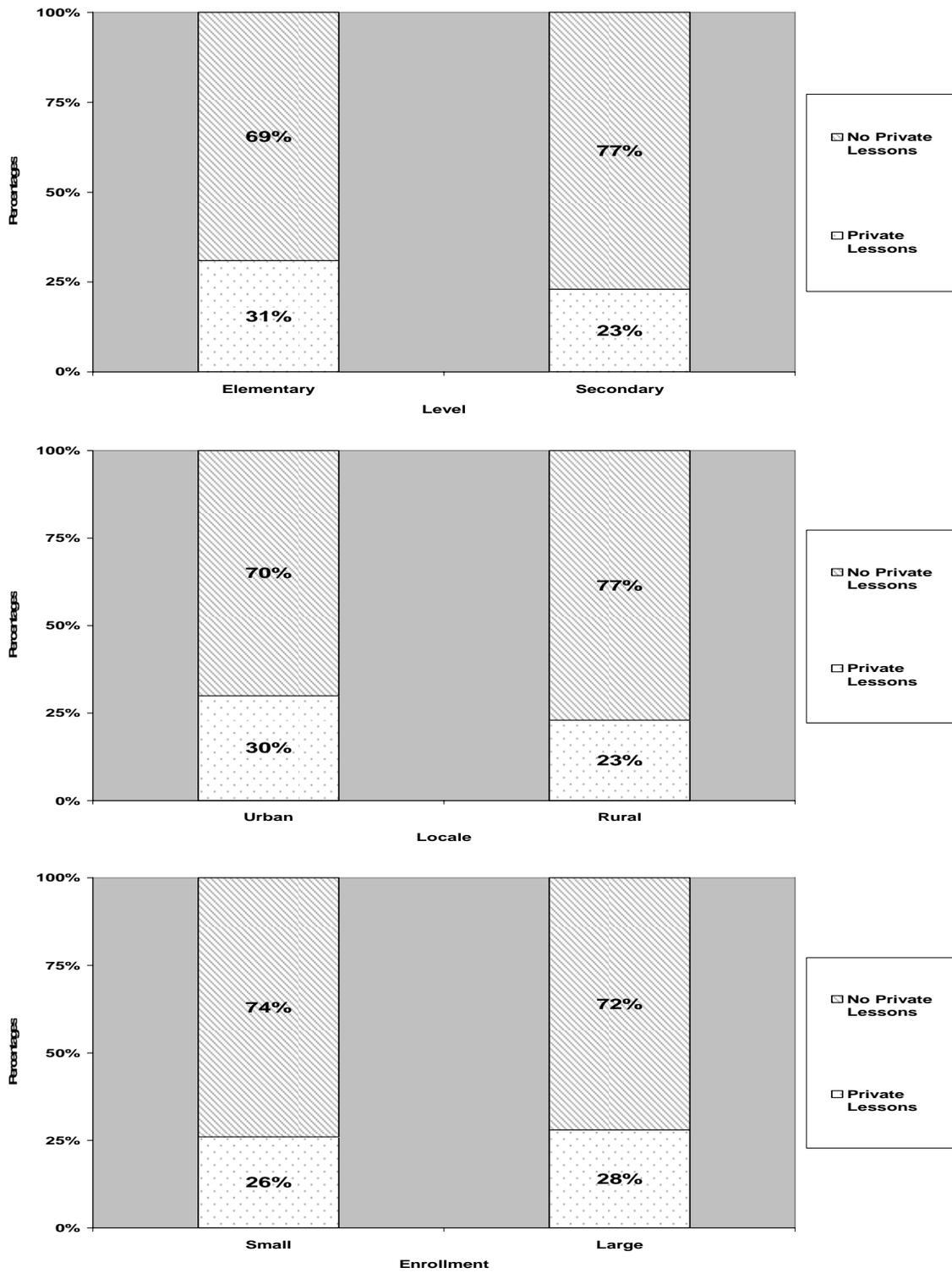


Figure 26: Schools with students in private lessons by level, locale, and enrollment

### **Private Music Lessons**

In general, less than a third of the schools had students taking private music lessons (see Figure 26), and no significant differences were found between schools of contrasting levels, locales, and student enrollment.

### **Caribbean Examination Council (CXC) Music Exams**

Information from Caribbean Examinations Council (CXC) shows that in 2007 the CXC music examinations were attempted by students in less than 10% of secondary schools. Teachers reported being allotted an average of 154 minutes per week to prepare students for these exams. Nine of the teachers in Jamaica whose students took the CXC exams in 2007 completed the survey of the present study. Results of the examinations indicated that the majority of students (78%) attempting the exams were successful. Most students earned a “three” which is the lowest possible passing grade, and only 2% of students achieved a “one”, the highest possible grade (see Figure 27).

More than three-quarters of teachers further reported that their students were reasonably well prepared or very prepared for the CXC examination topics: composing and arranging, listening and appraising, and performance. Additionally, teachers were asked how important School Based Assessment (SBA) items were to the musical development of students. These topics were: Worship, Musical Performances, Advertisements, and Caribbean Folk Form/Practice. Except for 10% of teachers whose responses indicated that the advertisement component was not important, all teachers were of the view that all the topics were reasonably or very important. More than half of teachers (62%) reported having appropriate texts to support preparation for CXC music exams.

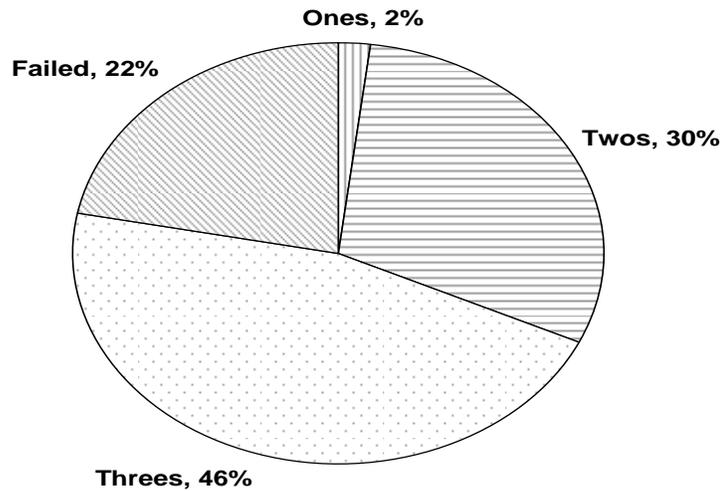


Figure 27: CXC music examination results for 2007

### Reporting Grades and Assessment

Grades in music were generally reported with the same frequency as grades in other subjects. Grades were reported at the end of the school term in 60% of schools and on a monthly basis in 35% of schools. Significant differences in the frequency of grade reporting were revealed between elementary and secondary schools  $\chi^2 (2, n=81) = 18.87, p < .01^{**}$ , and between large and small schools  $\chi^2 (2, n=81) = 11.22, p < .05^{**}$ . In all secondary grades and most large school (100% and 92% respectively) grades were reported with the same frequency as other subjects but in only 62% of elementary and 64% of small school this was the case (Figure 28). Additionally, 49% of teachers reported grades in the form of a percentage, 27% a letter, and 24% used a combination of letters and percentages.

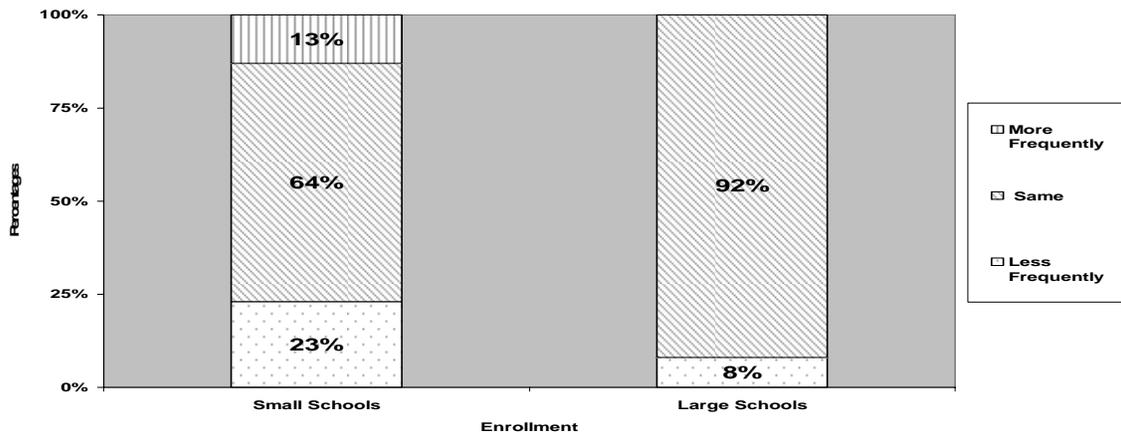
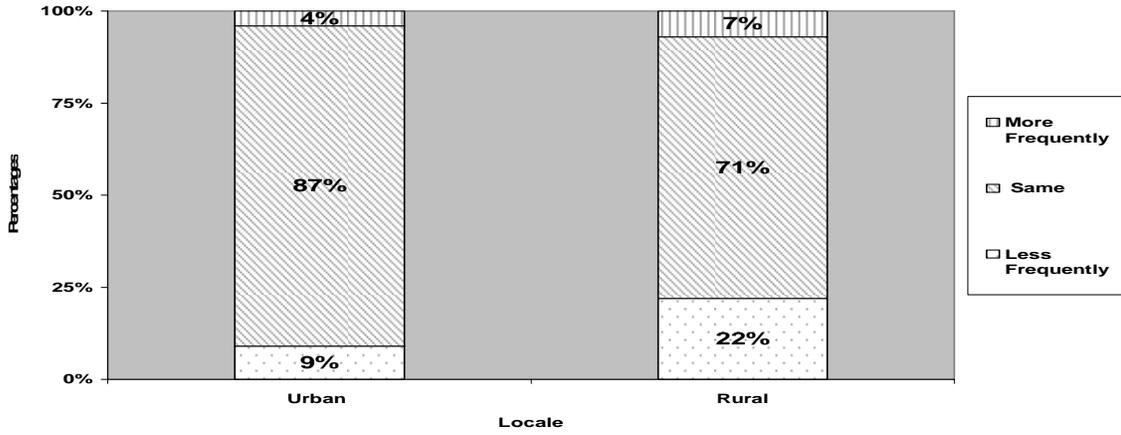
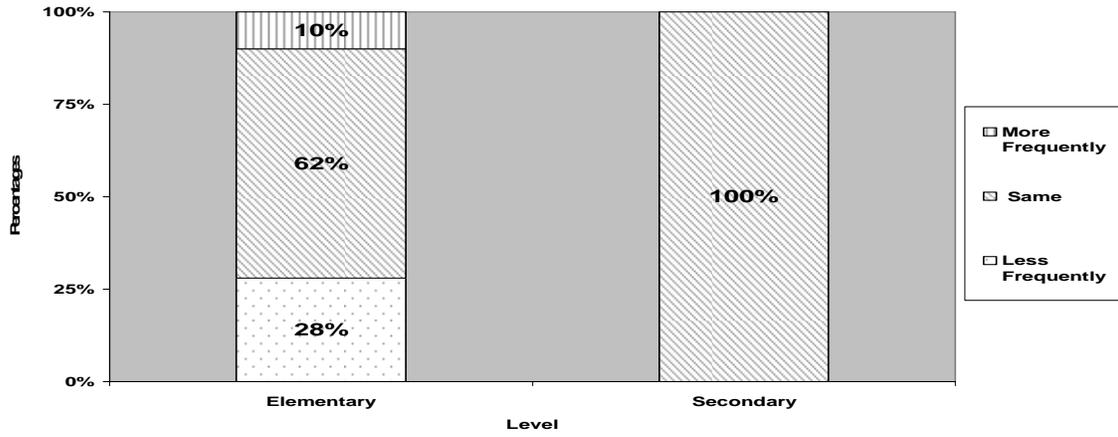


Figure 28: Frequency of reporting music grades compared to other subjects by level, locale, and enrollment

The main method of assessing students' work was through the evaluation of student performances. Figure 29 shows that almost all teachers (80%) assessed students' performances, two-thirds assessed their written work such as theory assignments (67%) and over half of the teachers (57%) assessed the oral work of the students (e.g., class participation).

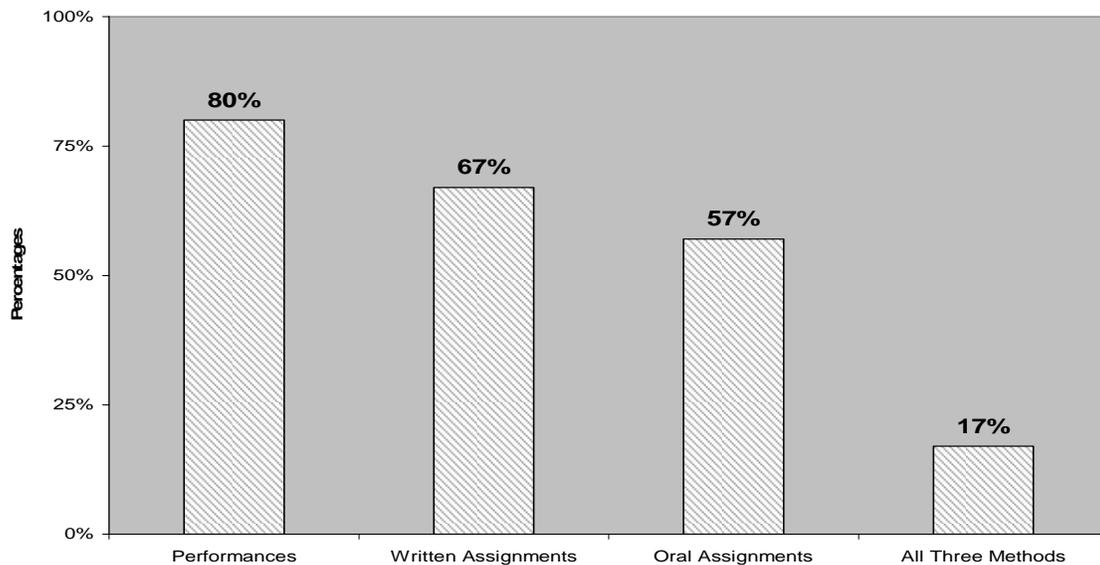


Figure 29: Methods of assessing students

## MUSIC FACILITIES

Teachers indicated the extent to which each of following resources was adequate within their schools and classrooms: school facilities, piano, instructional resources, quality of instruments, maintenance of instruments, quantity of instruments, classroom equipment, technology, recordings, and library resources.

It was observed that teachers seldom used the category “very adequate” to indicate the availability of some resources such as technology. This low frequency of responses for some categories created a problem for the statistical analysis of the data by

violating the chi-square assumption regarding expected frequency values being equally distributed. In this section, an (\*\*) next to the statistical results identifies the analyses is deemed questionable in terms of statistical significance.

Statistically significant differences between secondary and elementary teachers were found with regards to the adequacy of facilities  $\chi^2 (2, n=97) = 12.441, p < .01$ ; adequacy of piano  $\chi^2 (2, n=94) = 11.781, p < .01$ ; and adequacy of technology  $\chi^2 (2, n=91) = 12.673, p < .01^{**}$ . In terms of locale, adequacy of facilities was the only area in which significant differences were revealed between urban schools and rural schools  $\chi^2 (2, n=97) = 10.090, p < .01$ . Significant differences between small schools and large schools were revealed in terms of adequacy of facilities  $\chi^2 (2, n=97) = 7.098, p < .05$ ; adequacy of piano  $\chi^2 (2, n=94) = 7.785, p < .05$ ; and adequacy of instructional resources  $\chi^2 (2, n=89) = 9.122, p = .010^{**}$ .

Teachers in elementary, rural, and small schools considered their music facilities to be less adequate than those in secondary, urban, and large schools. Indeed, the majority of elementary teachers (70%) indicated that school facilities were not adequate, compared to only 35% of the secondary teachers. Less than half of the urban schools (40%) but most of the rural schools (73%) had inadequate facilities. Additionally, Figure 30 shows that inadequate facilities were reported at most small schools (69%) compared to less than half of the larger schools (43%).

Teachers in secondary and large schools generally considered that there were adequate pianos to support their teaching activities. In secondary schools only 19% of teachers indicated that support in terms of pianos was inadequate. In contrast, over half of elementary school teachers held a similar view. Furthermore, Figure 31 shows that in small schools the majority of teachers (52%) indicated that they lacked an adequate piano compared to a quarter of teachers in large schools (26%).

With regard to the adequacy of instructional resources, overall most teachers (52%) indicated they were inadequate. While 46% of teachers in large schools reported that instructional resources were moderately adequate, only 28% of teachers in small schools did so (see Figure 32).

In general, only teachers from a few schools – approximately 10% or less – indicated that the quality of instruments was very adequate. However, 45% of teachers believed that the quality of instruments was either not inadequate or moderately adequate (Figures 33).

Figure 34 shows that on average most teachers in the sample reported that instruments were inadequately available (66%). Almost half of the teachers (44%) indicated that instruments were not adequately maintained, while 41% reported that maintenance was moderately adequate (see Figure 35). The majority of teachers (67%) said that classroom equipment was inadequately available (see Figure 36).

Figure 37 shows that teachers overwhelmingly regarded technology as being inadequate in their schools. This view was particularly true for secondary school teachers (91%) in comparison to elementary teachers (59%). As an average, 74% of teachers revealed that technology was not adequately available (Figure 37).

Figure 38 shows that most teachers (77%) indicated an inadequate supply of recordings. Similarly, 74% were of the view that library resources were inadequate (see Figure 39).

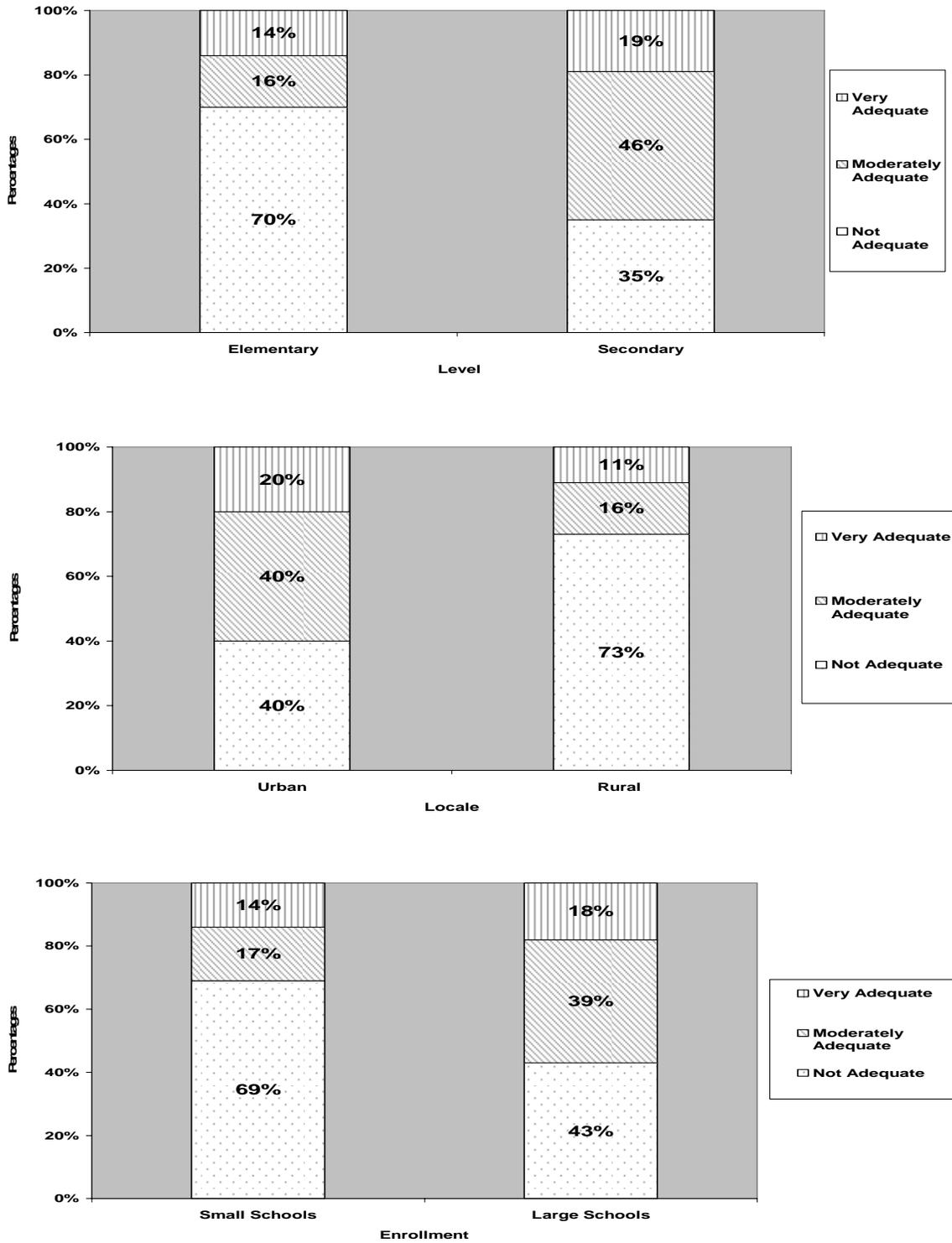


Figure 30: Adequate facilities by level, locale, and enrollment

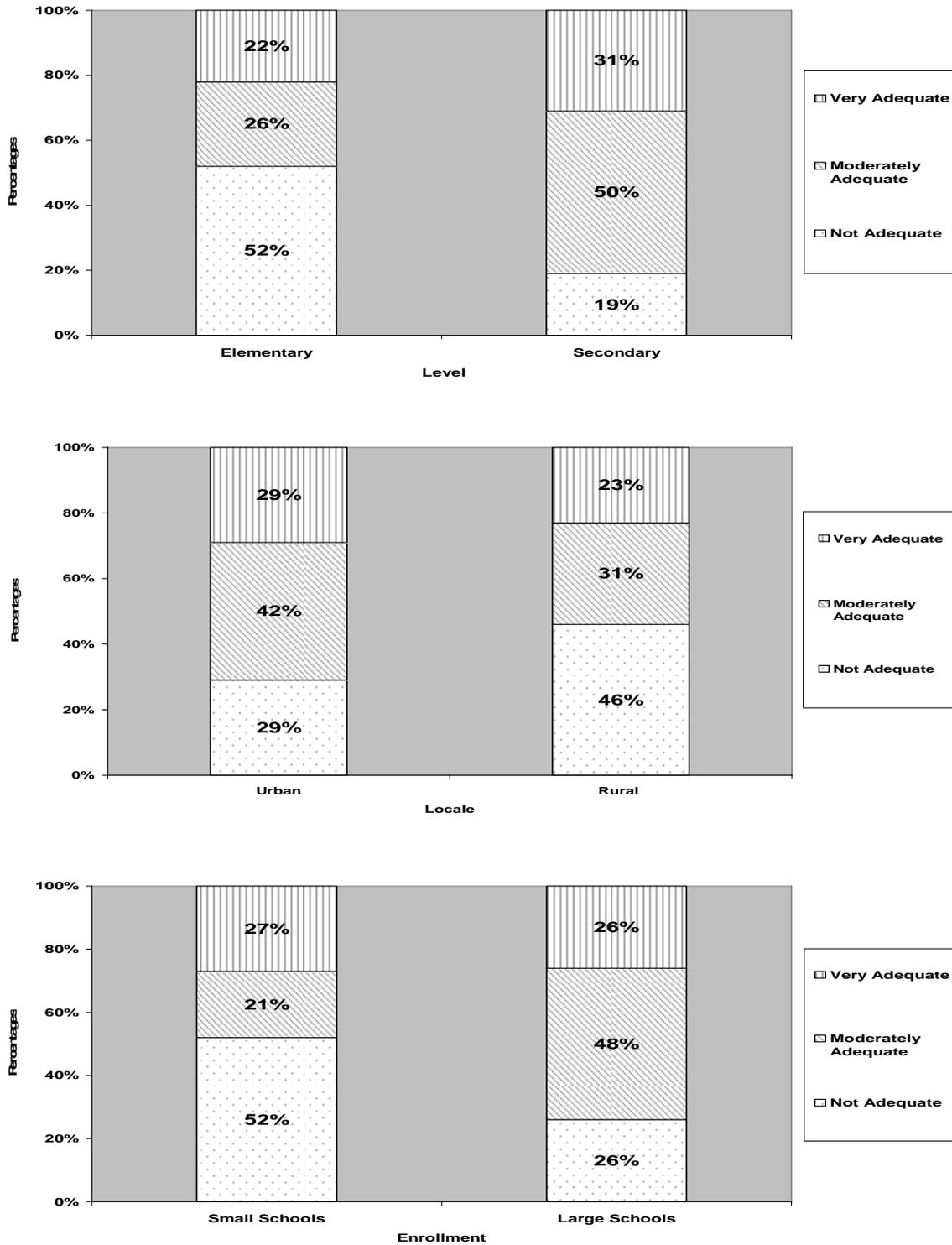


Figure 31: Adequate piano by level, locale, and enrollment

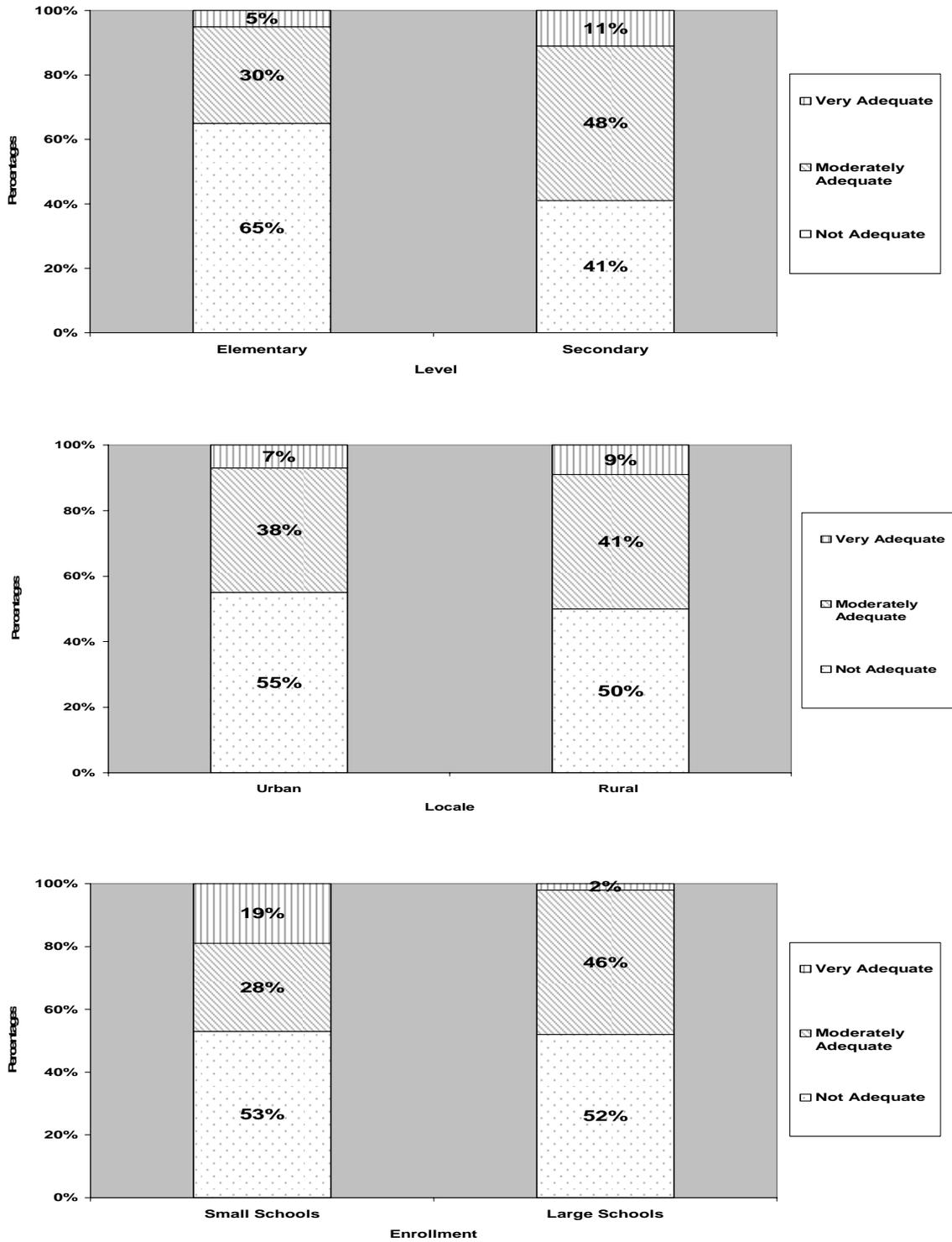


Figure 32: Adequate instructional resources by level, locale, and enrollment

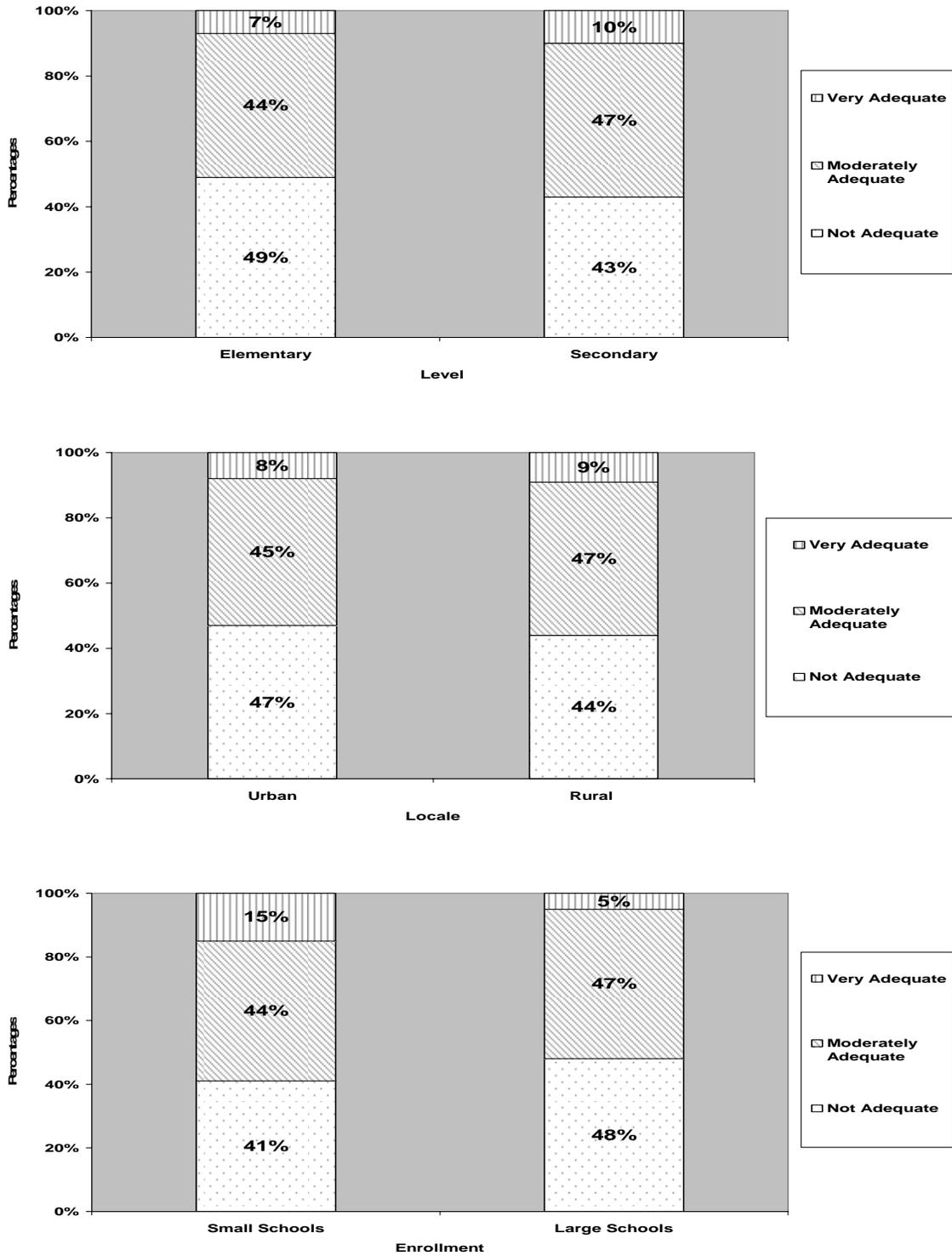


Figure 33: Quality of instruments by level, locale, and enrollment

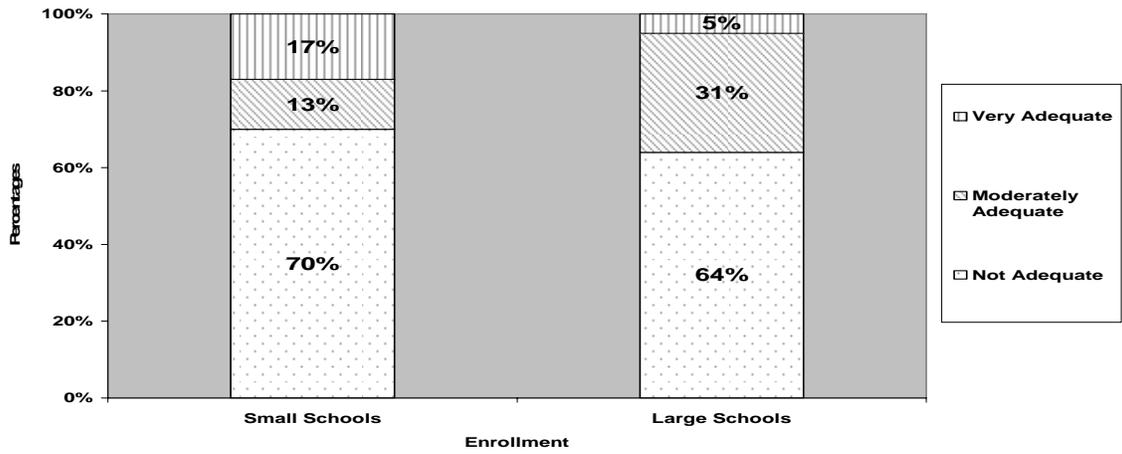
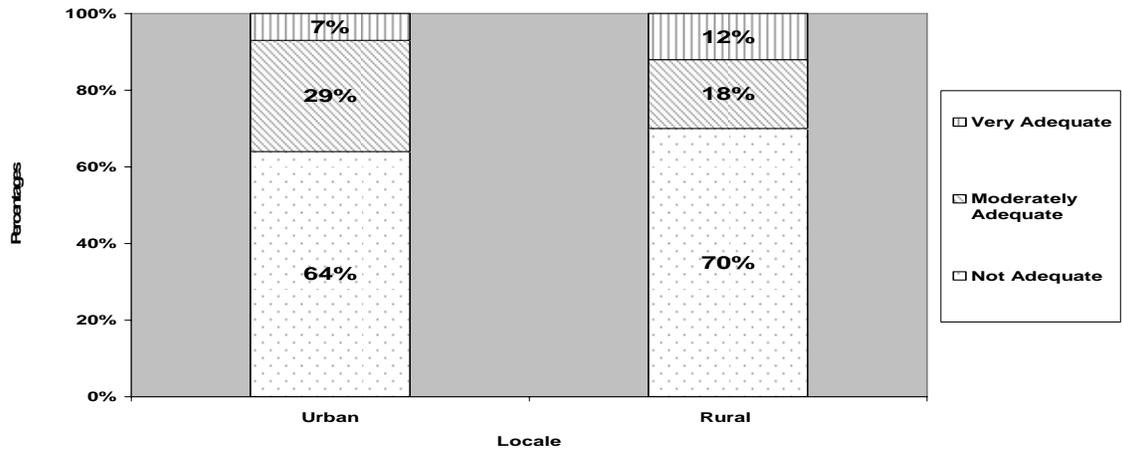
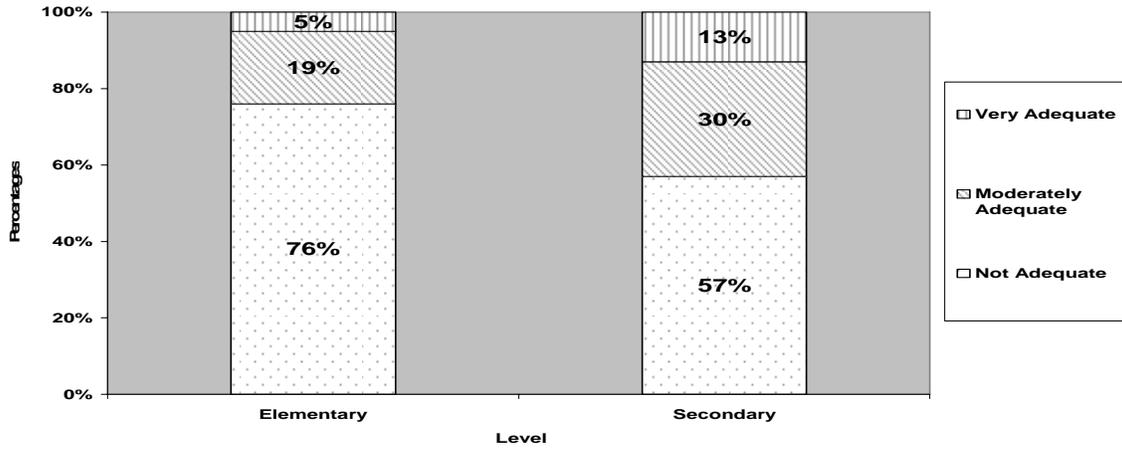


Figure 34: Quantity of instruments by level, locale, and enrollment

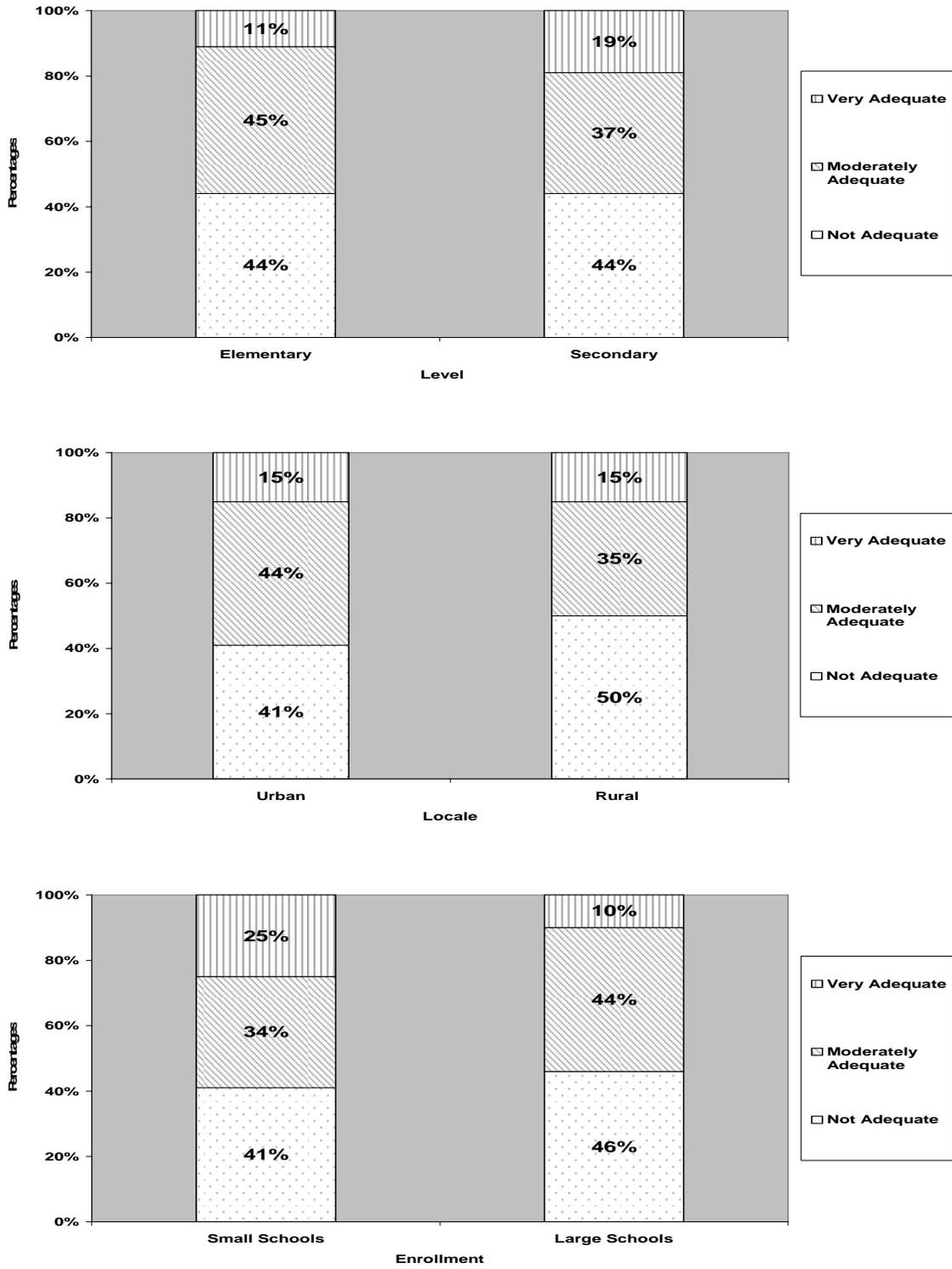


Figure 35: Maintenance of instruments by level, locale, and enrolment

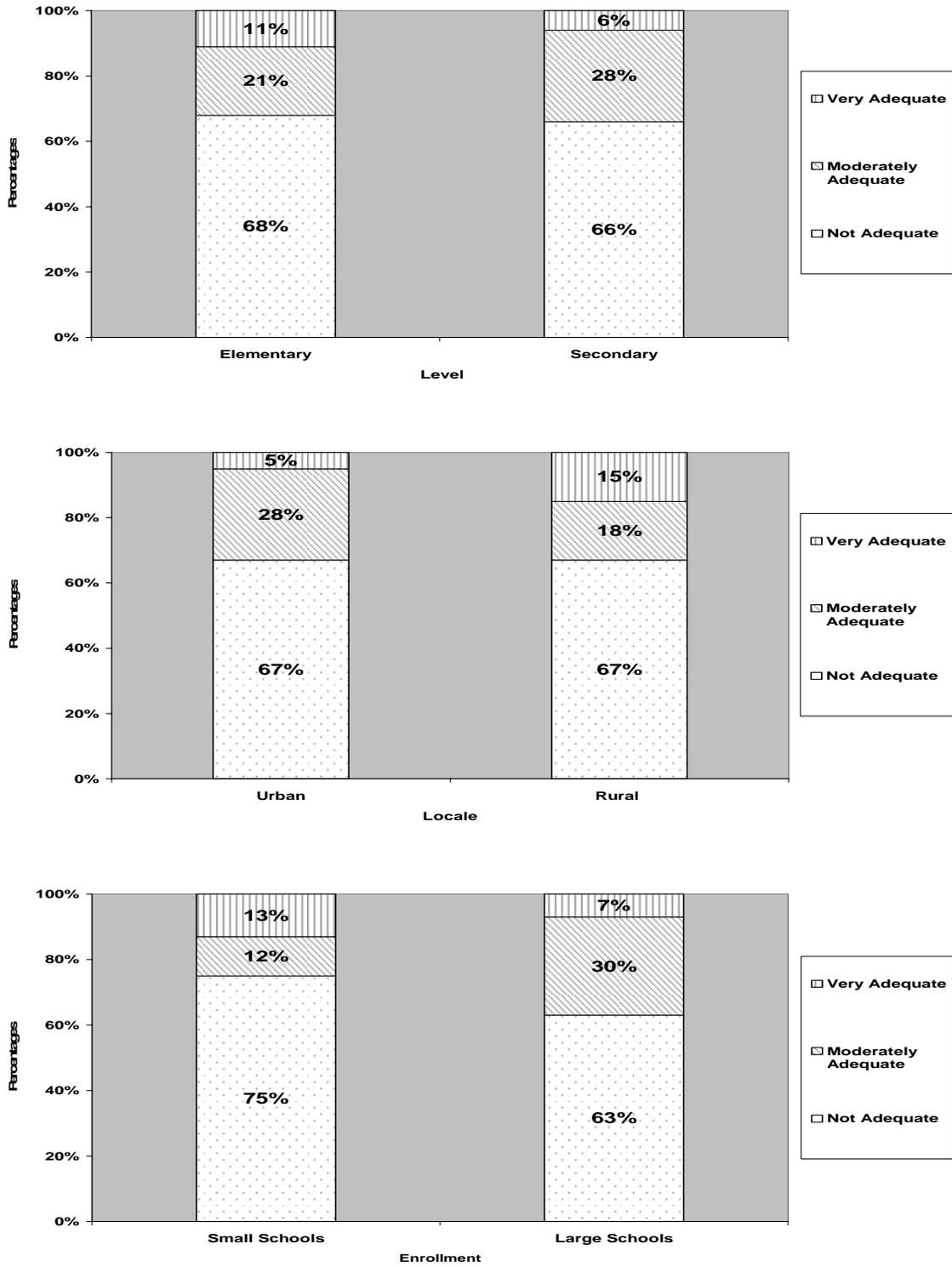


Figure 36: Classroom equipment by level, locale, and enrollment

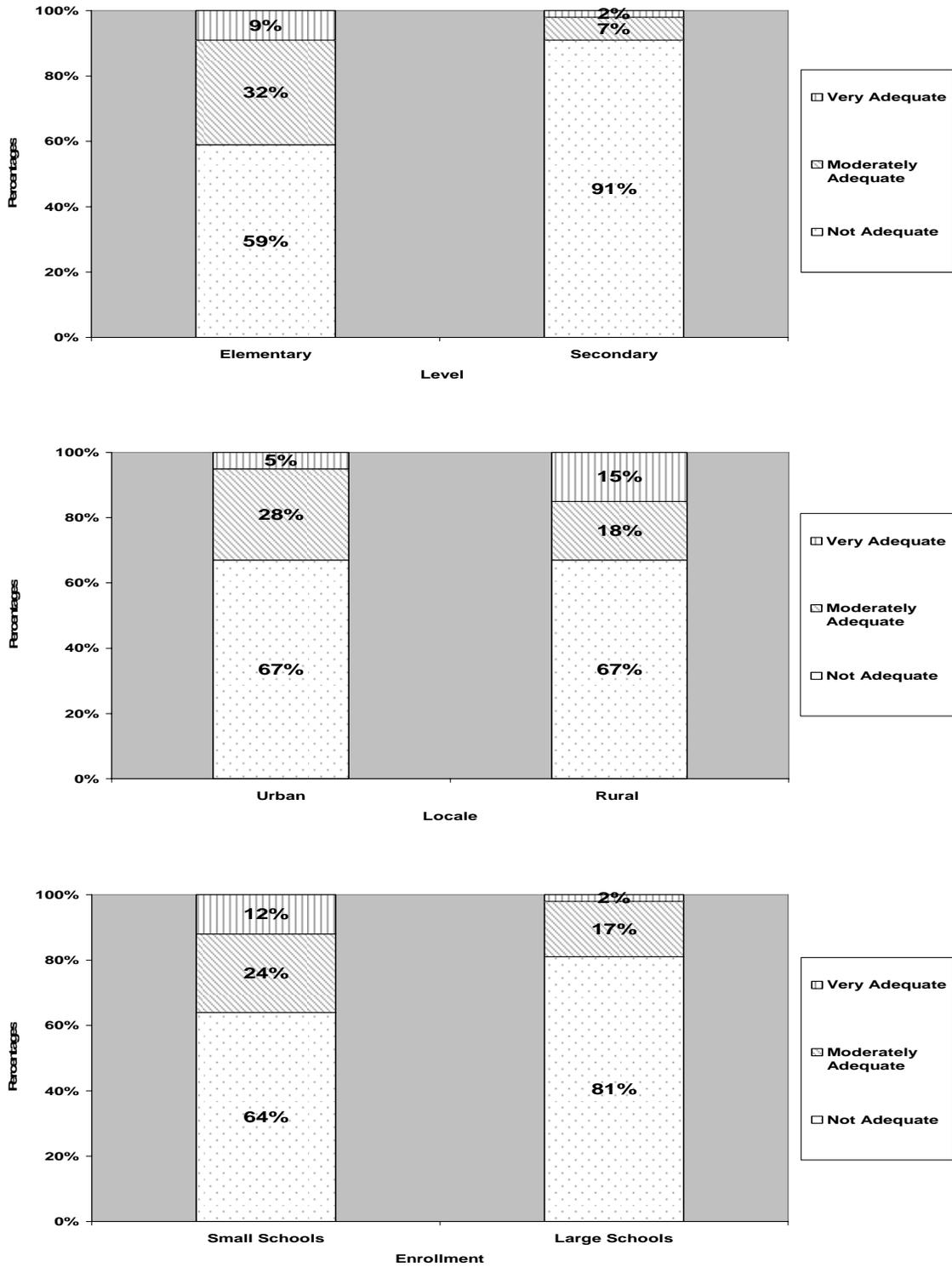


Figure 37: Technology by level, locale, and enrollment

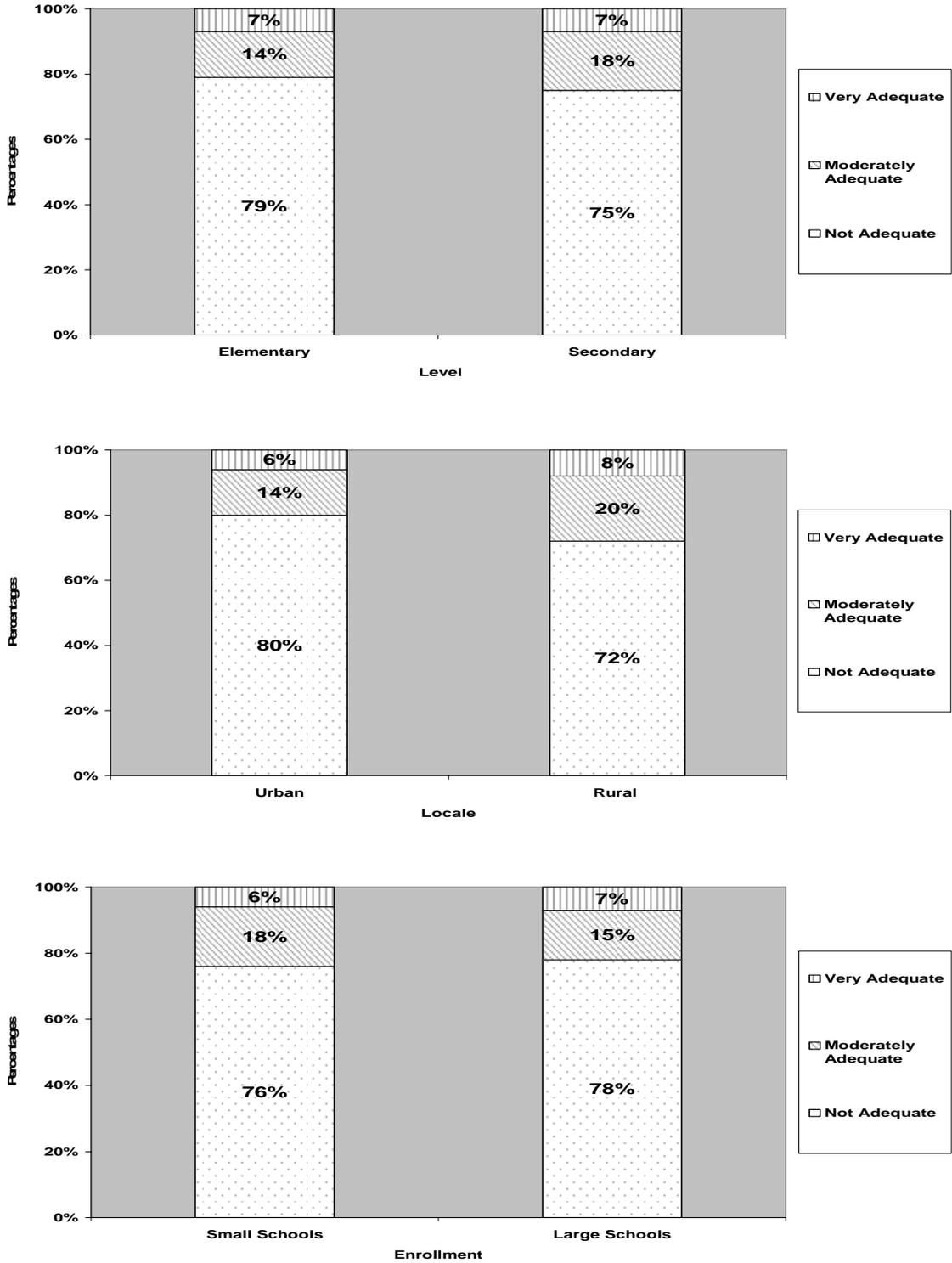


Figure 38: Recordings by level, locale, and enrollment

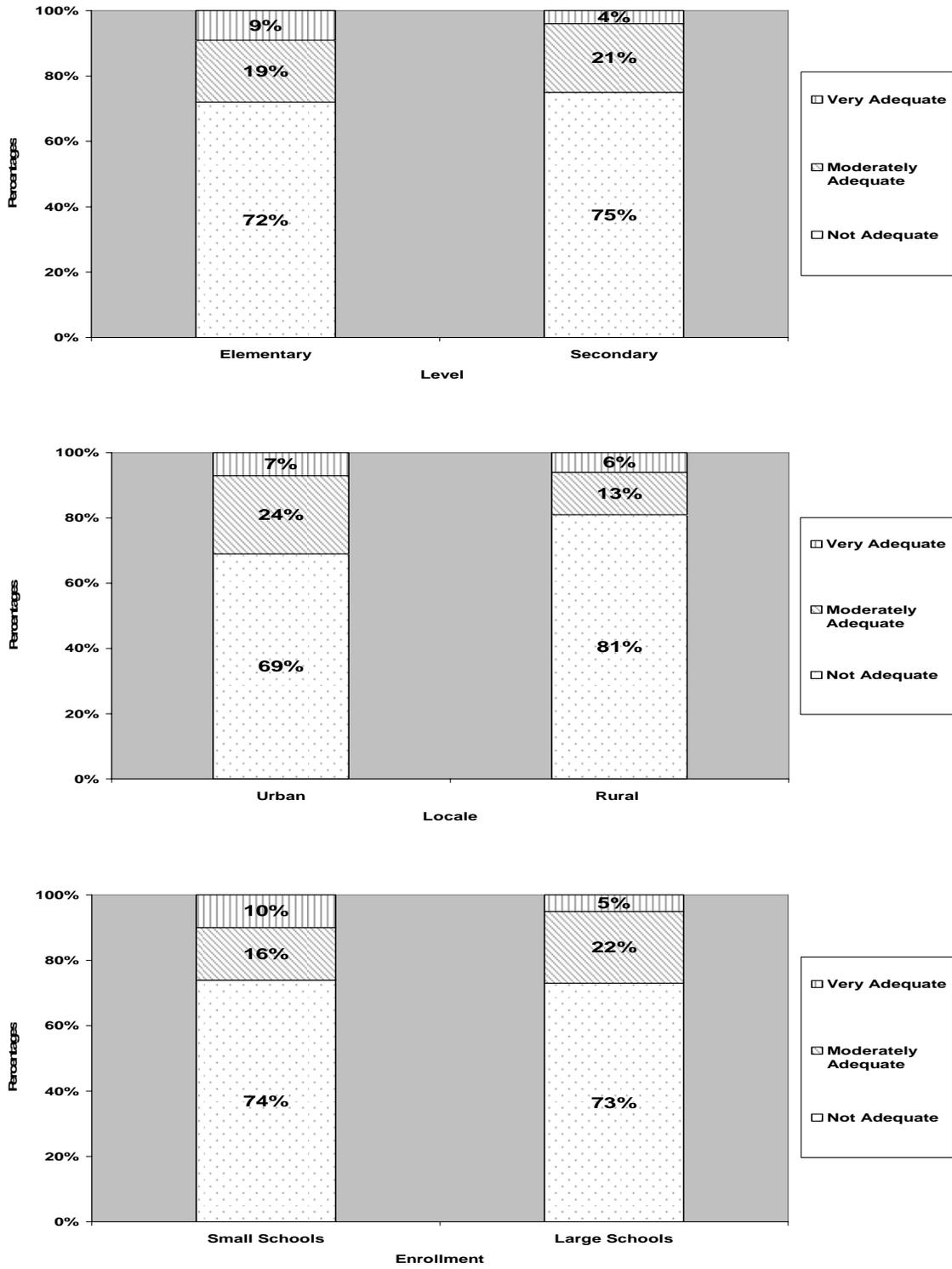


Figure 39: Library by level, locale, and enrollment

## **SUPPORT FOR MUSIC PROGRAMS**

Teachers indicated the level of support they received from colleagues, school administration, the government, and parents. Parental support differed significantly between small and large schools  $\chi^2 (2, n=96) = 11.267, p < .05$ , as well as between rural and urban schools  $\chi^2 (2, n=96) = 9.432, p < .01$ . Figure 43 indicates that parents were supportive of music programs particularly in urban and large schools. Only 5% of teachers in urban schools indicated that parents were “not supportive”, while almost a third of rural teachers did so. Additionally, a higher percentage of teachers in large schools (42%) than small schools (25%) reported that parents were “very supportive”.

Teachers generally held the view that their colleagues supported their music programs. Less than 10% felt that colleagues were not supportive and slightly more than a third regarded their colleagues as very supportive (see Figure 40). By and large, school administrators were perceived as being supportive by the music teachers. More than half of the teachers indicated that their school’s administration was indeed very supportive (see Figure 41). On the other hand, approximately half of teachers believed that the government did not offer enough support to music programs (see Figure 42).

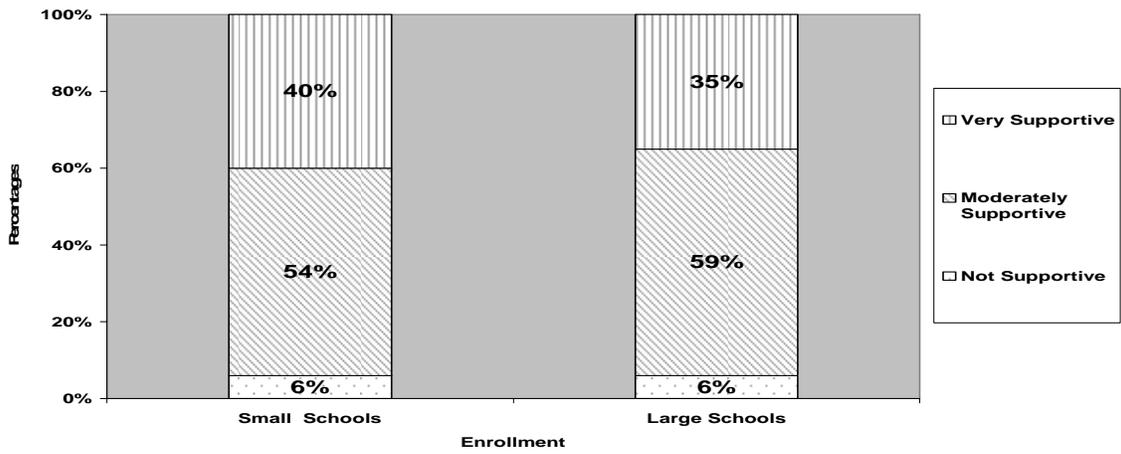
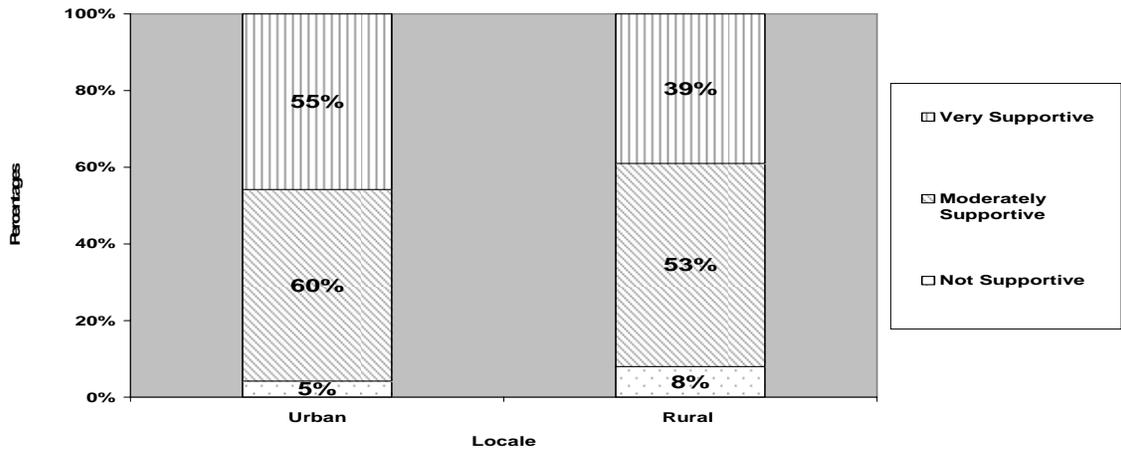
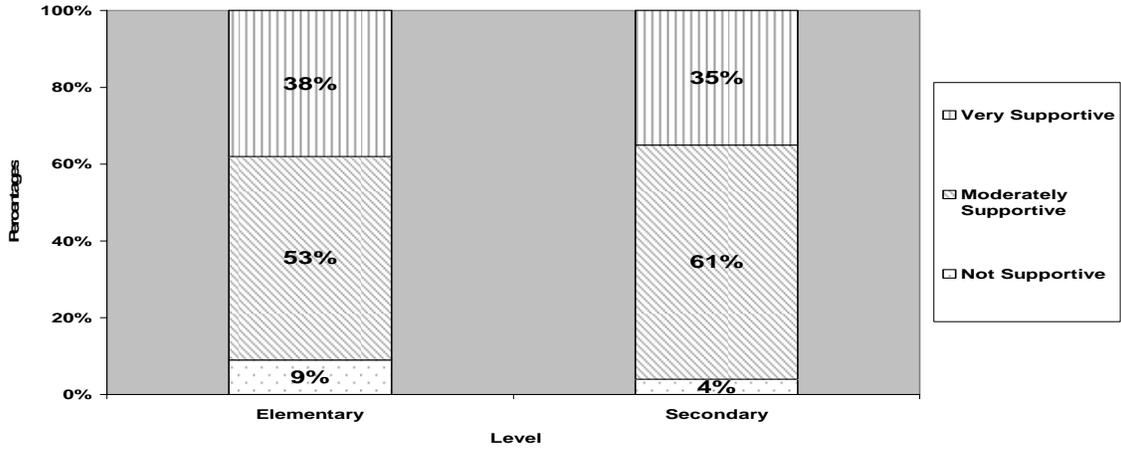


Figure 40: Colleague support by level, locale, and enrollment

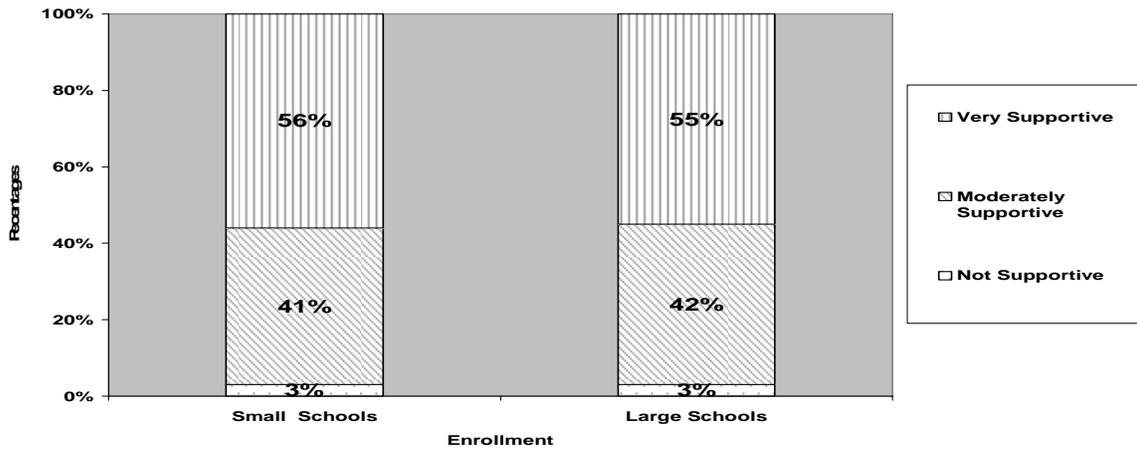
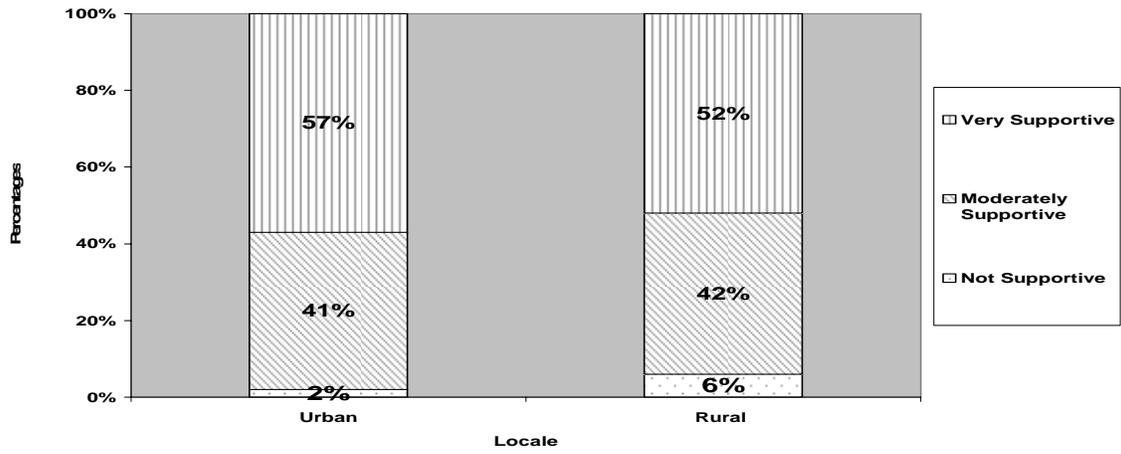
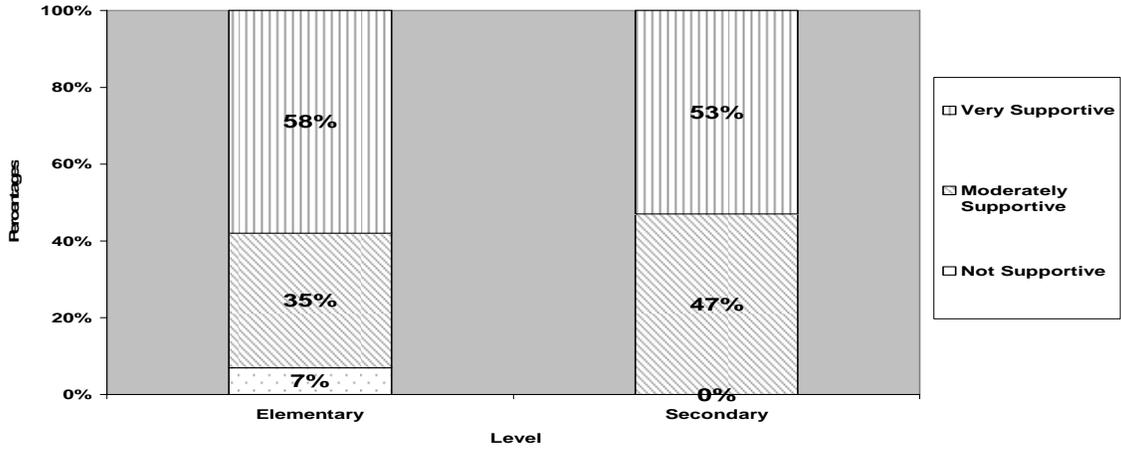


Figure 41: Administrative support by level, locale, and enrollment

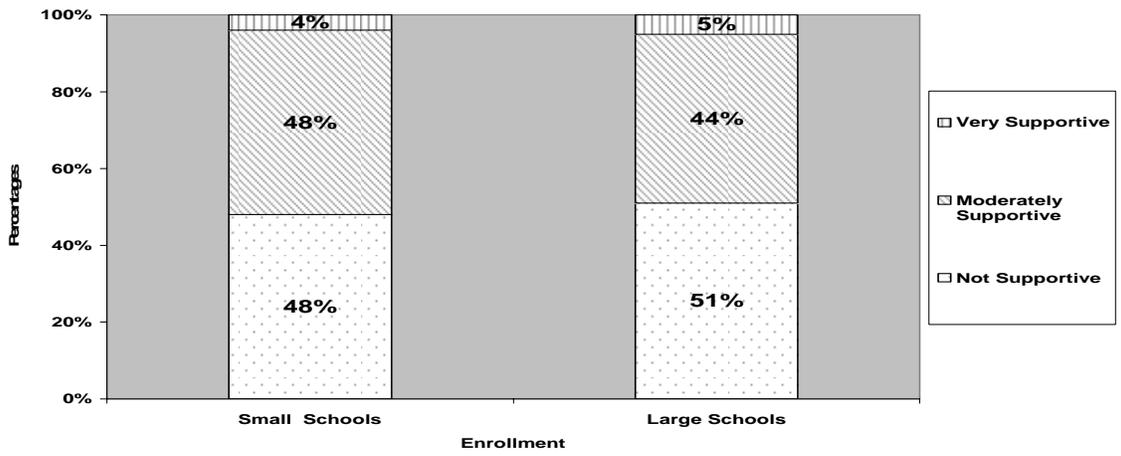
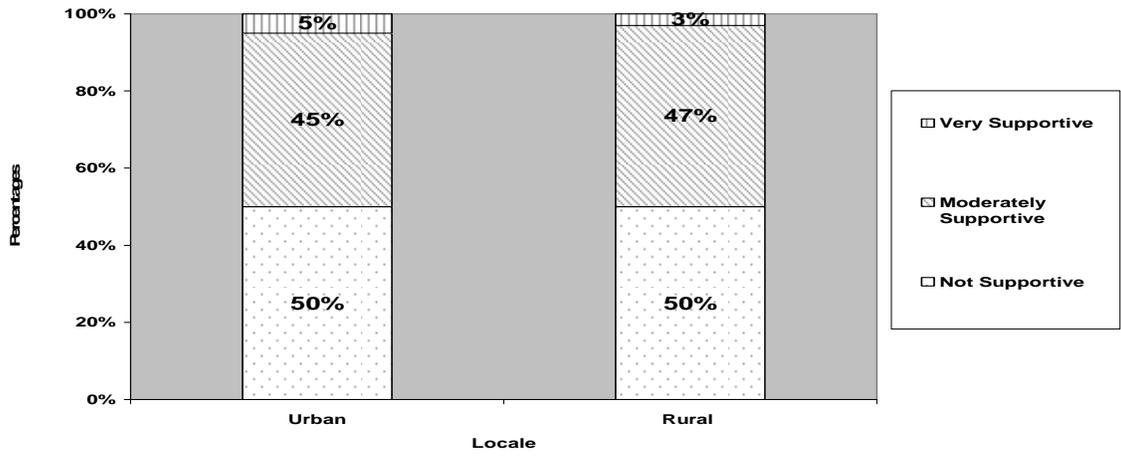
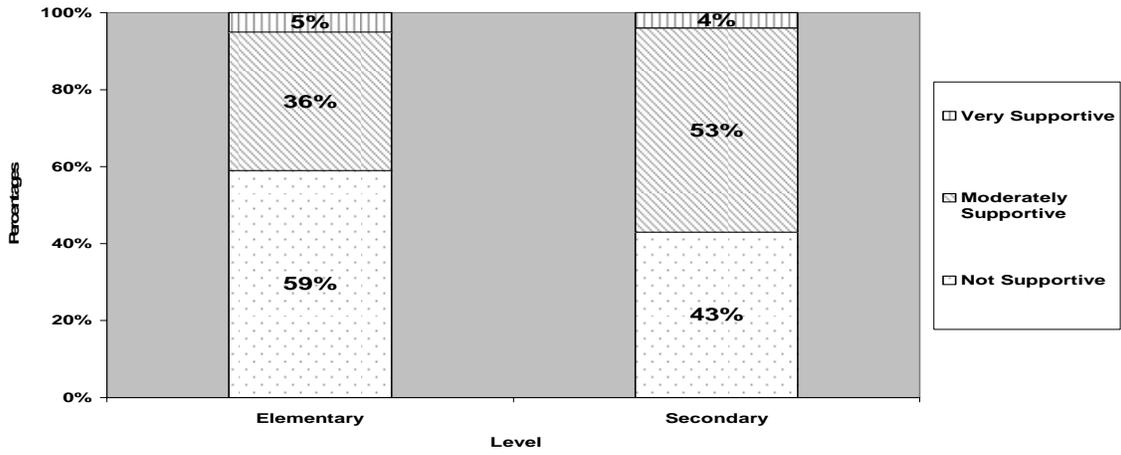


Figure 42: Governmental support by level, locale, and enrollment

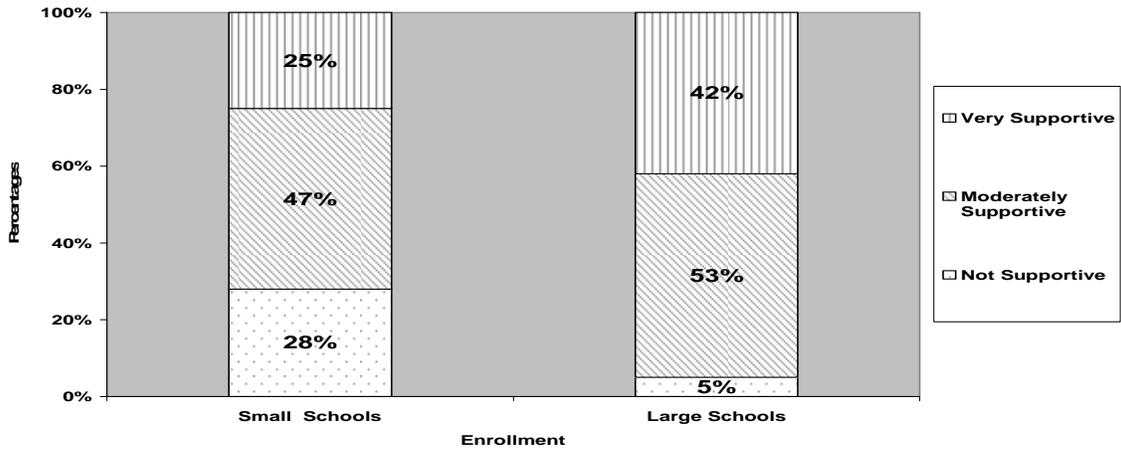
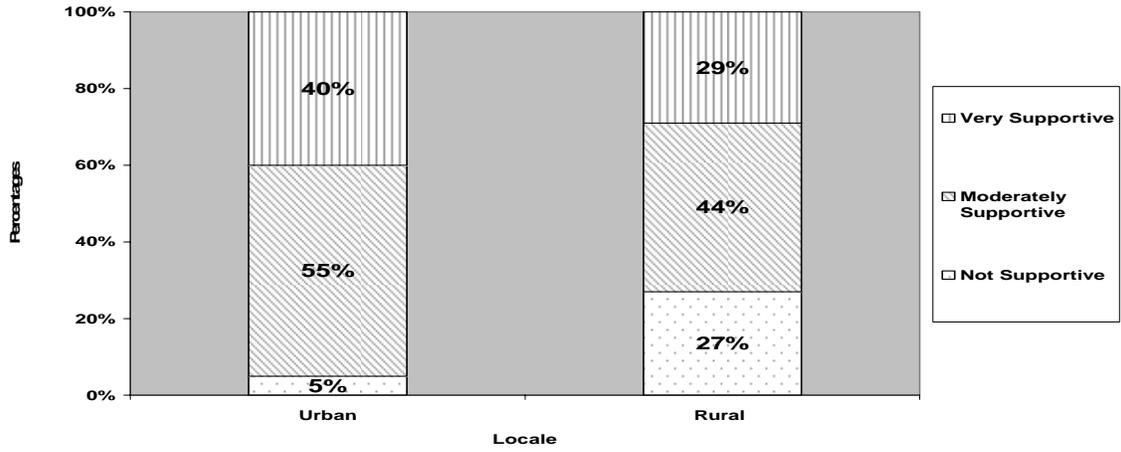
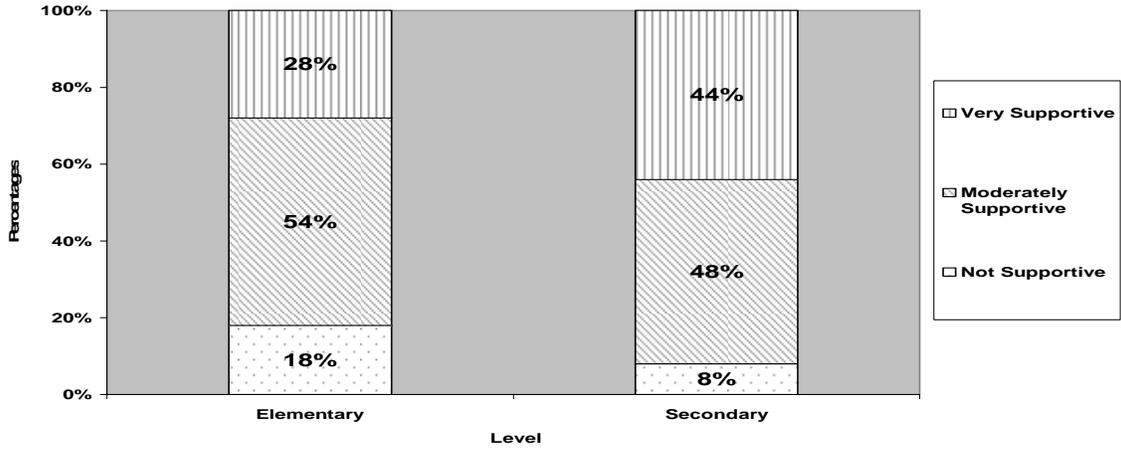


Figure 43: Parental support by level, locale, and enrollment

## **Education Officers**

A number of questions referred to the teacher's interactions with education officers responsible for music (i.e., comparable to music supervisors in the United States). Teachers' responses indicated that most were aware of the existence of these officers except for those teaching in rural areas. In general, more teachers in secondary, urban, and large schools were aware of the function of these officers and had established contact with them as compared to those teaching in elementary, rural, and small schools (Figures 44 and 45). However, these trends were not statistically significant.

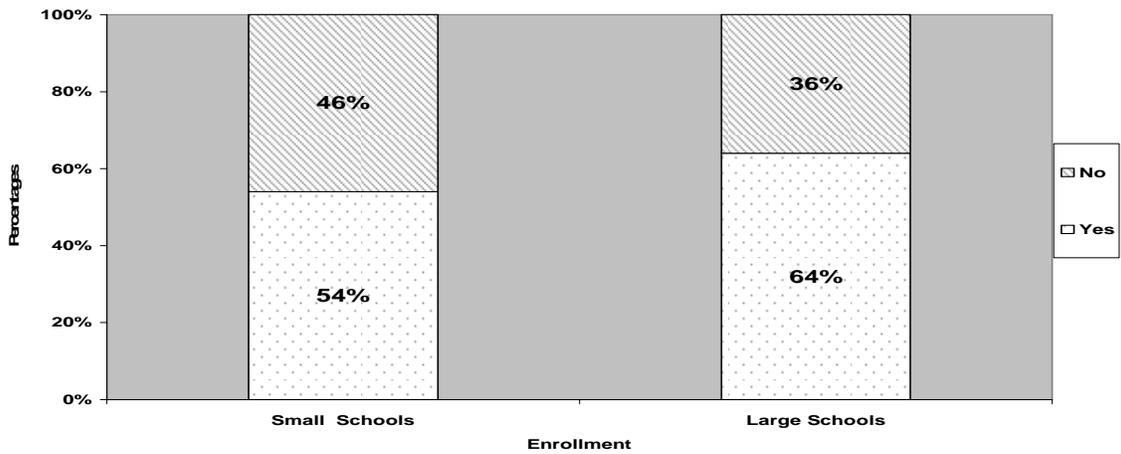
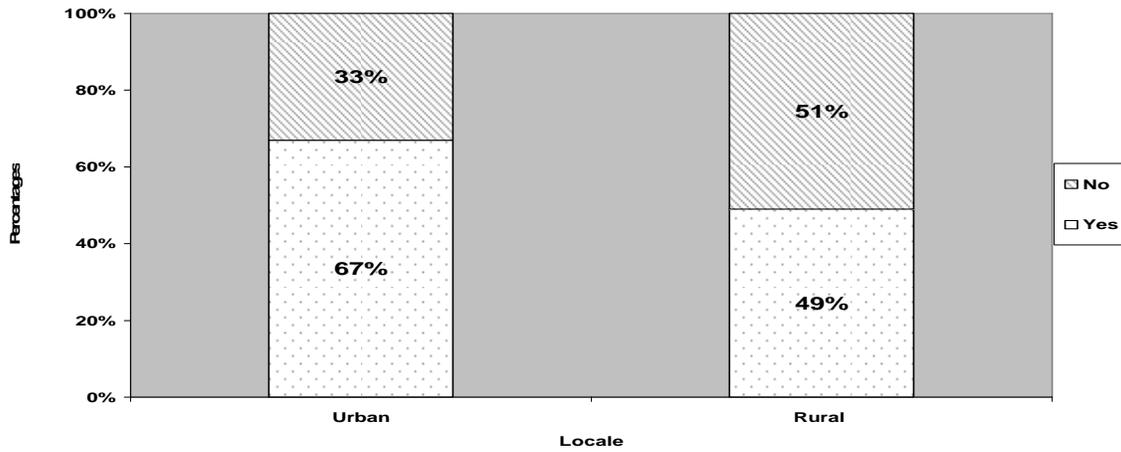
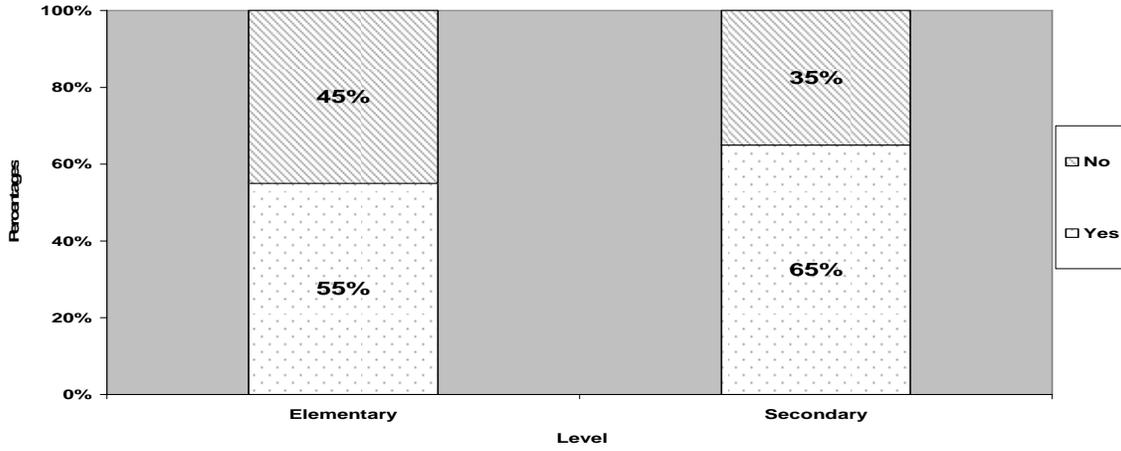


Figure 44: Teachers aware of education officers by level, locale, and enrollment  
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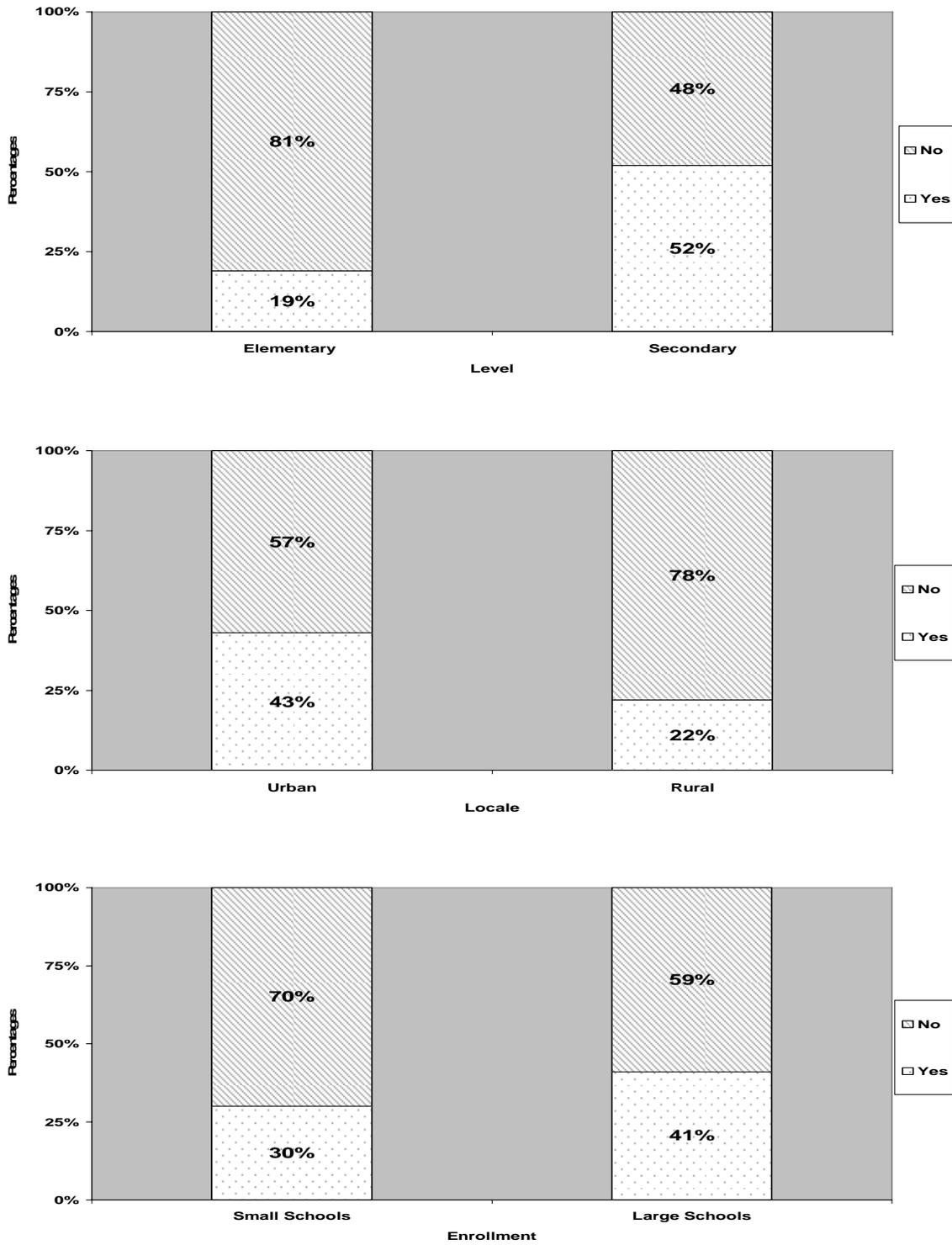


Figure 45: Contact with education officers by level, locale, and enrollment

## **Open Ended Questions**

Music teachers answered open-ended questions about the problems of music education in their schools and in Jamaica. Table 15 shows that the highest number of teachers who responded to this question (47%) identified the lack of resources as a problem affecting their individual school. Many teachers thought that this was a national problem as well. They expressed concerns about the quality of music teacher training, the irrelevance of teacher training to the actual teaching situation, limitations in terms of classroom space, as well as a perceived lack of student interest in music education. Additionally, some teachers lamented the fact that music was not viewed as an important subject in many schools (see Table 15). Other concerns expressed by teachers included the lack of interest in the music programs shown by their peers, lack of respect for school music by 10th and 11th grade students, a failure to demand excellence in musicianship, lack of support for bands and choirs, the perception that music is not academic (only extra-curricular), and the lack of preparation time for CXC candidates.

Many teachers reflected on national trends and problems which were not unique to music education, but affect the music environment in general. Some reported that there is a lack of recognition of most musical genres and a lack of exposure to a variety of music. A number of teachers highlighted problems with copyright infractions and piracy, while others bemoaned the existence of stereotypical perceptions of musicians as underachievers, and the expectancy that musical services should be free. Lack of support from the Ministry of Education to school music was another concern expressed by some teachers.

Table 15: Problems in schools and in Jamaica identified in open-ended questions

	Problems in Schools (Frequency)	Problems in Jamaica (Frequency)
Lack of resources	49	36
Inadequacy of teacher training	23	37
Music not considered important	8	4
Inadequate time allocated	9	-
Standards not high	4	9
High student-teacher ratio	3	-
Unclear curriculum	6	3
Limited space	20	4
Lack of interest from students	11	7

### **Interview Results**

Individual interviews were conducted with 25 teachers in order to gain a deeper understanding of their experiences in their instructional and community roles. The transcripts of the interviews are included in Appendix G.

Most of the respondents had some music training in the areas of theory and performance which was gained at the certificate, diploma and degree levels. A very small number of interviewees had no formal training in music, however, and attributed their musicianship to natural ability as well as a general exposure to music contexts.

While most of the interviewees were trained teachers, some appeared to lack extensive and formal training in music curriculum delivery within the school setting. Many of the respondents had successfully completed the Royal Schools of Music's external examinations in the subject. These exams in performance and theory seemed to provide the earliest exposure to music for most of the music teachers interviewed.

While many of the professionals had formal music training, others were initially self taught and took a different route towards their present occupation. A teacher reflected upon the path to becoming a music practitioner:

*I started out learning music on my own and then I went on to the School of Music where I did a three year course in music. From then I did additional training sessions.*

Another teacher recalled early experiences with music during childhood, as well as the many courses that helped to develop her into a music educator.

*My training began very, very early because I did classical music from I was 11 years old. I did classical piano but I had an excellent teacher who had interjected other things in my lessons like information on the history of music. My training at Mico between 1975 and 1978 entailed classroom management, methodology, history of music, so that was really preparation for the classroom and teaching the subject really.*

Yet, there were educators who decided to begin formal training much later in life:

*Well I started to play the piano when I was an adult, meaning that I just started to learn to read the music...It was a three year program but I spent an additional year because I didn't have any formal training in music before. So I learnt how to sight-read, sight-sing, play the piano, I also did quite a bit of voice training too because I started that part time from back in '97, I did voice training from '97 right back to 2003. I did formal training and I did voice training from up to grade 8 in the Associated Board at the Royal School of Music. I also did a course in how to train choirs, for instance high school choirs.*

The majority of respondents indicated that formal training strengthened their content area skills by exposing them to such concepts as music theory, sight singing and

an array of instruments. They expressed their appreciation of the newfound knowledge gained in the degree program by saying:

*I was very surprised that I did not know anything about ear training and rhythmic dictation and I was lost right there... for the first year I was lost. I never knew about that aspect of music. I thought that it would be about notes and whatever...I also learned music history.*

Another interviewee said:

*I learned quite a few skills in dealing with vocal capacities of young people, and also dealing with students with disabilities, if the case does apply. This entails managing their learning styles, and also being equipped with knowledge in terms of behavioral patterns that might be portrayed, and how to deal with them.*

For many of the respondents, music seemed to be an integral part of their work and social life. Quite a number of them were actively involved in church related musical activities such as leading and directing choirs, as well as entertainment groups and bands. A few taught the subject privately and others seemed to enjoy music as a recreational pastime.

*In addition to teaching music at school I do music teaching privately. Occasionally, I am asked to do workshops for the Ministry of Education. I also do a lot of musical work in the church where I actively train the junior, youth and senior choirs.*

In some instances, the music was not restricted to their churches but was also used as a tool for community integration and development as is recounted by this teacher:

*I am currently involved in a music ensemble that performs music from Caribbean to popular music genres. I am also the music director for a church organization, and band program coordinator. This band program involves teaching kids from the church and the surrounding community music that will enhance their learning, and improve their talents with wind instruments.*

Other teachers, in addition to their rigorous work schedules, also found time to be involved with community choirs, judge competitions, and teach seminars:

*I am the director of the May Pen Community Chorale, which is an ensemble group which was formed in 1980 this was after a crusade. There was a three*

*hundred voice choir and at the end of the crusade persons express the desire to have a more permanent group and that was how the May Pen community chorale was formed. They are still alive and well, we have had a very active Christmas season...I am also involved in the JCDC festival, to teach seminars and to work as an adjudicator.*

Another teacher recounts her extracurricular musical activities:

*I have a lot of concerts because I do a lot of solo singing for weddings and funerals, more so funerals though, because I tend to get that more often and some other social functions and I also sing with two musical groups: The National Chorale of Jamaica and the Jamaica Musical Theatre Company.*

Music educators utilized their creativity in crafting content for their music lessons. Singing and the use of sound creators, along with musical instruments, was reported as a dominant activity undertaken by the teachers within the classrooms. Pop music and Jamaican folk songs were a staple in the musical classroom and music theory was incorporated into the lessons as appropriate. One teacher commented that:

*Because the classes are so large, with 43 kids per class, I mainly do singing with them, and while they are singing I incorporate theory. They sing semi-classical pieces, gospel folk, and popular. I teach just the basic elements of music and theory.*

The instructional leaders in two different schools approached the task of providing music instruction in different ways. This divergence may be indicative of the resources available to them and the stage at which the children have developed musically. For the classes at the elementary school of one of the teachers, the activities consisted of:

*... composition, performing and listening activities. Those are the main things comprising my class. The students compose in different ways, example sound collage. We use different rhythmic patterns to create pitches and melodies, then we add accompaniment with other instruments. All this depends on what topic or element of music we are dealing with. That is mainly what we do.*

Another teacher who was preparing secondary students to take the external CXC examinations explains a different approach to and organization of the music class:

*We usually start with the main components of the CXC exams, for example composing and arranging. I usually have about 12 students entering CXC music after being with me for 5 years.*

A general trend among a majority of the teachers was the use of Jamaican music and pop songs in their classes. They generally agreed that the children had a greater appreciation for these genres as they were more culturally relevant and closer to their reality. One interviewee commented:

*In the last school year I never get to any of the classical stuff because sometimes you have to take them at their own pace, you know and based on our situation they were not really ready for that.*

Learning Jamaican and West African music helped to teach some of the basics of rhythm in this class:

*Most of it [music learned in class] is Jamaican music because that is our culture and heritage, so we had to learn the basics. But, my emphasis is West African music, so I teach them West African and Jamaican drumming.*

Other professionals used the Jamaican music as a point of departure to develop student interest towards music. By using culturally relevant materials, there is an opportunity available to counteract the negative stereotypes that the students may have of the subject as they are being exposed to materials that they are hearing very often can then more readily make a connection. Another teacher reflected on the music choices and posited the following:

*There is one aspect of the curriculum that I do not like...very often it does not have music that the kids can relate to. Personally some of it is not interesting, and the students cannot relate to it a lot. A lot of times I have to find my own material, mainly Jamaican. Yes, because the students are more familiar with these, I use it as a tool of integration as well as to engage and spark interest in the subject.*

Since students can often tire from an unchanged curriculum, teachers sometimes interjected their own ideas in conjunction with the regulations of the institution:

*I try to include a little bit of everything for every class. They don't just do recorder alone, or just writing, or just singing. I include a little of everything*

*based on the topic I'm doing. So I try not to make them bored because I find that a lot of them don't like music. I can incorporate my own things, but the point is that I have to follow the syllabus because that is what the school uses.*

It was evident from the interviewees' responses that ensembles are an integral part of their music program activities and a means by which to showcase the students' activities and talents. Choirs and small ensembles are a common feature of most of the respondents' school communities and they a function in spiritual, social and ceremonial roles. One teacher made the following remarks:

*I also direct a choir of about 30 to 40 students...which performs at devotion and at all other school related functions and events. They have also been asked to sing at a few churches within the school community and perform at church events in which the school is involved. The school choir sings a variety of religious hymns, gospel songs, a few classical and semi-classical pieces as well as Jamaican Folk Songs.*

Another teacher said:

*The school choir performs about two times per month during the schools devotional exercises... and perform at all the other major school events such as Jamaica Day, Heritage Day, Harvest, Carol Service... Easter Service, Peace Day, Boys and Girls Day, and Graduation.*

While the choirs can be large and involve a lot of students, one common hurdle that many of the teachers face is the shortage of instruments. This deficiency definitely has an impact as the shortage of instruments limits the number of participants. Choirs may however be a convenient environment for integrating all of the students who are interested in being a part of an ensemble.

*Well the band has about 8 or 9 students and the orchestra is reasonably small...about 14 students. You know...the number of members is based on the availability of instruments. Our choirs we usually have around 30-60 students involved, depending on the occasion.*

The musical selections of the ensembles seem to reflect a common trend of performing Jamaican folk, American pop music, and religious pieces. Yet, depending on the teacher involved, the students may be exposed to a wide range of genres:

*Well, the repertoire of the choral is very wide, from the Classics to the reggae. We include African Songs, Spirituals, Contemporary Songs, Ballads, the repertoire is wide. Well there are about 20 students in the choir. They perform at school events – graduation, carol service, prize giving and sometimes invited to perform at the Spanish Town Hospital’s Carol Service.*

Another teacher stated that:

*We do Jamaican music especially around heritage time and during the last Christmas season we compared an American Christmas song with a Jamaican one. We look at the rhythms of it as opposed to the words.*

It appears that children place greater value on the ensemble experience than on general classroom music, allowing ensembles to play a role of reinforcing the musical knowledge. As one teacher indicated:

*The ensembles are more about captivating and capturing the interest of students even more than teaching elements that they must learn. The trick is to captivate them then sneak in some musical elements in the mix. Ensembles are pretty successful, especially since this was almost like a new experiment in the school.*

From the interviews, it may be determined that the workload of music educators in Jamaica is very heavy. Many of the teachers reported that they spent long days on the job with their services being required in the mornings for the school’s devotional activities, and then having to conduct ensemble rehearsals at the end of the formally scheduled classes. In addition to their teaching load, the instructors are sometimes required to perform administrative duties as well.

*Ok a typical day would involve me going to four classes per day, two in the morning and two in the afternoon. Usually the first thing is devotion – the choir is required to perform once per month for devotional exercises. After devotion I go to my first class I usually have an hour break before my next class. I have an hour lunch and then another class after lunch – An hour break and then another class. My choir meets after school. We meet 3 times per week.*

Some teachers, on the other hand, found the experience less demanding, depending on the importance that is placed on music within their institution:

*I have quite a bit of flexibility in the time table as music is given very little time. Students only have a single session for 40 minutes. For Grade 7, there is only one*

*40 minute session per week. For Grade 8 music is alternated with drama where the students see me every other week. This is a similar situation for the Grade 9. There is a lot of time for creativity which allows me to plan effectively for music classes.*

While instructional time is usually demanding, acquiring the resources that are aligned with the curricula presents an even greater challenge for many teachers. A number of them have had to adopt creative means of overcoming these challenges.

*I do not spend a lot of time at school preparing for classes. The current principal is very interested in the performing arts so we may have an hour or 2 in the days. I spend more time at home researching as there is no text book for music. Several people have done textbooks but they don't fit with the ROSE curriculum. I spend a lot of time online trying to find information about the blues. I spend a lot of time at the Edna Manley library trying to find information and buying books. Well for me charity begins at home. I am Jamaican and proud of it.*

Another teacher describes how important it is to plan lessons that will benefit the students:

*I spend maybe two to three hours preparing for classes in terms of the writing of plans. However it may be more because after teaching the first day and assessing it, I may decide to change the original to make the lesson more appealing or interesting if that was a fault that I found. I evaluate after each class and a formal evaluation is done at the end of each lesson.*

Imparting musical knowledge and skills to students with disabilities requires a certain talent and training. The teachers who had students with both physical and learning disabilities in their classes reacted in very different ways to the unique challenges by offering individualized attention and lesson modifications as is deemed necessary. In spite of these efforts, the students often do not get the benefit of adequate specialized or individualized attention because of the scarcity of time. One educator who faced such a scenario reflects on the experience:

*I had one child who had what appeared to be a learning disability. I taught her at her own pace. Unfortunately it seemed that she got left behind. The other kids just were too quick for her. Eventually she was moved to another class. Just a pity there was not enough time to devote to her.*

However, the situation was more encouraging for another teacher because of the greater participation of these students in music activities:

*We have students who have physical challenges in terms of limited use of the hands, as well as spinal cord injury. They are quite active in the class activities. Even if they have difficulty holding the strings and pressing the keys on the keyboard we do encourage them to participate as it makes them feel good about themselves. Presently we have only two such students, one in 3rd form and the other in 2nd form.*

Another positive account:

*I have one child, she is blind. She did not accept her blindness she did not have a recorder. She would not participate much in class. We had a little problem with her. We had a boy before her who was also blind. He participated in music exams because the School for the Blind set it to Braille since this was quite an integral part of the class. I can't remember if he used to play the recorder... but he did participate as much as he could.*

Teachers cited positive experiences associated with their involvement with the subject. They suggested that the students were benefiting greatly from their involvement in music education as it supports their intellectual, aesthetic and social development. Also, the fact that as a subject, music is now being tested at the CXC level seems to have added credence to the music professionals' work within the school community.

*Ok for me I find working with the choir in the afternoon most fulfilling – the kids have a genuine desire to learn and produce music, so I try to foster that desire. The music program in Jamaica brings different music to kids that they would not encounter under normal circumstances. Because we don't have a tremendous rich appreciation for the Western music, it is in the music classes that this sense of appreciation is cultivated.*

Students that actively participate and ask questions show growth in musicianship as this teacher explains:

*The positive aspect of my job is that the students are really interested to learn. For instance if they don't understand something they will ask me to stop a while and go over it until they do.*

Another teacher expressed her desire for students to continue their involvement with music and the hope that the structure and the curriculum used in the music classroom will have long lasting effects on the students:

*I actually like the syllabus, you know the CXC ROSE syllabus. It covers many interesting topics, topics which I think the students should find useful. I always hope that in the end my students remember how to read music. Umm...some of them even go on to do music, and excel at it, you know...the evolution of a people is shown in its art. I always tell my students that... the evolution of a people is shown in its art, so we need to write down our music. We need to write it down for all to have access to it.*

Music teachers valued the input and interest displayed by their administrations, and many made mention of this as a positive aspect of their jobs. Respondents emphasized the importance of moral support from the schools' administrators, even if the means to provide material help was absent. One professional found this recognition of the integral role of music in the school's existence to be very rewarding.

*The administration is very supportive of the music program while they may not necessarily be financially able to support all the time, they do so as much as possible.*

The respondents however indicated a number of negative aspects of their jobs which included lack of materials, insufficient workspace, inadequate staffing, very heavy workloads and inadequate prioritization of the subject in the schools' scheduling. Of concern too were students' attitudes towards the discipline, insufficient national support from the Ministry of Education, and the narrow view of students towards musical genres that often focused exclusively on reggae and dancehall.

*My school needs another music teacher, because the workload is too much for me. The music room is too small...and I am not always comfortable; the students are not comfortable. And you know, we need to move to a stage where we timetable our choirs and our ensembles during regular class time so that they don't have to be meeting at lunch time and after school.*

Another interviewee's remarks are:

*Efforts should be made to have the proper infrastructure, a music room or an area. The positive effect would be the way the students conduct themselves on stage, in rehearsal. The exposure they get from going different places from time to time, they learn from it.*

For other teachers, there were more serious deficiencies in terms of infrastructure:

*...I need a music room. Wherever I go to teach they are always happy to have me but I don't have a place, a music room and that is a great disadvantage. There are kids that I had seen who well write music so beautifully as if they were taught before but they have no place to come and say "I'm going write some music today and go down to the music room for my teacher to look at it."*

Some teachers even had harsh words for the role that the government has played, or has failed to play in supporting and promoting music as well as in providing economic and technical support:

*There is a lack of support for music in a number of areas, music is not seen as an important subject and therefore we are not able to access to resources needed.*

Other teachers were extremely impatient with the lack of support from the government:

*In terms of government...government...(mild expletive)!!!...The government doesn't support music enough. It is barely supported.*

Another teacher:

*There also needs to be much greater support from the Ministry of Education as it relates to developing programs because as it is now, the existence of a school's music program is largely the result of the initiative, enterprise and personal drive of the music teacher.*

One respondent reflects on the perception of her peers regarding music:

*...Many persons appreciate the aesthetic appeal that good music brings, yet they overlook the tremendous effort that it takes to create high quality performances. More emphasis should be placed on equipping schools with the resources that are needed to create vibrant music programs and there should be a greater focus on establishing standards.*

Of concern to other teachers is the gradual loss of indigenous musical expressions – mainly ethnic or non-popular music – as the general public seems to be only concerned

with (contemporary) reggae, dancehall and hip-hop. Also, because of the low regard for music, there are not clear career choices laid out for aspiring musicians. Accordingly, the lament is great:

*I do not think that Jamaicans realize the value of indigenous music such as the reggae, mento, ska and rock steady. In some parts of the world ska is still big. Its still hot. I don't think that we are recognizing these music forms enough. I do not think that the ministry is facilitating the needs of students who want to study music as a career as there are very limited facilities being made available to students with such an inclination.*

## V. DISCUSSION

The purpose of this study was to gather information on characteristics of music education programs in the public schools of Jamaica. A questionnaire, on a broad range of educational factors related to the music programs and music teachers, was sent to the 977 public schools in the country. Of the 320 schools that replied, 105 offered music programs. The questionnaire was completed by the teacher imparting music instruction at the institution or, in the case that a music program did not exist at the school, by the principal. Follow-up interviews were conducted with 25 selected music teachers from schools with music programs.

The questionnaire and interviews gathered information on the following areas: (1) Teacher demographics: teacher's age, classification as part-time or full-time, education, characteristics of teacher training programs, participation in outside music activities, professional position in the school, teaching load, years of teaching experience, years of experience as a music teacher, and primary instrument. (2) Program information: class schedules, time allocated for music instruction and planning, number of students in classes and ensembles, curricula topics, methods of assessment, the frequency of reporting grades. (3) Outcomes: performances, participation in competitions, participation in external exams. (4) Resources and Support: adequacy of facilities and resources, support by school community and government, and perceived problems in music education within particular schools and in the country.

Schools were grouped according to level, locale, and student enrollment based on demographic information provided by the Ministry of Education. Secondary schools included high schools and technical high schools, and elementary schools included primary, all-age, and junior high schools. Schools were also grouped into two categories

according to their locale: urban schools and rural schools. Finally, schools were classified as small or large, based on their enrollment numbers. Schools with a population of 1000 students or less were classified as small, while those with more than 1000 students were labeled as large. Data gathered through the questions and interviews were analyzed according to the level, locale and enrollment of the schools. In this chapter, I will discuss the results found in the following four areas: program information, teacher demographics, outcomes, and resources and support.

### **MUSIC PROGRAMS**

Music programs existed in approximately one-third of the public schools in Jamaica. This rate is strikingly low. By contrast, for example, China has music programs in 90% of its schools (Leung, 2004), the Cape Peninsula of South Africa has music programs in 63% of the schools (Herbst et al., 2005), while 94.9% of American elementary schools offer music instruction (Abril & Gault, 2006). However, the definition of what constitutes a music program is debatable. For example, a South African study by Herbst et al. (2005) showed that respondents indicated that there were no music programs in their schools, although it was apparent to the researchers that singing was in fact taught in some of these institutions. In the present study, the availability of a music program was established at each individual school by either the principal, or, if applicable, by the teacher responsible for imparting music instruction.

In agreement with previous research, the results of the present study showed program differences according to school levels (Chenault, 1993), size, and geographical location (Kampen, 2003). It is clear that in Jamaica there is an imbalance in the distribution of music programs according to the level, locale, and size of the school. Most secondary, urban, and large schools had music programs but less than a quarter of elementary, rural, and small schools did. It was encouraging to find that music programs

were present in most large schools because of the implication that the majority of students do have access to some type of formal music instruction. However, the results indicate that in two-thirds of the schools, music was offered to only some students rather than all students raising questions about the accessibility to music education in Jamaica. Teachers in the majority of secondary schools reported having a music program but these programs were usually offered only up to grade nine. Most secondary schools had general music classes and prepared students for external exit exams in music. Other schools, instead, offered music as extra-curricular activities such as choir or band ensembles, pop bands and combos.

It is disturbing that there is a paucity of music programs at the elementary level in Jamaican public schools. Only 21% of the elementary schools reported having a music program. This situation does not compare favorably to other countries such as the United States in which 92.5% of elementary school principals in a recent national survey reported the presence of music education in their schools and 94.9% reported having music specialists (Abril & Gault, 2006). Furthermore, of the elementary schools in Jamaica that had music programs, only a small proportion had choral or instrumental programs.

A smaller number of rural schools than urban schools had music programs, possibly due to the remote geographical location of many of these institutions. Many of these schools also happened to be small and lacking in resources to implement music programs. Location possibly deterred teachers from working at these schools. One teacher described her rural school this way:

*My school is very remote and staff retention is low. Teachers normally use this school as a last resort. However I am new and in charge and I am presently working to change these things, hence I am trying to get help from other specialist music teachers. I try to assist all classes as best as possible.*

Notwithstanding challenges such as access to resources, one dominant feature of the music education landscape in Jamaica is the presence of choral programs. Most choruses met outside of or after regular school hours. Choral programs were largely seen as an extra-curricular activity but were, nonetheless, highly visible and important to the image of the school. As one teacher expressed it “the orderly deportment of the school choir presents a good image of a school to the public.” At both the elementary and secondary levels, schools had two choirs on average, with the secondary school choirs being slightly larger than those at elementary schools. More elementary school choirs met during regular school hours than did secondary school choirs although their total rehearsal time was, on average, shorter.

The most common instrumental programs were band ensembles and combos. These programs existed at almost half of the secondary schools. Combos usually consisted of electronic keyboards, a trap-set, a bass guitar, additional percussion instruments, and melodic single-line instruments such as saxophones. Conga drumming ensembles were next in popularity. Only a few schools had orchestras and traditional concert bands. The tendency for instrumental programs to be more a feature of secondary schools could be a direct result of the fact that more music specialists taught at this level.

### **TEACHER DEMOGRAPHICS**

The results showed a preponderance of female music teachers at the elementary level, in rural schools, and in small schools. The teaching profession in Jamaica in general is largely female dominated. Carolyn Cooper, Professor of Literary and Cultural Studies and gender expert at the University of the West Indies, attributed the absence of males in the teaching profession to labor market changes. She argued that “There was a time when the teaching profession was male-dominated...as better paid jobs became

available...men abandoned the teaching profession” (Cooper, 2007, ¶ 5). The results of the present study showing that the majority of music teachers at elementary level are female, supports the idea of the “feminization” of teaching at pre-secondary levels of education in Commonwealth countries such as Australia and Britain (Johnston et al., 1999; Thornton, 1999). However, a trend that is also evident from the results of this study is the presence of more male music teachers at the secondary level, a finding which may auger well in the reversal of the perceived shortage of male role-models within Jamaica’s classrooms.

Dr. Claude Packer, the principal of the Mico University College, arguably Jamaica’s premier teacher training institution (Francis, 2008; Robinson, 2008), was reported in newspaper articles expressing his concern over the gender imbalance at his institution. Dr. Packer explained that in 2008 the institution would “be making a concerted effort to attract more men” to post-secondary level education. Mico trains 60% of the islands teachers and has a female to male ratio of four to one. He further clarified that the effort would involve offering limited numbers of scholarships for qualified male applicants on condition that they teach for at least two years upon graduation, as well as the lowering of matriculation requirements for males. The general belief is that more male figures are needed in the classrooms. The results of the present study suggest that while at the secondary level there is an adequate representation of males in music classes, there is a dearth of male models at the elementary level.

In the majority of secondary, urban, and large schools, music was taught by music specialists. In contrast, in most elementary, rural, and small schools, classroom teachers were responsible for music activities. The effectiveness of music specialists over classroom teachers in creating the best music learning experience for children is debatable. Holden & Button (2006) found that in Britain non-music specialists had skill

deficiencies, knowledge deficits, and confidence problems. In the present study, classroom teachers indeed rated their music proficiency skills significantly lower than did music specialists. On the other hand, advocates of non-music professionals argue that classroom teachers are in the best position to tailor lessons to each child's ability and integrate music into the general school curriculum (Kemp & Freeman, 1988; Patchen, 1996).

Teachers reported that they lead active music lives outside of the formal public school teaching environment. Many of them acknowledged being involved with their church choirs. This finding is not surprising, given the strong influence of Christianity on Jamaican society and its dubious distinction of being the country with the highest concentration of churches per capita and per square mile in the world (Mordecai & Mordecai, 2001). Some teachers even suggested that involvement in church music represented their main musical interest. In the words of one teacher:

*...I am a church organist and choir director. For a number of years I was also director of music at a Baptist Church. I started out as choir director at a United church but now at this point I just play the organ. My life is just centered on playing at church...*

Teaching of studio music lessons was the second most common music activity engaging teachers. However teachers were involved in a range of other music-related activities such as playing in bands or being part of studio recordings. The high engagement of music teachers in musical activities outside their school duties implies that teachers are in high demand as music practitioners in Jamaican society.

The results indicated that the piano or keyboard was the principal instrument for the majority of teachers. For many years, young people in Jamaica received their earliest formal exposure to music through the system of graded piano exams provided by the British-based Royal School of Music. It appears that music teachers' formal music

training indeed consisted of progressing through this system of graded piano exams. The affordability of electronic keyboards may explain the popularity of this instrument among music teachers in Jamaica.

Research on teacher attrition presents conflicting evidence about teacher turnover in rural areas. While Shen (2001) found that the locale of schools in the United States was not associated with teacher retention and attrition, Boylan and McSwan (1998) alluded to the opposite in Australia. They suggested that rural schools had high staff turnover rates and were staffed by young, beginning, and often inexperienced teachers. The findings of the present study in Jamaica support the existence of a relationship between locale and attrition but, in contrast to Boylan and McSwan's view, show that rural music practitioners were older and had more years of teaching experience than their urban counterparts. The results also indicated that teachers in small schools had been teaching for significantly more years than their counterparts in large schools implying a higher teacher attrition rate in large schools. This is in agreement with studies conducted in the United States showing higher teacher attrition in large public schools (Ingersoll, 2001).

The results regarding the age and experience of the music educators in public schools in Jamaica raise concerns about a possible shortage of teachers particularly in elementary, rural, and small schools. A third of the teachers at these institutions will retire within the next ten years, based on the Ministry of Education's employment regulations. Small and rural schools may be the most affected because, at these schools, almost twice as many music practitioners are planning to retire within the next 10 years than have recently entered the profession. This scenario underlines the need for change in teacher recruitment and retention practices to ensure the sustainability of music programs in Jamaica's public schools.

## **Teacher Training**

Most Jamaican music practitioners received music training either at the Music Division of the Edna Manley College of the Visual and Performing Arts – also referred to as the Jamaica School of Music (JSM) – or at a teacher training college. The JSM was modeled after European instrumental music conservatories when first established in the early 1960's. During the 70s, it evolved into an institution with a diversified music curriculum that included Jamaican culture (Nettleford, 1978). Starting with a one-year certificate program for music teachers, the JSM eventually offered a four-year program in music education incorporating elements such as Caribbean folk music, instrumental training, music history, as well as music pedagogy. As part of this program, music education students are required to develop musicianship and competence in piano, recorder, conga drums, and guitar. Conga drumming has become an important aspect of the music education curriculum at the JSM, as it represented a Jamaican infusion into a previously European-focused program (Hickling-Hudson, 2000). Teachers' colleges, on the other hand, have maintained a curriculum based on a British choral tradition (Tucker, 1995).

An examination of teacher training curricula in Jamaica reveals that there is no course of study allowing for specialization in music at the elementary level. All specialist music teachers studying at Jamaica's teacher training institutions are prepared for secondary teaching. Furthermore, music courses represent a minimal component of the elementary level curricula in teachers' colleges such as St. Joseph's Teachers College (St. Joseph's Teachers College, 2008; Thompson, 1987). The lack of a specific program of formal music instruction for elementary music teachers is alarming. Similarly worrisome is Tucker's assertion that in primary schools music specialists are employed against government policy, and only through the creative deployment of staff (Tucker,

2000). For example, principals in primary schools may create a special schedule for a trained music specialist who is officially employed as a classroom teacher.

The concerns about the preparation of music teachers are particularly relevant in small, rural and elementary schools in Jamaica. Only a few teachers at these schools had attended the Edna Manley College or had majored in music while at teachers college. It is no surprise that these teachers consistently rated their musical proficiency at a lower level than did their more musically educated peers. Interestingly, the results of this study showed that elementary teachers were generally of the opinion that music curricula were well delivered at their institution of training. Most elementary teachers chose the option “good” when assessing the quality of instruction obtained at college in the following skills: singing, rhythmic movement, methods, theory, music history, music listening, and classroom management. Only in the area of conducting and music technology did elementary teachers suggest that the training that they had received in teachers colleges was poor. Notwithstanding this overall favorable rating, elementary teachers in large and urban schools generally rated the quality of their teachers colleges music training higher than did elementary teachers in small and rural schools.

There is another disturbing finding of the present study related to teacher training: Almost a tenth of the music teachers reported having no formal training in music. The hiring of teachers in areas outside their specialties is not a problem exclusive to Jamaica. In the face of a shortage of qualified and competent music specialists, in other countries such as Northern Ireland, administrators hire musically untrained teachers (Drummond, 1999). A recent feature in the newspaper “Jamaica Gleaner” (Henry, 2007) supports the view that there is a deficit in the number of teachers available to fill music teaching positions in Jamaica. Cecile Strudwick-Green, Assistant Director and Head of Music Education at the college, said:

In the school system we are very short of music teachers. The main reason is that salaries are so small for teachers. Music teachers (after obtaining training) don't often go into teaching because they can make more money outside (Henry, 2007, ¶ 9).

She further argued that because schools often hire Edna Manley graduates who are trained as pop performers, the school of music is unjustly blamed if their students become ineffective teachers. "They were not trained as teachers", she stressed. In the same newspaper article, lecturer in music, Rosina Moder, placed the teacher-training discussion in a wider context, by arguing that the problems in music education lie with the government. In her words:

We can train the best teachers at the School of Music, but they're going out into bare music rooms. If the vision isn't there with the necessary equipment, then we are fighting an uphill battle with students and music (Henry, 2007, ¶ 7).

Concerns for the quality of teacher training are discussed by commentators such as Ritch (2003) who reflects on the days of pre-independence when primary children in Jamaica could sight-sing. An older teacher in this study echoed Ritch's perception of a constant decline in the quality of music teacher training:

*When I was being trained, we learnt subjects that they don't do today, such as Latin grammar...Even before teachers' college I learnt how to sol-fa music. The entire school had to sing in parts for morning worship. I am not sure that they pay attention to those things in college again.*

In summary, there are a few troubling findings regarding the characteristics of music teachers in Jamaica. During the next ten years, experienced music teachers will retire, exacerbating the current shortage of teachers. Because of the low proportion of incoming young teachers, some with no formal music training, this trend is cause for concern. Clearly, a reversal of this trend is required to ensure the sustainability of good quality music programs. Action is also required regarding the training of music teachers. Ten percent of practitioners are without formal music training, and a large proportion of music teachers lack the music knowledge to implement the new curriculum effectively.

It is, however, encouraging that relatively high proportions of male teachers operate at the secondary level, and that teachers had positive impressions of their teacher training programs.

## **CURRICULUM**

In commenting on the status of music education in the secondary schools of Jamaica, Tucker (2003a) argues that music has not received the attention it deserves with regards to education policy. To correct this situation, the government has implemented the Reform of Secondary Education (ROSE) in the 1990's to streamline the first three years of secondary level schooling by creating national curricula in various subjects, including music (Tucker, 2003a). The music discipline now has a clearly defined three year syllabus whose objective is to develop intellectual, aesthetic and social appreciation for a variety of music genres (Government of Jamaica/World Bank ROSE: Teachers Guide, 2000). The program of study is centered on performance, music listening, and composing.

As a curricular activity, singing was clearly a more common feature of the elementary school music class than the secondary school curriculum. It was also more prevalent within the curricula of rural and small schools than urban and large schools, respectively. These tendencies may be born out of necessity: This study showed that rural, smaller, and elementary schools did not have the quantity of instruments and classroom equipment that secondary, urban and large schools did. Furthermore, the results revealed that teachers in elementary, rural, and small schools rated their music proficiency significantly lower than their peers particularly in skills such as instrumental performing and conducting. Singing seems to be the most accessible music activity at these institutions.

The emphasis on singing should not, however, be considered as a failure to provide adequate instrumental programs. Until 1962, Jamaica was a British colony and many of the current educational practices are consistent with English traditions. Music in Jamaican schools developed along the patterns of a vibrant singing tradition in which songs of the British Isles were often a common staple within the classrooms. This heritage of singing has constantly dominated the music curriculum, although, the song selections have evolved from a repertory heavily influenced by British cultural expressions to one that reflects the local people's creativity in folk and popular songs. It is encouraging that singing remains an integral part of the music curriculum in Jamaica, as it is in other music curricula throughout the world. Studies of music programs in South Africa, Jamaica, and the United States (Carter, 1986; Herbst et al., 2005; Tucker, 2003a; Tom, 2004) confirm the central importance of singing as a curricular activity.

The results of the present study showed that the recorder was more commonly used in secondary than in elementary schools. Large and urban schools also utilized this instrument more than their counterparts in small and rural institutions. These findings are inconsistent with practices in American schools where the instrument is more common at the elementary level (Rasor, 1988). However, in elementary, rural, and small schools, the instrument was nonetheless used at least occasionally by more than half of the teachers. The popularity of the recorder is attributable to the fact that it is relatively cheap and easy to play. As a result, classroom teachers are likely to be comfortable with this instrument and opt to incorporate it into their lessons regularly. Tucker's (2003a) study determined the proportion of time devoted to different curricular activities by 14 secondary school teachers from an urban center in Jamaica. Her results are supported by the findings of the present study regarding the regularity with which the recorder was used in the music classroom.

Composition and arranging, as well as improvisation, are important components of the Ministry of Education's prescribed Reform of Secondary Education (ROSE) curricula. Both areas are integral requirements of the Caribbean Examination Council's (CXC) curriculum for external high school exit exams in music (CXC, 2005). More than half of teachers reported that they included composing and arranging at least occasionally in their lessons. The activity was, however, more likely to take place in secondary, urban, and large schools, than in elementary, rural, and small schools. Understandably, composing and arranging was utilized more at the secondary level than at the elementary level because it is a curricular component of the CXC syllabus. In fact, the CXC examining body has now embraced sound collages, Veitch compositions, and other innovative techniques as legitimate compositional efforts (CXC, 2005). The findings of this study are in slight contrast to the study by Tucker (2003a) on urban area secondary schools in Jamaica in which composition was only a minimal component of the curricula activities.

It is no surprise that secondary school students were more often involved in reading and notating music than those in elementary school, as there were more music specialists at the secondary level. Additionally, teachers in the former group held music diplomas in higher numbers and had better sight-reading abilities than did elementary teachers. The results show that music reading and notation was generally prevalent in the curriculum, with only approximately a third or fewer teachers indicating that the activity was rarely or never included in lessons. Tucker (2003a) found that a relatively large proportion of the time spent in urban secondary school music classes was devoted to the reading and writing of notes. Her findings also indicated that teachers saw themselves as being competent in the teaching of notation theory, although there were little opportunities to establish a connection between notation and actual musical sounds.

One teacher explained why she thought that music reading and notation is so important in the curriculum:

*I always tell my students that... the evolution of a people is shown in its art, so we need to write down our music. We need to write it down for all to have access to it.*

Music history and culture as well as listening and analysis were more common activities in secondary, urban, and large schools than in their counterparts. The secondary schools' dominance in music history and culture could also be explained by the notion that at this level, music is treated as more of an "academic" pursuit – requiring in-depth formal written activities than at the elementary level where it is part of an integrated curriculum. Almost all teachers indicated that they included listening and analysis at least occasionally in their sessions. In contrast, Tucker (2003a) found that audience-listening was given relatively little attention in Jamaican urban schools. This contraction between the findings of the present study and those of Tucker regarding the extent of listening needs to be addressed in future research.

There is a body of research which advocates the inclusion of indigenous music in the national music curricula of different countries (Floyd, 2003; Hickling-Hudson, 2000; Oji, 1989). Results of the present study revealed that Jamaican music was an important element in the music curriculum of most schools. The majority of teachers, regardless of the level, locale, and enrollment, indicated that they often included Jamaican music in their lessons. This finding is not surprising since Jamaicans make extensive use of indigenous music. Martin and Pamela Mordecai (2001) support this notion in "Culture and Customs of Jamaica" where they identify three main functions of traditional music in Jamaica: music as worship, music as social occasion, and work music. When asked about the use of Jamaican folk songs or Jamaican pop music in her classroom, one teacher said:

*Most definitely! I find that it is imperative to refer to music of the Jamaican tradition as teaching aids, especially pop songs that are most familiar to students in order to clarify musical ideas. Say for example I am teaching intervals, then I would probably use a familiar song to students then we can all discuss. This I find stimulates interest from the students. Not only are they listening to something that they know, but they are able to relate the lesson to something familiar.*

Indigenous Jamaican music incorporates conga drumming which derives from strong Jamaican and African influences (Reckord, 1998). Results of the present study indicated that conga drumming was a curricular activity in more secondary, urban, and large schools than in elementary, rural and small schools. Closely associated with the Rastafarian religion, Rasta drumming originated in Jamaica and with African derivations such as Nyabingi forms part of any drumming program. In the words of one teacher:

*This is of course a drumming group. We play West African music and Jamaican traditional rhythm. For example we use a combination of mento rhythms and some traditional songs...*

Mordecai & Mordecai (2001) highlight the use of conga drums in other folk traditions such as Kumina and Dinki-mini, and refer to their rural antecedents. Given the strong rural associations with conga drumming, it is somewhat of a surprise to find that urban schools incorporated drumming more often into music class than did rural schools.

In summary, curricular trends suggest that singing, Jamaican music, and the teaching of the rudiments and theory of music were the dominant features of the curriculum. In general, the curricular activities that teachers develop in their classes are consistent with those prescribed by the ROSE program. There is a strong tradition and support for the inclusion of indigenous music in the music classroom.

## **RESOURCES AND SUPPORT FOR MUSIC PROGRAMS**

The findings of this study emphasize the perception that resources were inadequately available to music teachers in Jamaican public schools. Similar concerns regarding the inadequacy of music resources have been raised in other studies in the

United States and throughout the world (Costa-Giomi, in press; Costa-Giomi & Chappel, 2006; Gillespie & Hamann, 1998; Kim, 1989; Jacobson, 2002; Rasor, 1988). However, resource constraints and a lack of facilities in Jamaican schools are by no means limited to the field of music education. The Task Force on Education Reform (2004) revealed that schools in Jamaica were lacking important amenities, and that the standard of facilities was less than desirable. For example, over 20% of students were in need of seating and writing space.

Although teachers at all levels considered the dedicated space for music to be inadequate, this seemed to be particularly true in elementary, rural, and small schools. Additionally, pianos were less available at these schools than they were at secondary, urban and large schools. The overwhelming sentiment among music teachers was that school instruments were not adequately available in the public school system. Additionally, teachers reported that in general, instruments were not well cared for. The question of who is responsible for ensuring the maintenance of instruments was not clearly addressed in the response of the teachers.

The problems associated with the inadequacy of facilities and resources have attracted the attention of the general population. Tucker (2003a) refers to the challenge of resource allocation in the country as being dismal and a “perpetual problem in Caribbean schools” (p.165). Noted Jamaican newspaper columnist, Dawn Ritch argues that it is doubtful that schools will become well equipped with musical instruments given the priority of basic needs such as desks and bathroom facilities (Ritch, 2003).

Despite the challenges of making instruments available in the public schools of the country, certain instruments such as tambourines and triangles are common in most music classrooms. In addition, many teachers make use of improvised instruments such as shakers made from gourds, or tambourines made from bottle stoppers. The

overwhelming majority of teachers indicated that recordings, classroom equipment, and technology were not adequately available. However, secondary, urban and large school teachers were more forceful than their counterparts in highlighting the absence of technology, while more teachers in small schools regarded their classroom equipment as inadequate than did teachers in large schools. School administrators are forced to choose between competing demands for resources within a school, and most often, funding music equipment is considered less pressing than addressing other basic needs of the schools. Nonetheless, it is clear that music education would benefit from the allocation of music resources.

The general perception was that library resources were inadequate and did not support the music curriculum. Teachers in rural schools held this opinion even more so than those in urban schools, possibly because rural schools are not in close proximity to public library facilities, which are most often located in urban centers. It appears that the problem of inadequate library resources is not confined to music, as the Task Force on Education Reform (2004) cited poor library facilities as a major area of concern negatively impacting the implementation of school curricula in general.

While obvious financial constraints actually limit the extent to which schools are equipped with the facilities and equipment needed to support a very effective curriculum, there are particular areas in which improvements are possible at little cost. One such area is in the provision of a diverse library service to include multi-format items such as online resources library materials, as the financial implication of sharing books and other materials through a library service could translate to significant savings.

When asked to rate the level of support from the government, teachers agreed in that the government was not supportive of music education. Interestingly, barely a third of secondary school teachers and half of elementary teachers were aware of the existence

of government officials responsible for music education. Furthermore, only a fifth of the sample had established contact with any of these officers within the previous year. Overall, more secondary school teachers were in contact with the music education officers than were elementary teachers. This could be explained by the fact that most secondary schools that were involved with preparing students for CXC examinations would have reason to interact with these officers. Rural area school teachers may have had difficulty in contacting ministry officials given that their schools are far-removed from the main urban center where these ministry offices are located. It should be noted that there are only two education officers responsible for music in the country. How these officers can better help support the music programs and music teachers is a question that needs to be addressed. Scheduling meetings, workshops or seminars for music teachers may seem a feasible way to allow for these officers to reach more teachers.

The music teachers reported that school administrators and colleagues were supportive of the music programs in their schools. Administrators seem to appreciate the benefits derived from a vibrant music program. As one teacher so eloquently expressed it:

*Interestingly, it has been noted that the children who are actively involved in the music excel in their academic performance. Musical exposure fosters their learning and does not hinder the process as some persons think.*

Parents in secondary, urban and large schools were reported as being more supportive of music programs than those in elementary, rural, and small schools. Although this research did not inquire into the specific nature of the support lent by parents, it is, in essence, one of the most valuable assets that teachers rely on for ensuring the success of their programs.

In summary, parents, colleagues and school administrators support music activities within the school systems. However, governmental input is considered

deficient and weak. Resource constraints were not confined to music programs, and the Task Force on Education Reform (2004) confirmed overall weaknesses in available educational support.

### **EXIT EXAMINATIONS AND OUTCOMES**

High school exit exams in music were introduced in the Caribbean in 1999 by the Caribbean Examinations Council (CXC). Schools in Jamaica have been participating in this exam since its inception. The CXC examinations are equivalent to British General Certificate Secondary Examination (GCSE) in the sense that they are completed at the end of high school and are optional. It appears, however, that the CXC examinations in music have not been fully embraced as an integral part of music programs. The present study found that, in 2007, the CXC music examinations were attempted by students in only 15 out of the 156 secondary schools in the country. Furthermore, the number of students actually writing the exams represents a negligible portion of the secondary school graduating cohort. Out of the approximately 50,000 students exiting secondary schools in Jamaica each year, less than 0.2% (or less than 100 students) participated in music exams. By contrast over 22,000 took the English exam in 2007 (Thompson, 2007). These findings suggest that the discipline struggles to assume its place in the core academic curriculum and may be still viewed by most teachers, students, and administrators as an extra-curricular subject. It is important to note that student involvement in exit music exams in other countries has been relatively low. For example in Britain, Bray (2000) reported that GCSE Music was taken by approximately 7% of students. Notwithstanding concerns over low participation rates, more than three-quarters of the students from schools in this study's sample passed the 2007 exams. Clearly, the necessary human, material, and physical resources must be in place to allow for optimal performance of students in these areas.

Teachers reported being allotted an average of 154 minutes per week to prepare students for the exams, an amount of time they perceived as insufficient. In fact, this amount of time was well below the 240 minutes per week suggested in the syllabus for the program (CXC Music Syllabus, 2000). Some practitioners reported spending time outside of school hours assisting students in preparation for the School Based Assessment (SBA) component of the exam. The SBA requires that students carry out research, analysis and field-work on one of the following areas: field work and analysis of music of contrasting worship contexts, such as Revival versus Roman Catholic Mass; interviewing, and recording the music of a prominent Caribbean performer; recording and analyzing the musical elements of 10 radio and/or television advertisements; investigating musical elements of folk form/practices of the Caribbean such as Kumina from Jamaica or Parang from Trinidad and Tobago (CXC Music Syllabus, 2000).

Nine of the teachers in Jamaica whose students took the CXC exams in 2007 completed the survey of the present study. The survey sought to ascertain the level of importance that teachers placed on the SBA topics: Worship, Musical performances, Advertisements, and Caribbean folk form/practice. Except for 10% of teachers whose responses indicated that the advertisement component was not important, all teachers were of the view that all the topics were reasonably or very important. In fact, over 60% of the teachers considered all the topics to be very important. These results suggest that teachers are not prepared to compromise standards as required by the exams, but would prefer instead to be allocated more time to adequately prepare their students.

Results from this study showed that over half of teachers (62%) reported having appropriate texts to support preparation for CXC music exams. This finding is in stark contrast to results reported earlier in this study about the lack of adequate instructional resources such as sheet music and text books. More than three-quarters of teachers

further reported that their students were reasonably well prepared or very prepared for the CXC examination topics of performance, listening and appraisal, as well as composing and arranging.

### **Competitions**

The findings from the present study indicated that approximately three-quarters of schools with music programs participated in music competitions administered by the Jamaica Cultural Development Commission (JCDC) – a government agency set up to unearth, develop, and expose talent in all areas of the arts. A second competition, “All Together Sing” – a choir competition for secondary schools hosted by Television Jamaica (TVJ) – proved to be somewhat popular among secondary schools, with approximately a quarter of the teachers reporting that they had entered that contest.

The results showed that secondary schools had significantly more entries and gold medal successes in JCDC contests than did elementary schools. This result is not surprising, as most teachers at the secondary level were music specialists while the majority of those at the elementary level were classroom teachers. While urban and large schools had significantly more entries than rural and small schools in the JCDC’s Music festival, there were no statistical differences in the number of gold medals that were obtained. This finding is in contrast to existing research in the United States showing that students/performers in urban areas perform better in music contests than those in rural areas (Bergee & Platt, 2003). The results of the present study in Jamaica, showed that small and rural schools competed with half as many pieces as did urban and large schools but obtained approximately the same proportion of gold medals as the latter.

## **STUDENTS WITH DISABILITIES**

According to the findings for this study, the majority of teachers had not encountered students with disabilities in the music classroom, although some teachers reported that they suspected that particular children had unknown learning or behavioral disabilities. Documentation about students with special needs is rare in Jamaican schools, and students with disabilities have not yet been included into the regular educational system. There are 56 special schools and institutions in Jamaica (Ministry of Education Youth and Culture, 2008). In fact, the Task Force on Education Reform (2004) reported that in 2004, there were 2,500 students with disabilities attending the government-aided special education programs (0.34% of the student population). The report also suggested this figure was underestimated, as, according to World Health Organizations standards, there should be more than 87,000 children with disabilities based on Jamaica's overall student cohort. The implication is that most children with disabilities remain undetected and "in need of formal assessment and intervention programs" (p.122).

Of the 25 teachers interviewed, 10 reported encountering students with disabilities in their music classes. The teachers suggested that they generally felt unprepared to teach children with disabilities effectively. In the words of one professional:

*I really don't know what to do with them. Some of the students I teach have learning disabilities. I find them at times to be more disruptive than other students, which means extra care and attention is needed to be given them.*

This same teacher, however, found that over time, engaging and "to the point" lessons helped the students with learning disabilities to be more successful in the classroom. It appears that although there seems to be a lack of training in the area of disabilities, some teachers feel that encouragement is a powerful tool in the musical

growth of these students: “We do encourage them to participate as it makes them feel good about themselves.”

The Government of Jamaica is in the process of implementing procedures for identifying disabilities and providing appropriate resources to meet students’ individual educational needs. Education policy makers are supporting the idea of inclusion in schools by making it unlawful to prohibit any student from getting an education as a result of a disability.

A recent article published in a local newspaper discussed current policies about inclusion:

An educational or training institution shall not prohibit a person with a disability from being enrolled at or attending its institution. This is binding for all the government institutions but at the same time desirable that the private institutions show flexibility in this matter” (Sharma, 2007).

Similar educational policies were enacted in the United States more than 30 years ago with the Education for All Handicapped Children Act of 1975. This law required states to provide a free and appropriate education for all children with handicaps between the ages of three and eighteen. The act was, however, subject to reevaluations and amendments. The most current version is named The Individuals with Disabilities Education Act (2004), and requires states to provide free and appropriate education for children aged three to twenty-one and provide appropriate services for infants and toddlers from birth to age two.

Appropriate legislation, though desirable, will be ineffective in optimizing the possibilities that are available to children with disabilities unless it is accompanied by other changes within music education. For example, teacher training institutions should tailor their music programs to adequately prepare student teachers with skills needed for accommodating students with disabilities in regular music programs. Notwithstanding

the numerous resource constraints indicated in the results of this study, the presence of well trained music teachers will redound to the benefit of children with disabilities. Indeed it is known that competent teachers can maximize the musical development of children with disabilities (Jellison, 2006).

## **SUMMARY AND CONCLUSIONS**

While there were many important findings arising from this study, the main ones relate to access to music programs, the quality of teacher training, the availability of facilities and resources, the music curriculum, competitions, and examinations.

- It was evident that inequalities exist in Jamaica in terms of access to music programs, as well as the quality of music programs:
- Music programs exist in approximately a third of public schools in Jamaica, and most of these are concentrated in secondary, urban, and large schools.
- Music specialists are primarily responsible for teaching music in secondary, urban and large schools, while in elementary, rural and small schools music is generally taught by regular classroom teachers.
- More male teachers teach in secondary, urban, and large schools than in elementary, rural and small schools.
- Teachers in elementary, rural and small schools have been teaching for more years than those in secondary, urban and large schools.
- Music specialists in secondary, urban and large schools report higher levels of perceived proficiency in musical skills than did teachers in elementary, rural and small schools.
- Approximately 10% of teachers provide music instruction reported not having any formal training in music.

- There are more music programs in secondary, urban, and large schools than in elementary, rural and small schools.
- Choral and instrumental programs are present mainly in secondary, urban and large schools.
- In terms of number of pieces entered in competitions, secondary, urban, and large schools have more entries than their counterparts.

Other important general findings from this study are:

- Combos and conga ensembles are the main instrumental programs in Jamaican schools.
- Singing, playing the recorder, playing the conga drums, reading and notating music, as well as Jamaican music are frequent curricular items.
- Teachers generally consider resources and facilities for music programs to be inadequate.
- Teachers view colleagues, administration and parents as being supportive of music programs, but considered the national government to be unsupportive.
- Most teachers have not encountered students with disabilities in their music classes.
- CXC music exams are done in only a few secondary schools (approximately 10%), and most students are successful.
- For many professionals, teaching in the school system is just one aspect of their musical careers as they are also involved in private tutoring, church and community related music activities.
- Elementary teachers generally rate most elements of their college training as good or excellent.

## **RECOMMENDATIONS AND FUTURE RESEARCH**

From this survey, general music had a place as part of the regular schedule while ensembles generally met outside of school hours and were seen as extra-curricular activities. Invariably, this type of scheduling greatly reduces the opportunities for all students to benefit from music opportunities. The Task Force on Education Reform (2004) recommended that government raise the number of hours from a minimum of five hours for schools on a single shift. Indeed, this policy change would allow school administrators greater flexibility to increase the amount of time allotted to music. An increase in the number of instruction hours may also present an opportunity to schedule ensembles during regular school hours.

Many teachers pointed to the lack of music textbooks to support the delivery of the subject as well as that of the ROSE curriculum. Practitioners and pedagogues could combine their efforts towards creating texts that are relevant to Jamaica and the Caribbean and can effectively support the delivery of the subject. Because most teachers use Jamaican music as part of their lessons, and given the importance of preserving the national cultural heritage, efforts should be made to encourage the use of indigenous music within the classroom, as well as its inclusion in written materials for the subject.

Some music teachers highlighted a lack of governmental and peer support as one factor diminishing the effectiveness of the subject. They may, however, find support by organizing themselves through a music educators association. Such a body would be a unified umbrella group which, among other things, could lobby for the achievement of common objectives and provide support to music teachers.

The quality of teacher training also represents a critical tenet of music education in Jamaica. In order to ensure that music teachers are well prepared to effectively deliver the subject, added focus should be directed toward correcting deficiencies in teacher

training programs, where necessary, as well as strengthening and replicating existing best-practices. More detailed research on music teacher training programs in Jamaica could also provide a platform for effecting improvements where needed.

In the area of testing, the Caribbean Examination Councils' (CXC) external examination in music represents a relatively new option available for students leaving secondary schools. Future research could examine overall participation rates, success rates, and factors associated with these two outcomes. Such research could lay a foundation for added interest in the subject, encourage greater participation in music at the CXC level, and guide teachers in the preparation of their students.

The methodology of this study depended on the reports of music teachers and practitioners on the music activities within their schools. Verification of the accuracy of the teachers' responses is beyond the scope of this research. However, future research could include on-site observation of classroom activities, facilities, and resources.

The results of the present study provide a broad overview of characteristics of music education in Jamaica, and are indeed a snapshot of the current situation. Systematic research assessing the state of music education in Jamaica will help to detect strengths and make suggestions for improvements, and guide us in addressing the needs of music programs in the country.

## **Appendix A: Cover Letter to Principals**

Dear Principal,

We are conducting a survey of music education programs in Jamaican schools with the purpose of assessing their characteristics and needs. There is a scarcity of research describing music education in Jamaica and the issues that impact music teachers. This study will attempt to address this void by identifying the characteristics of these music education programs, and describing some of the realities faced by music teachers. The survey will focus on such topics as music curriculum, music facilities, support for music programs, and music teacher training.

We believe that the music teachers are the ones who can best describe their programs, and that the information they will provide is essential for an accurate assessment of the status of music education in Jamaica. We are asking for their kind participation in this project, and for your help in contacting them. We would appreciate it if you could forward the questionnaire to the music teacher or classroom teacher responsible for music activities within your institution.

If your school has no music program, or has no classroom teacher responsible for music activities, we ask that you please spare a minute to return the blank survey after identifying the school and parish (the first two items on the survey). This information is essential because it will us to establish the presence of music education programs in the educational system. The survey is self-stamped so you only need to fold and staple it before mailing. We are grateful for your consideration. If you have any questions about this project, do not hesitate to contact us at [omundle@yahoo.com](mailto:omundle@yahoo.com), or (512) 825- 3014. You may also direct inquiries to Dr. Eugenia Costa-Giomi, at [costagiomi@mail.utexas.edu](mailto:costagiomi@mail.utexas.edu) or (512) 471- 2495. Thank you very much for your kind assistance.

Sincerely,

O'Neal A. Mundle  
Doctoral Student  
Music and Human Learning

Eugenia Costa-Giomi, Ph.D  
Associate Professor  
Music and Human Learning

## **Appendix B: Cover Letter to Teachers**

Dear Music Teacher,

We are conducting a survey of music education programs in Jamaican schools with the purpose of assessing their characteristics and needs. There is a scarcity of research describing music education in Jamaica and the issues that impact music teachers. This study will attempt to address this void by identifying the characteristics of these music education programs, and describing some of the realities faced by music teachers. The survey will focus on such topics as music curriculum, music facilities, support for music programs, and music teacher training. We believe that the music teachers are the ones who can best describe their programs, and that the information they will provide is essential for an accurate assessment of the status of music education in Jamaica.

We trust that the findings of this research will inform policy makers and school administrators about the needs of music teachers and the quality of music education in Jamaica. We also hope that the findings will provide solid evidence to warrant a review, and eventual improvement, of the status of this subject at the national and regional levels.

The information that you will provide will remain confidential, and will only be used for research purposes. Your name, the name of your school, or any personal information, are only required for classification purposes, and will not be disclosed. In addition, respondents and schools will not be identified by name during the analysis or dissemination of results.

We ask that you please spare 20 minutes to complete the survey, and mail it to the address provided as soon as possible. The survey is self-stamped so you only need to fold and staple it before mailing. If you have any questions about this project, do not hesitate to contact O'Neal Mundle at [omundle@yahoo.com](mailto:omundle@yahoo.com), or (512) 825 3014 or Dr. Eugenia Costa-Giomi, at [costagiomi@mail.utexas.edu](mailto:costagiomi@mail.utexas.edu) or (512) 471 2495. Thank you very much for your kind assistance. We eagerly anticipate the information that will be provided.

Sincerely,

O'Neal A. Mundle  
Doctoral Student  
Music and Human Learning

Eugenia Costa-Giomi, Ph.D  
Associate Professor  
Music and Human Learning

## **Appendix C: Reminder Letter to Principals**

Dear Principal,

We recently mailed a survey to your school inviting the participation of the music teacher in a nationwide study on the status of music education in Jamaican schools with the purpose of assessing their characteristics and needs. Many teachers have completed the survey, providing us with very valuable information about themselves and their music programs. If you, or the music teacher, have already responded, we thank you for participating.

Because this is the first national study of music programs in Jamaica, we would like it to be accurate and representative of all the schools in the island as possible. We are asking for the kind participation of your music teacher in this project, and for your help in contacting him or her. We would appreciate it if you could forward the questionnaire to the music teacher or classroom teacher responsible for music activities within your institution.

If your school has no music program, or has no classroom teacher responsible for music activities, we ask that you please spare a minute to return the blank survey after identifying the school and parish (the first two items on the survey). This information is essential because it will us to establish the presence of music education programs in the educational system. The survey is self-stamped so you only need to fold and staple it before mailing. We are grateful for your consideration. If you have any questions about this project, do not hesitate to contact us at [omundle@yahoo.com](mailto:omundle@yahoo.com), or (876) 375- 4392. You may also direct inquiries to Dr. Eugenia Costa-Giomi, at [costagiomi@mail.utexas.edu](mailto:costagiomi@mail.utexas.edu) or (512) 471- 2495. Thank you very much for your kind assistance.

Sincerely,

O'Neal A. Mundle  
Doctoral Student  
Music and Human Learning  
June 15, 2007

Eugenia Costa-Giomi, Ph.D  
Associate Professor  
Music and Human Learning

## **Appendix D: Reminder Letter to Teachers**

Dear Music Teacher,

We recently mailed you a survey inviting your participation in a nationwide study on the status of music education in Jamaican schools with the purpose of assessing their characteristics and needs. Many teachers have completed the survey, providing us with very valuable information about themselves and their music programs. Because this is the first national study of music programs in Jamaica, we would like it to be accurate and representative of all the schools in the island as possible. If you have already responded, we thank you for participating.

We are aware that it is almost the end of the school term and you may be pressured with many obligations, but we are still hopeful that you will spare 20 minutes to complete the survey, and mail it to the address provided as soon as possible. The survey is self-stamped so you only need to fold and staple it before mailing. If you have any questions about this project, do not hesitate to contact O'Neal Mundle at [omundle@yahoo.com](mailto:omundle@yahoo.com), or (876) 375-4392 or Dr. Eugenia Costa-Giomi, at [costagiomi@mail.utexas.edu](mailto:costagiomi@mail.utexas.edu) or (512) 471-2495. Again, thank you for your participation. We eagerly anticipate the information that will be provided.

Sincerely,

O'Neal A. Mundle  
Doctoral Student  
Music and Human Learning

Eugenia Costa-Giomi, Ph.D  
Associate Professor  
Music and Human Learning

## Appendix E: Secondary School Survey

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

Email: \_\_\_\_\_

1. Parish \_\_\_\_\_

2. Name of School \_\_\_\_\_

*For Questions 3 through 5, please place a check (✓) next to the appropriate answer*

3. Sex:            Male  Female

4. Age:            20-29    30-39    40-49    50-59    60 and over

5. Professional position within school:

Classroom Teacher    Music Teacher    Other: \_\_\_\_\_

6. Total number of years teaching: \_\_\_\_\_

7. Total number of years teaching music: \_\_\_\_\_

8. Are you a full-time music teacher at this school?    Yes    No

9. What grades do you teach at this school?: *(circle all that apply)*

7           8           9           10          11

10. In the table below, indicate the year you received your training and your major and minor fields of study.

DEGREE	YEAR	MAJOR FIELD	MINOR FIELD
Teaching Certificate			
Teaching Diploma			
Bachelors			
Masters			
Other: _____ _____			

11. Where did you receive formal training in music?

Teacher's College    Edna Manley College    Royal School of Music graded exams

Did not receive formal training    Other: \_\_\_\_\_

12. Do you currently participate in any outside music activities? *(Check all that apply)*

Community ensembles    Church choir    Band

Give private lessons    Other: \_\_\_\_\_

13. What is your principal instrument? \_\_\_\_\_

14. Rate your proficiency in the following skills on a scale of 1 to 9, with 9 being the highest

	not skilled	highly skilled
A. Performance	1 2 3 4 5 6 7 8 9	
B. Arranging/composing	1 2 3 4 5 6 7 8 9	
C. Sight-reading	1 2 3 4 5 6 7 8 9	
D. Conducting	1 2 3 4 5 6 7 8 9	
E. Music Teaching	1 2 3 4 5 6 7 8 9	

15. Yourself included, how many music teachers are employed at this school? \_\_\_\_\_

16. Do all students at this school receive music instruction? Yes No

If no, who does not? \_\_\_\_\_

17. On average, to how many different groups of students do you teach music on a daily basis? \_\_\_\_\_

18. How much time is allotted weekly for preparation and evaluation? \_\_\_\_\_ minutes per week

19. Please provide the following information.

TYPE OF CLASS	HOW MANY CLASSES?	AVERAGE NO. OF STUDENTS	AVERAGE LENGTH OF CLASS (MINS)	I/O ***
General Music				
Choir				
Marching Band				
Pop band/combo				
Steelband				
Orchestra				
Conga Ensemble				
Other:				

\*\*\* For the "I/O," please indicate whether classes meet inside (I) or outside (O) of regular school hours.

20. Which activities do you include in your music lesson? (circle all that apply)

	<b>never</b>	<b>rarely</b>	<b>occasionally</b>	<b>often</b>	<b>always</b>
Singing	1	2	3	4	5
Performing on the Recorder	1	2	3	4	5
Performing on Conga Drums	1	2	3	4	5
Performing on Other Instruments	1	2	3	4	5
Improvising	1	2	3	4	5
Composing and Arranging	1	2	3	4	5
Reading and Notating Music	1	2	3	4	5
Music History and Culture	1	2	3	4	5
Listening and Analyzing	1	2	3	4	5
Use of Jamaican Music	1	2	3	4	5

21. How does the size of your music classes compare to classes in other subjects?

- Smaller     The same     Larger

22. How many of your students receive private music lessons outside of school? \_\_\_\_\_

23. What type of assessment is used to determine musical progress?

- Oral responses     Written responses     Performances  
 Attendance     Other: \_\_\_\_\_

24. How is musical progress reported?

- Pass/fail     Letter grade  
 Percentage     Other: \_\_\_\_\_

25. How often are grades reported for music? \_\_\_\_\_

- Quarterly     End of Term     Monthly     Other: \_\_\_\_\_

26. How often are grades reported for other subjects?

- Quarterly     End of Term     Monthly     Other: \_\_\_\_\_

27. Within the past year, I have participated in in-service music training \_\_\_\_\_ time(s).

28. Within the past year, I have met with teachers of this school to coordinate the music curriculum \_\_\_\_\_ time (s)

29. Do you prepare students for CXC music examinations?  Yes     No

(If no, skip to question 34)

30. How much time are you allotted for preparing students for CXC music examinations? \_\_\_\_\_ minutes per week.

31. Do students have access to appropriate texts that support preparation for the music examinations?  Yes  No

32. How well prepared for sitting the CXC 2006 examinations were your students in the following areas?

	not prepared	reasonably prepared	well prepared
Performance	1	2	3
Arranging & Composing	1	2	3
Listening & Appraising	1	2	3

33. How important are the following SBA options to the musical development of your students?

	not important	reasonably important	very important
Worship	1	2	3
Musical Performances	1	2	3
Advertisement	1	2	3
Caribbean Folk Form/Practice	1	2	3

34. In 2006, how many music pieces were entered by your students in the Jamaica Cultural Development Commission's (JCDC) Festival Competition? \_\_\_\_\_

35. In 2006, how many gold medals in music did your students attain? \_\_\_\_\_

36. In 2006, how many national awards in music did your students earn in these competitions? \_\_\_\_\_

37. Apart from the JCDC's music contests, in which other music competition (s) did your school participate? \_\_\_\_\_

38. How strongly is your program supported by the following persons/groups?  
(Please place a check where applicable)

	NOT SUPPORTIVE	MODERATELY SUPPORTIVE	VERY SUPPORTIVE
Colleagues			
School administration			
Government			
Parents			

39. How adequate is the support for teaching music at this school in each of the

following areas? *(Please place a check where applicable)*

	NOT ADEQUATE	MODERATELY ADEQUATE	VERY ADEQUATE
<b>FACILITIES</b> – Dedicated room or space for music instruction			
<b>PIANO</b>			
<b>INSTRUCTIONAL RESOURCES</b> – Sheet music, textbooks			
<b>QUALITY OF INSTRUMENTS</b>			
<b>MAINTENANCE OF INSTRUMENTS</b>			
<b>QUANTITY OF INSTRUMENTS</b>			
<b>CLASSROOM EQUIPMENT</b> – Stereo, TV			
<b>TECHNOLOGIES</b> – Software, computers,			
<b>RECORDINGS</b>			
<b>LIBRARY RESOURCES</b>			

40. Are you aware that there is an education officer in music available at the Ministry of Education?  Yes  No

41. Have you been in written or verbal contact with him or her within the last year?  
 Yes  No

40. Are you aware that there is an education officer in music available at the Ministry of Education?  Yes  No

41. Have you been in written or verbal contact with him or her within the last year?  
 Yes  No

42. What do you consider to be some of the most significant problems facing music education in your school?

43. What do you consider to be some of the most significant problems facing music education in Jamaica?

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**Thank you for participating in this study.**

## Appendix F: Elementary School Survey

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

Email: \_\_\_\_\_

1. Parish \_\_\_\_\_

2. Name of School \_\_\_\_\_

*For Questions 3 through 5, please place a check (✓) next to the appropriate answer*

3. Sex:         Male     Female

4. Age:         20-29     30-39     40-49     50-59     60 and over

5. Professional position within school:  
 Classroom Teacher     Music Teacher     Other: \_\_\_\_\_

6. Total number of years teaching: \_\_\_\_\_

7. Total number of years teaching music: \_\_\_\_\_

8. Are you a full-time music teacher at this school?     Yes     No

9. What grades do you teach at this school? (*circle all that apply*)  
           K        1        2        3        4        5        6        7        8        9

10. In the table below, indicate the year in which you received your training and your major and minor fields of study.

DEGREE	YEAR	MAJOR FIELD	MINOR FIELD
Teaching Certificate			
Teaching Diploma			
Bachelors			
Masters			
Other: _____ _____			

11. Where did you receive formal training in music?  
 Royal School of Music graded exams     Edna Manley College  
 Teacher's College     Did not receive formal training     Other: \_\_\_\_\_

12. Do you currently participate in any outside music activities? (*check all that apply*)  
 Community ensembles     Church choir     Band         Give private lessons  
 Other: \_\_\_\_\_

13. What is your principal instrument? \_\_\_\_\_

14. Rate your proficiency in the following skills on a scale of 1 to 9, with 9 being the highest:

	not skilled	highly skilled
A. Performance	1 2 3 4 5 6 7 8 9	
B. Arranging/composing	1 2 3 4 5 6 7 8 9	
C. Sight-reading	1 2 3 4 5 6 7 8 9	
D. Conducting	1 2 3 4 5 6 7 8 9	
E. Music Teaching	1 2 3 4 5 6 7 8 9	

15. Yourself included, how many music teachers are employed at this school? \_\_\_\_\_

16. Do all students at this school receive music instruction?  Yes  No

If no, who does not? \_\_\_\_\_

17. On average, to how many different groups of students do you teach music on a daily basis? \_\_\_\_\_

18. How much time is allotted weekly for preparation and evaluation?  
\_\_\_\_\_ minutes per week

19. Please provide the following information.

TYPE OF CLASS	How many classes?	Average Number OF STUDENTS	AverageLength of Class (mins)	I/O ***
General Music				
Choir				
Marching Band				
Pop band/combo				
Steelband				
Orchestra				
Conga Ensemble				
Other:				

\*\*\* For the "I/O," please indicate whether classes meet inside (I) or outside (O) of regular school hours.

20. Which activities do you include in your music lesson? (*circle all that apply*)

	<b>never</b>	<b>rarely</b>	<b>occasionally</b>	<b>often</b>	<b>always</b>
Singing	1	2	3	4	5
Performing on the Recorder	1	2	3	4	5
Performing on Conga Drums	1	2	3	4	5
Performing on Other Instruments	1	2	3	4	5
Improvising	1	2	3	4	5
Composing and Arranging	1	2	3	4	5
Reading and Notating Music	1	2	3	4	5
Music History and Culture	1	2	3	4	5
Listening and Analyzing	1	2	3	4	5
Use of Jamaican Music	1	2	3	4	5

21. How does the size of your music classes compare to classes in other subjects?

- Smaller       The same       Larger

22. How many of your students receive private music lessons outside of school? \_\_\_\_\_

23. What type of assessment is used to determine musical progress?

- Oral responses     Written responses     Performances  
 Attendance       Other: \_\_\_\_\_

24. How is musical progress reported?

- Pass/fail             Letter grade  
 Percentage         Other: \_\_\_\_\_

25. How often are grades reported for music?

- Quarterly           End of Term  
 Monthly             Other: \_\_\_\_\_

26. How often are grades reported for other subjects?

- Quarterly     End of Term     Monthly     Other: \_\_\_\_\_

27. Within the past year, I have participated in in-service music training \_\_\_\_\_ time (s).

28. Within the past year, I have met with teachers of this school to coordinate the music curriculum \_\_\_\_\_ time (s).

29. How adequate is the support for teaching music at this school in each of the following areas? (Please place a check where applicable)

	Not adequate	Moderately Adequate	Very Adequate
<b>FACILITIES</b> – Dedicated room or space for music instruction			
<b>PIANO</b>			
<b>INSTRUCTIONAL RESOURCES</b> – Sheet music, textbooks			
<b>QUALITY OF INSTRUMENTS</b>			
<b>MAINTENANCE OF INSTRUMENTS</b>			
<b>QUANTITY OF INSTRUMENTS</b>			
<b>CLASSROOM EQUIPMENT</b> – stereo system, television			
<b>TECHNOLOGIES</b> – Software, computers			
<b>RECORDINGS</b>			
<b>LIBRARY RESOURCES</b>			

30. In 2006, how many music pieces were entered by your students in the Jamaica Cultural Development Commission’s (JCDC) Festival Competition? \_\_\_\_\_

31. In 2006, how many gold medals in music did your students attain? \_\_\_\_\_

32. In 2006, how many national awards in music did your students earn in these competitions? \_\_\_\_\_

33. Apart from the JCDC’s music contests, in which other music competition did your school participate? \_\_\_\_\_

34. How strongly is your program supported by the following persons/groups?

*(Please place a check where applicable)*

	<b>NOT SUPPORTIVE</b>	<b>MODERATELY SUPPORTIVE</b>	<b>VERY SUPPORTIVE</b>
Colleagues			
School administration			
Government			
Parents			

35. Are you aware that there is an education officer in music available at the Ministry of Education?

Yes  No

36. Have you been in written or verbal contact with him or her within the last year?  Yes  No

***ANSWER QUESTIONS 37 TO 41 ONLY IF YOU ARE A REGULAR CLASSROOM TEACHER; IF YOU ARE A MUSIC TEACHER SKIP TO QUESTION 42.***

*Questions for Regular Classroom Teachers*

37. As a regular classroom teacher, are you expected to teach music?  Yes  No

38. Is music taught as a subject integrated with other subjects?  Yes  No

39. Are music classes taught only as needed for performances?  Yes  No

40. Was music a required subject in your teacher preparation program?  Yes  No

41. Did you enroll in any music courses as an elective in your college program?  Yes  No

*Skip to questions 44 and 45*

Questions for Music Teachers

42. Fill out the following table regarding music skills you learned during college.

Which of the following skills were acquired? (Please <input type="checkbox"/> only those that apply)	How well was instruction in these skills delivered?			How often do you use these skills in Teaching?		
	poor 1	good 2	excellent 3	seldom 1	occasionally 2	often 3
Teaching Songs/Singing _____	1	2	3	1	2	3
Teaching rhythmic movement _____	1	2	3	1	2	3
Methods _____	1	2	3	1	2	3
Conducting _____	1	2	3	1	2	3
Theory _____	1	2	3	1	2	3
History _____	1	2	3	1	2	3
Music listening _____	1	2	3	1	2	3
Classroom Management _____	1	2	3	1	2	3
Music Technology _____	1	2	3	1	2	3

43. What additional skills do you think could have been included in your training program to better prepare you for music teaching?

44. What do you consider to be some of the most significant problems facing music in your school?

45. What do you consider to be some of the most significant problems facing music in Jamaica?

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**Thank you for participating in this study.**

*Fold along broken line*



*Fold along broken line*



## Appendix G: Transcripts of Interviews

### Interview One:

(Female teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching music since 1979, but to be honest, I have broken my service and went to do some commercial work, but I would say roughly about 20 years.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*Actually, my training began very, very early because I did classical music from I was 11 years old. I did classical piano, but I had an excellent teacher who had interjected other things in my lessons like information on the history of music. My training at Mico between 1975 and 1978 entailed classroom management, methodology, history of music, so that was really preparation for the classroom and teaching the subject really. At the end of my studies I got a teachers' certificate.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*The most important subject or useful subject was methodology, because one would not know how to impart the information if one was not taught. Where the history of music is concerned, it went into more details of music like the Baroque period, Romantic, Classical, etc. There was an absence in the actual use of instruments, but I learned to play the recorder.*

Question 4: Briefly describe your outside-of-school music activities.

*Outside of school, I am a church organist and choir director. For a number of years I was also director of music at a Baptist church. I started out as choir director at a prominent church but now, at this point, I just play the organ. My life is just centered on playing at church and I also teach a few students at home. I used to direct a corporate choir...but I have given that up now. One thing that I have left out, I have sang with a number of choirs as a soloist, National Choral,*

*St. Andrew Singers, and was contracted as soloist for a number of them. I have also sang with the Jamaica Theatre Company and also with Father HoLong and Friends.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Three mornings per week between 8 and 10:30. Eight hours roughly per week but of course, evaluation is always going on as you compare what is going on with each student. Take the grade seven students for example, I would put them in groups and try to do the call and response. They also play recorder, and sing depending on the season. In the Christmas term, for instance, I would teach them how to sing and breathe properly while doing the Christmas carols and how to project the sound, diction.*

Question 6: Tell me about some of the activities that you include in your music classes.

*The grade eight students do rhythms, clapping, drum playing and when its coming up to independence, we would do a little mento because we are looking at folk music. They do singing and playing the recorder as well, but not as I would like because some of them don't have a recorder. They are in involved in writing basic melodies and short four bar melodies. That's basically it so far.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*We do Jamaican music especially around heritage time. During this Christmas season, we compared an American Christmas song with a Jamaican one. We looked at the rhythms of it as opposed to the words.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*We have a school choir and we have gone out over the years; we entered festival and won a number of medals. A few years ago, we went to the Gospel Festival and won awards. The size of the choir is 50 to 60 persons as people come and go. I tried a boys' choir as well. And for last year's festival we had a division where we had girls singing, and boys sang and then the mixed. They sing for school functions like graduation and so on. They do a variety – show music, gospel, folk, classical – and I wanted them to.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We did not receive any gold medals.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*On Mondays, the choir leads devotion then after that I have a grade eight class. My days are not really packed, so I will have books to look over and then maybe another two classes. We have a problem with indiscipline, so when you are ready for a class, they are still eating lunch or at the bathroom. They are not ready and that puts a little pressure on any one. But once they are settled, things go pretty well. I will have them play a song whether I will be looking at a song with rhythms, a music score, or I would try to get them to understand the whole genre and the whole importance of tone. Basically my days are not that of a hassle. I don't have a music room so that makes it difficult.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*I have one child, she is blind. She did not accept her blindness and she did not have a recorder. She would not participate much in class. We had a little problem with her. We had a boy before her who was also blind. He used to play, participate in music exam because they set it to Braille and was quite an integral part of the class. I can't remember if he used to play the recorder but he did participate as much as he could. Actually the person in charge of the blind school gave him Braille, but was not fit for music, it was just for taking notes. They would come for the exams and put it in Braille and that was about it. This year, there is a boy who is a bit visually impaired but he is not that bad. He has glasses.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*One thing I try to pass to the students daily is that music is in us. We have a voice that can make musical sounds, and even if we are not classified as someone who can sing by the standards of singing...we still can make a sound to make others or ourselves happy. We cannot discriminate against music because we are a musical instrument. I also tell them that they need to appreciate every kind of music because you could have your music that someone could be saying something against. To be honest, there are students that are getting along well in music.*

*They are schools that have a band and an orchestra and they are really exposing the children to what they can do...It is not looking too bad but it could be far better. One of my dreams is to start an association of music teachers in schools, where we can showcase our children and we can get together and each one teach one, because we have a lot of teachers who are doing very excellent things.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Well, we need to be able to access instruments easier and I need a music room. Wherever I go to teach, they are always happy to have me but I don't have a place, a music room and that is a great disadvantage. There are kids that I have seen who will write music so beautifully as if they were taught before, but they have no place to come and say "I'm going to write some music today" and go down to the music room for my teacher to look at it. Music is a gift but it is just there; it's not important because nobody has a place. Each school needs its own music room so the students know that this subject is important and if I'm gonna do it, I need not be ashamed. I think if you have an excellent music program, you are gonna turn out excellent musicians. It helps them to think, analyze and observe.*

## **Interview Two**

(Male teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching music for over 10 years. I started teaching at this school in September 1996.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates.

*Well...I went to the Jamaica School of Music in 1971 and in 1975 I pursued the Associated Board Examinations in Grade 8, which is the final in the grades of practical examinations in voice. Before that I did the Grade 5 theory and in recent years I also did Grade 6 theory and was successful in both of them.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*Well ... I learned about rounded sounds. You know that I am a tenor and at that time I felt that I needed a more rounded tone and resonance and worked on those tremendously. I did a one year certificate at the School of Music in music teaching. This was a one year in-service program. The focus of this program was on classroom instruments like the recorder, drums etc. Even while having such training my focus was on singing.*

Question 4: Briefly describe your outside-of-school music activities.

*Well, I perform at concerts at the cathedrals. I sing at weddings, banquets and other occasions. I also do a show as a soloist. I also direct the school chorale. I now direct choir at church.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Well they are allotted about one hour per week. Every Thursday afternoon the 9<sup>th</sup> session of the day is devoted to planning.*

Question 6: Tell me about some of the activities that you include in your music classes.

*You would see the children playing recorders, some would play conga drums, and some would sing.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Well its mainly Jamaican folk songs and – and popular songs. In the last school year I never got to any of the classical stuff because sometimes you have to take them at their own pace, and based on our situation they were not really ready for that.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*Well, the repertoire of the choral is very wide, from the Classics to the reggae. We include African Songs, Spirituals, Contemporary Songs, Ballads, the repertoire is wide. Well there are about 20 students in the choir. They perform at school events – graduation, carol service, prize giving and sometimes are invited to perform at Carol Services.*

Question 9: In 2006, how many gold medals did your students attain in music?

*Last year we did not enter Festival. This year we entered and attained a gold medal, and a high silver.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*I start by teaching classes. Sometimes I start the class teaching theory and then move on to practical. We usually have two practices for the choir after school. There are no lunch time practices as the timing is inadequate.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No, I have not encountered any.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*Even though students complain that some aspects of the music being taught is boring eg. Classical music, I find that whenever they want to be trained to sing I am the person whose assistance they seek. From observing the festival performances locally, I was impressed with the quality of singing from some of the school choirs as the music was at a very high standard.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*There is inadequate space for teaching. Classes are taught outside and this is inconvenient. There is also a lack of musical instruments. The department is under-equipped.*

### **Interview Three**

(Male teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*Ah... for 12 years.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*Actually I started off, informally trained; I was not trained in teachers college. Most of what I learned was from attending school and doing workshops. But in 1999 I received a scholarship and went to an American University, came back and started teaching more in-depth music.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I was very surprised that I did not know anything about ear training and rhythmic dictation and I was lost right there. For the first year I was lost. I never knew about that aspect of music. I thought that it would be about notes and whatever...I also learned music history.*

Question 4: Briefly describe your outside-of-school music activities.

*I conduct four choirs in Kingston, one of which is the festival choir which is an eight-year-old choir, it is more of the classical style, and the others are church choirs. Conducting is a major part of what I do now. I do guest solo work on a limited basis. However, I train others to do so. I have private students.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I have one hour for each class. Most of my preparation has to be done at home as I do not have much time between classes to prepare.*

Question 6: Tell me about some of the activities that you include in your music classes.

*Since 2002 I have only been teaching grade nine students. I teach them the History of Jamaican Music, the music of our ancestors. That they don't know. For example, I started with music of our ancestors, the folk music, and move down through all the influences right up to dance hall, which is a very popular class at the school. I only have them for four months. I teach six grades in the school for periods of four months in the year.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes I incorporate popular music in my lessons as the students appreciate this a lot.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I direct the choir. Sometimes I have them two days per week for two hours at each session. If we're having a major performance then we will meet at lunch time or I may ask the principal for an hour of class time...*

Question 9: In 2006, how many gold medals did your students attain in music?

*The school did not enter.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*I am not a full-time music teacher at my school. My major area of teaching is Food and Nutrition. I teach music classes three times per week.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*Yes, we have a student with visual impairment. The font sizes of her work sheets have to be increased. We have had blind students in the past. It is noted that they have played musical instruments very well as their sense of hearing is highly developed. As for teaching students with disabilities, I would prefer to integrate them with other students. I would separate them when teaching some basic*

*lessons but integrate them in the wider classroom activities to let them feel a part of the musical experience.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*The positives I see right now are that a music program exists within the school. One other positive that I see...Music is now done at the CXC level, which is another positive.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*We need to have students specialize more at the CXC level. There is too much emphasis on the dancehall and the reggae as if no other music exists. Schools should equate music with other aspects of the curriculum such as math and science.*

## **Interview Four**

(Male teacher from a large urban elementary school)

Question 1: For how many years have you been teaching music?

*I have been teaching music for 3 years.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*I have no formal training in music. My musical exposure has largely been the result of natural talent and discovery learning.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I have no formal training in music; my musical experiences were greatly influenced by competent pianists and other accompanists. I also benefited tremendously from listening to and being a part of outstanding choirs and musical ensembles. As a self-taught musician, my ability to play the piano or the keyboard by ear has proven to be quite useful in my teaching career. In addition, my admiration and fascination with vocal harmonizing have proven to be invaluable in my teaching experience. This is a skill I had developed in my early childhood years.*

Question 4: Briefly describe your outside-of-school music activities.

*I have been involved in playing at a few church and community events. Also, I actively play the piano for self-entertainment.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I teach music from grades one to nine. I see grades one to seven for one 35 minute session per week. I also teach grades eight to nine for 70 minute double sessions once per week. This all works out to about of 37 teaching sessions for the week.*

*As it relates to class preparation, I spend five hours per week writing lesson plans. In addition to this, I spend another 30 minutes per week consulting with teachers at grades one to three. We develop ideas for musical activities that relate to the Primary School's Integrated Curriculum. I generally evaluate students on a daily basis when I take about ten minutes to review the day's classes and evaluate the students' performance. I usually look to see whether the specific objectives of the day's classes were met.*

Question 6: Tell me about some of the activities that you include in your music classes.

*Students across the school engage in a lot of singing during music classes. I am making a lot of effort to expand the students' repertoire of songs to include classical, as well as semi-classical music. Jamaican folk music is also emphasized. In my classes, I endeavor to utilize the few instruments that are available, especially when teaching concepts such as timbre, dynamics and pitch.*

*Grades one to six classes generally involve a lot of singing as well as musical performance using sound makers. Other easy-to-acquire classroom instruments are also used. I teach the elements of music to students.*

*At the Junior High level, I focus more on the theoretical aspects of music.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*I actively use Jamaican Folk Songs in my classes. Students enjoy these songs and generally find them easy to learn. I always stress the significance of the cultural references made in these songs emphasizing their relevance to present and past Jamaican realities.*

*I also use popular Jamaican music in my teaching because I find that it is an excellent way to get all the students involved in the music class.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I conduct a mini ensemble which consists of about ten students who play recorders along with other percussion instruments. This group occasionally plays hymns, carols and other pieces at school events such as devotions, Carol and Easter Services.*

*I also direct a choir of about thirty to forty students...which performs at devotion and at all other school related functions and events. They have also been asked to sing at a few churches within the school community and perform at church events in which the school is involved. The school choir sings a variety of religious hymns, gospel songs, a few classical and semi-classical pieces as well as Jamaican Folk Songs.*

*The school choir performs about two times per month during the schools devotional exercises... and perform at all the other major school events such as Jamaica Day, Heritage Day, Harvest, Carol Service, Easter Service, Peace Day, Boys and Girls Day, and Graduation.*

Question 9: In 2006, how many gold medals did your students attain in music?

*One folk piece and earned a Gold Medal at the Parish Finals of the JCDC Festival Competition. We were selected to be perform at the National Finals.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*My day begins with devotion at 7:45-8:15. If it is general devotion then I would be required the play the keyboard as accompaniment. I then teach three sessions from 8:15 to 10:00. There is a fifteen minute break which is followed by two additional music teaching sessions from 10:15-11:25. At 11:25, there is a lunch period. It is during the lunch period that I meet with the choir for rehearsals. During the choir rehearsal period, I encourage the students to have their lunches quickly so as to make time for about 15 minutes of practice.*

*Choir practice usually ends about five minutes after the lunch bell rings. From then I teach four sessions from 12: 10 until 2:30...I generally get about one thirty-five minute session break per day. I use Friday's free period to work with students in the mini ensemble.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*There are many students at the school with learning disabilities, however only a few have been formally evaluated... As a special educator, I try to interact with these students whose learning difficulties are evidenced by their inability to*

*adequately perform at the required grade level. Generally they behave inappropriately and are unable to read. Most of these students tend to show symptoms of ADHD while others display hyperactive behaviors e.g. listlessness, fatigue.*

*In teaching these students, I try to provide individualized attention. I employ a very hands-on approach as in my experience I have found that these students excel in the practical aspects of the music lesson. I endeavor to motivate students who display hyperactive behaviors and this has had a positive effect...many of them have grown accustomed to being ridiculed by classmates because of their poor academic performance and general behavior.*

*I have had to modify assessment methods so as to facilitate their participation, such as reading instructions for the students that allow them to draw concepts instead of writing them.*

*In my first year of teaching music I had a very poignant experience with a fourth grade student who could not read and displayed antisocial behaviors. One day I gave the class an activity in which I used the electronic keyboard to play various sounds from the environment to the students. For example rain, wind, horn, bell ringing. And they were required to identify the ten sounds and write them down on their papers. I realized that there was a student in the class who could not read or write. I administered the activity to the other students while I attended to the student who could not read. I told him to listen carefully to the sounds played and I gave him some extra time to draw the sounds on his paper and he was able to complete the task.*

*Upon marking the papers I realized that most students did well but quite a few missed one or two of the sounds. I then checked the paper of the boy who couldn't read or write and was amazed by the fact that he drew very vivid concepts of the sounds he heard. To be fair, I showed his work to two other teachers asking them to interpret the drawings and they came up with words that I had expected and I gave him full-marks for his effort*

*As a way of motivating the students who all did well on the activity, I called out the grades each student got at the next class. Upon hearing that the boy who couldn't read or write was given 100% over other students who were seen as "bright", the class teacher pointed out that I should not give the student a higher grade than other students who were more academically capable. I defended my decision and eventually the issue reached to the vice principal who suggested that the boy should lose some marks because of his inability to read and write. I once again affirmed my stance... stating that I wasn't testing for reading or writing skills... I was assessing his ability to interpret extra-musical sounds. After showing her the student's work and having further discussion it was eventually accepted that the student was deserving of his grade.*

*The vice principal had taken a hard line with regards to the case of this boy who could not read but I think that it was for the most part the result of her being unfamiliar with assessment and adaptive methods that can be employed in evaluating students with disabilities. Generally she had been quite receptive to the needs of students in difficulties and was very supportive of my music program. While my efforts to get students with learning and behavioral problems involved in music activities have largely been met with moral support from administration, nothing of a tangible nature has been provided for helping me to achieve this goal. Hence, it is largely done out of a personal conviction.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I greatly enjoy the youthful zeal and enthusiasm with which my students approach the learning of music. I find my job to be interesting and dynamic... I have the freedom and autonomy to create new musical experiences for students on a daily basis. I work with students coming from inner-city communities and while there are many behavioral challenges, I find that the students are generally appreciative and responsive to music education.*

*I have had considerable success in training the school's choir and I find this to be one of the things that I look forward to on a daily basis. I am pleased to see that the choir is attracting the best voices in the school and that students are intrinsically motivated to practice and learn various musical pieces, the choir has had a positive impact on the life of students at the school as there has been noticeable improvement in the general work attitude and school attendance patterns of some members. I'll tell you a success story*

*Keisha is in grade five. She is a very aggressive girl and is viewed as a notorious fighter by students and teachers alike. However, she sings in the school choir and prides herself as being the strongest alto. One day I sternly warned her that if she does not behave more appropriately she will no longer be able to sing in the choir. Since then her behavior has improved considerably and while she is not an angel, her class teacher reported that recently she was about to break a fight but instead walked away saying: "it's just because I don't want Sir to put me out of the choir why I don't kick you...."*

*The school's administration is quite supportive and my subject area is fairly well respected and appreciated by most staff members. I appreciate the fact that a few modest strides have been made with regards to music education in Jamaica to the extent that students can pursue it at CXC. I am pleased to see that there has been a broadening of the forum within which students and young people can perform and develop their talents. Local competitions such as "Rising Stars" (the*

*Jamaican equivalent of American Idol), and “All Together Sing” (an high school choir competition) have been well received by students and the wider public.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Well... given the fact that I teach so many classes I have to say that my job is very tiring and exhausting. When it comes to preparing for school functions and major school events, too much is expected of me because I have to be involved in preparing students, and sometimes staff, for musical presentations while also trying to balance my teaching load. There is a tremendous lack of musical resources at the school. Additionally, the absence of a music room makes for difficulty in teaching some aspects of the curriculum as other staff members complain about the noise.*

*I think that more priority should be placed on school music at the national level. Many persons appreciate the aesthetic appeal that good music brings, yet they overlook the tremendous effort that it takes to create high quality performances. More emphasis should be placed on equipping schools with the resources that are needed to create vibrant music programs and there should be a greater focus on establishing standards. There also needs to be much greater support from the Ministry of Education as it relates to developing programs because as it is now, the existence of a school's music program is largely the result of the initiative, enterprise and personal drive of the music teacher.*

## **Interview Five**

(Female teacher from a small urban secondary school)

Question 1: How long have you been teaching music?

*I have been teaching music for twenty four years.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*I started out with graded piano examinations when my parents sent me to music classes. After that I went on to teachers college. I was pretty young only sixteen. I had just completed high school when I started a diploma in education. I later went on to Sam Sharpe Teachers College, where I did a double option major which included music. Finally I completed the music degree at West Indies College in Mandeville.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*While I was in training I gained lots of hands-on experience, and I was exposed to many techniques for teaching. At Sam Sharpe I got most of my education courses and I started to practice accompaniment. But it was at the West Indies College that my musicianship really grew. Initially I was so intimidated by the quality of musicians that I heard playing the piano. The college was really a good training ground for me. It is as if I grew into a different person after college. I developed conducting skills, and general appreciation for music, strings, and I improved my piano skills.*

Question 4: Briefly describe your outside-of-school music activities.

*At the moment I am pursuing a masters and I operate a music studio, where I have quite a few piano students. Most of them are students at the school.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*About six hours.*

Question 6: Tell me about some of the activities that you include in your music classes.

*For me, there are just two sessions. We usually start with the main components of the CXC exams, for example composing and arranging. I usually have about twelve students entering CXC music after being with me for five years.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Actually I use it daily with the band. There is not enough time to include it in the other classes. In these other classes we usually emphasize music reading. All of our students do the recorder by the way.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*Well the band has about eight or nine students and the orchestra is reasonably small....about fourteen students. You know...the number of members is based on the availability of instruments. Our choirs usually have around thirty to sixty students involved, depending on the occasion.*

Question 9: In 2006, how many gold medals did your students attain in music?

*None. In 2005 there were two or three.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*I start my day early in the morning where I do two to three hours of personal practice. At lunch time I meet the choir for 20 minutes or so. During the day I teach my CXC classes. I am also the coordinator for the first form. As expected I spend a lot of time in administration. The pop band practices mainly on a Thursday morning during club time. The classical ensemble sometimes practices at the same time. Generally, the groups practice as is needed...sometimes at*

*seven in the morning, and on Saturdays and Sundays. They will need to play the anthem for some functions and hymns for worship. The classical music ensemble consists of the trombone, trumpet, flute, now I have added a few violins.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*Yes. I had one child who had what appeared to be a learning disability. I taught her at her own pace. Unfortunately it seemed that she got left behind. The other kids just were too quick for her. Eventually she was moved to another class. Just a pity there was not enough time to devote to her.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I actually like the CXC syllabus and the ROSE syllabus. It covers many interesting topics, topics which I think the students should find useful. I always hope that in the end my students remember how to read music. Some of them even go on to do music, and excel at it. You know...the evolution of a people is shown in its art. I always tell my students that, the evolution of a people is shown in its art, so we need to write down our music. We need to write it down for all to have access to it. I see where the music of the country would improve.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*My school needs another music teacher..., because the work load is too much for me. The music room is too small, and I am not always comfortable; the students are not comfortable. Also, we need to move to a stage where we timetable our choirs and our ensembles during regular class time so that they don't have to be meeting at lunch time and after school.*

*In terms of government, government ... (mild expletive). The government doesn't support music enough. It is barely supported.*

## **Interview Six**

(Male teacher from a small urban elementary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for eight years*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates –

*I have a diploma in music education from the Edna Manley Collage, also a certificate in classroom instrumental teaching. I have a Grade 7 Certificate in Piano from the Royal School of Music*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*Everything else was pretty much a breeze for me. Only sight reading and ear training were challenges for me at Edna....in particular sight singing. Thankfully I had teachers who pushed me more than they seemed to do others.*

Question 4: Briefly describe your outside-of-school music activities.

*I used to play with a gospel band and we even went on tours to the US and the Caribbean. I formed my own band, which did functions around the place...church and functions here and there. I now perform in a few performing arts groups. I am always involved in playing music for churches including my own, also for private and civic functions. I even played for one of the country's leading performing arts groups.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*On average I spend an hour per day preparing for class and I engage in constant evaluation so it's during and after classes for me.*

Question 6: Tell me about some of the activities that you include in your music classes.

*I included composition, performing and listening activities. Those are the main things comprising my class. The students compose in different ways, example sound collage. We use different rhythmic patterns to create pitches and melodies, then we add accompaniment with other instruments. All this depends on what topic or element of music we are dealing with. That is mainly what we do.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yeah! That's what the kids can relate to. There is one aspect of the curriculum that I do not like...very often it does not have music that the kids can relate to. Personally some of it is not interesting, and the students cannot relate to it a lot. A lot of times I have to find my own material, mainly Jamaican. Yes, because the students are more familiar with these, I use it as a tool of integration as well as to engage and spark interest in the subject.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*Mostly vocal with 25 members; the recorder ensemble usually has 6 members and drumming is a 12 members ensemble. For these I try using music that the children are familiar with. The recorder ensemble performs at least once per term and they perform mostly a variety of Jamaican and other cultural folk songs of different arrangements.*

*Vocal group performances are monthly with mostly pop and gospel numbers being done. This is an unofficial requirement by the principal ...this monthly performance by the singers. We mainly perform for devotion or some inspirational time at school. Our school has many such moments*

*The Drumming ensemble does the African, Jamaican folk rhythms and they have to perform every other month. This was mainly to keep the interest high, as I try to create an environment where they would perform.*

*The ensembles are more about captivating and capturing the interest of students even more than teaching elements that they must learn. The trick is to captivate them then sneak in some musical elements in the mix. Ensembles are pretty successful, especially since this was almost like a new experiment in the school.*

Question 9: In 2006, how many gold medals did your students attain in music?

*The vocal group got 17 medals of high achievement; Drummers got two gold medals and one silver. The recorder ensemble got one gold.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*A typical day after I come to school starts with me preparing for daily devotions, then I play at these assemblies. After that I go to classes, and whatever time I have in between, I prepare for the next class, mark papers and stuff like that. Sometimes I begin preparing for the students. This often times means working on new arrangements of old standards that they know already. This is because they have to perform so often, I have to keep changing things up... recycling the old music.*

*I have after-school duties like every one else. I now have extra-curricular music activities after school. The demands for extra extra-curricular music activities are beginning to grow though. It has not been successful and many students do not want to do anything like this after school. They prefer games. That is the biggest complaint. They don't want to feel like they are in another class. They don't mind doing it during school hours. But, after school is their time according to them.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*First of all, I was never trained to deal with these kids. They cause disruptions...mainly talking out in class. There is a special education class. I really don't know what to do with them. Some of the students I teach have learning disabilities. I find them at times to be more disruptive than other students, which means extra care and attention needs to be given them.*

*The only thing I know about special education is in staff development day when the principal mentions one or two things about it in the meetings. So, in a sense I am in the dark but it is not midnight....It is not that bad after all, it is becoming much easier. The experience forces me to organize activities and lessons that were quick, to the point and extremely engaging. One has to keep reinforcing and monitoring students with disabilities more vigilantly in class. The administration has been very supportive, and a department has been put in place for such students and their specific needs. Any help needed to cater to such children has been treated with urgency and willingness.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*Well, my principal and admin is very supportive. They ensure that I am comfortable. I have the materials that I need. Colleagues are very corporative. I receive support from administration and colleagues on staff. The classroom is conducive to learning, and all the necessary and required work tools for me to function efficiently are provided. My room is fair and I have most of what I need to work with. The students, even though they can be a bit much at times, are very responsive and enthusiastic, and cooperative especially when it comes on to music time. I don't know if it is because they see it as a means of getting away from the normal routine.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*I have started placing emphasis on other areas of music, like contest and additional musical activities after school hours, and this places extra stress on me. In the school, when things are going well, they start expecting too much of me music-wise. This means more time and hours, and like I said before I am not getting the corporation of the kids...If I don't meet all these high expectations it seems like I am not doing my job. Students are not willing to be part of any musical activities out of class.*

*I think the standard of music education in general is low and needs to be revised, as a result the students settle for mediocrity. I think the standard of music education in the country is low...I have always thought so. If we want the kids to perform and produce better quality work, the standard has to be high. It must start at the top. Teachers in the colleges should be exposed to higher quality work.*

## **Interview Seven**

(Male teacher from a small urban secondary school)

Question 1: For how many years have you been teaching music?

*Well I have been teaching music for about six years.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*I completed the music certificate program at the Edna Manley College. I received training in grade five theory, classroom instrumental teaching, and voice.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*Some of the most useful music skills I learnt were sight singing, ear training, conga drumming, and some piano. I use all these skills in all my music classes.*

Question 4: Briefly describe your outside-of-school music activities.

*Well my outside-of-school music activities include playing keyboards in a band. We are trying to break unto the scene. The band has done a few performances. I enjoy this a great deal. I also help out at my friend's music studio sometimes.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*About four hours per week for preparing for classes and evaluating.*

Question 6: Tell me about some of the activities that you include in your music classes.

*In order to keep students interested in music classes I have to capture and keep their attention by coming up with various activities. I sometimes ask them to make their own songs. I give them a theme and tell them to create something. I always teach them about the history of Jamaican music...mainly things like ska and rocksteady, and the development into reggae.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Well ...yes both Jamaican folk songs and Jamaican pop music are always included in my music classes. You see, students are already exposed to a whole lot of reggae and dance hall music. When I try to use these styles to teach them music, they always enjoy the classes even more.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*We just started a little band. We have two keyboards, a drum set, and a bass guitar. The boys are interested, and some of them can play already. As soon as they get good enough we will start doing some performances outside of school. We need a lead instrument though...a saxophone or a trumpet to carry the melody. Hopefully we get one, and get a player soon.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We never entered festival last year.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*A typical day begins with general devotion then immediately afterwards I have music classes basically for most of the day. Sometimes we slip in a quick rehearsal with the band during part of the lunch, they mainly practice after school.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*I don't really meet any children like that in my classes. They may be in our school though.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*The students eagerness to learn is all the encouragement I need to get me motivated ...they choose to give up part of their lunch break as well as showing up for rehearsals at the end of the school day. Thanks to organizations such as the JCDC and the Rising Star competitions. Children are now more interested in music.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Well the government should allocate much more funds toward music education... I believe that music should become a mandatory part of the primary and secondary schools curriculum... There should be a room just for music classes and we need more instruments.*

## **Interview Eight**

(Male teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*Next year 2008 will make it 20 years. I started in 1988.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*I was trained at the Alpha Boys School and then the Edna Manley School of Music. I got a scholarship to study music.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*Arranging and composing. I learnt how to play as many instruments as possible, as well as orchestration.*

Question 4: Briefly describe your outside-of-school music activities.

*I do private practice. I also play with a band. I have gone to different countries and have worked with different bands overseas.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I have quite a bit of flexibility in the time table as music is given very little time. Students only have a single session for 40 minutes. For grade seven there is only one 40 minute session per week. For grade eight, music is alternated with drama so the students see me every other week. There is a similar situation for the grade nine. There is a lot of time for creativity which allows me to plan effectively for music classes.*

Question 6: Tell me about some of the activities that you include in your music classes.

*We engage in activities such as singing, creative song writing. We encourage group work in music classes. Students are assigned to different groups of instruments where they take turn playing them.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Local and international music is performed. Likewise, jazz and folk.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*We have a choir and a band. The groups are small. We do various types of music such as jazz, reggae as well as semi classical and classical.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We did not enter JCDC Festival last year. The previous year we entered and all our awards were Gold. We also won a few of the National Awards.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*The day starts with choir practice then devotion. After that there is classes, planning, marking etc. During the course of the day classes are held. After school the choir practices from 2pm to about 4 pm and in some cases up to 5:30pm. After that there are private classes or performances.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*We have students who have physical challenges in terms of limited use of the hands as well as spinal chord injury. They are quite active in the class activities. Even if they have difficulty holding the strings and pressing the keys on the keyboard we do encourage them to participate as it makes them feel good about themselves. Presently we have only two such students one in 3<sup>rd</sup> form and the other in 2<sup>nd</sup> form.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I think that there is a lot of good taking place in Music Education in Jamaica. I enjoy the fact that we have a lot of talented and very intelligent students who are*

*hungry to learn and want to be involved in music. They have the ability and they do well. I really get a lot of support from the School community.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*I do not think that Jamaicans realize the value of indigenous music such as the reggae, mento, ska and rock steady. In some parts of the world ska is still big... its still hot! I don't think that we are recognizing these music forms enough.*

*I do not think that the ministry is facilitating the needs of students who want to study music as a career as there are very limited facilities being made available to students with such an inclination.*

## **Interview Nine**

(Female teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching music sporadically for about 30 years.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*I got a scholarship to the Jamaica school of Music. I started doing trumpet lessons then went to Mico and got the Diploma in Music Education and also did the Associated Board Examinations while I was there. I sang with various choirs internationally and locally.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I have learnt to focus on the aesthetic experience when introducing musical concepts to students.*

Question 4: Briefly describe your outside-of-school music activities.

*Basically I am in one choir or another. I am at church so I also play for church anything from guitar to conga drum and when the regular organist is not there I attempt to play the piano. I also help with the church choir. I also do some shows at times.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I do not spend a lot of time at school preparing for classes. The current principal is very interested in the performing arts so we may have an hour or two in the days. I spend more time at home researching as there is no text book for music. Several people have done textbooks but they don't fit with the ROSE curriculum. I spend a lot of time online trying to find information about the blues. I spend a lot of time at the Edna Manley library trying to find information and buying books. Well for me charity begins at home. I am Jamaican and proud of it.*

Question 6: Tell me about some of the activities that you include in your music classes.

*I focus a lot on the folk form as well as some of the vintage reggae.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Local and international music is performed like jazz, folk etc.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*The school has several choirs and groups. There are: spontaneous groups- children who decide to sing together informally. Then there is the glee club: which is a student run club led by a biology teacher. We have another chorale. Another teacher leads this group. They choral focuses more on classical music. There is pop choir that sings everything from dancehall to reggae. The official school choir focuses more on choir type performances for graduations or prize giving.*

*There is also a school band, various drummers and a recorder group.*

Question 9: In 2006, how many gold medals did your students attain in music?

*There were several gold medals and I think we got one national award for music last year.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*A typical day starts with going to worship. Then I have music classes. There are usually rehearsals taking place during lunch time by the various groups. The juniors learn recorders, learning about classifying instruments, theory and keyboard. Then during lunch time we are usually rehearsing. The groups also meet after school. We go right up until 5 pm on most days.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*I have encountered one child so far who has lost a finger in an accident.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*There are many talented students at the school. Some students come to the school talented while the talents of the others are developed at the school. It is very rewarding to see them grow.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*On the negative side, the salary is pitifully low especially for the amount of extra effort that has to be put out on the part of the teacher. Well, you have the ROSE curriculum for secondary school – I can't say that I am thrilled with how it is laid out – but the concepts are good because it is not just theory it's like exploring various genres, exploring folk forms. Also musical facilities are not adequate. There is also insufficient and disproportionate training. If the principal likes it at one school it is emphasized, if not, there is very little focus placed on music.*

## Interview Ten

(Female teacher from a small urban elementary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for 29 years but teaching music for 17 years.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*I started out learning music on my own and then I went on to the School of Music where I did a three year course in music. From then I did additional training sessions here and there.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I was exposed to vocal training, piano, guitar, drumming techniques, conducting techniques, and sight reading techniques.*

Question 4: Briefly describe your outside-of-school music activities.

*In addition to teaching music at school I do music teaching privately. Occasionally, I am asked to do workshops for the Ministry of Education. I also do a lot of musical work in the church where I actively train the junior, youth and senior choirs.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Most of the preparation for classroom is done during the one hour period on a Friday afternoon in which teachers are required to prepare lesson plans. This is a part of the regular school hours. Further planning is also done at home.*

Question 6: Tell me about some of the activities that you include in your music classes.

*The children are exposed to a lot of listening activities, analyzing, composing and of course performance because they are born to perform. And they use all the various classroom instruments. Most students actively play percussion*

*instruments but some are exposed to the guitar as well as the keyboard. I endeavor to provide numerous opportunities for the students to perform during music classes.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Certainly! Jamaican music is important because it is all that many of these students know. If its even for listening purposes, I play them and we try to identify musical themes.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*We do various categories: gospel, folk, patriotic, semi-classical. They are exposed to everything. We perform actively at school functions as well as civic ceremonies and church functions –Christmas and Easter. They support everything. I have three groups of choirs: Juniors – about 50 students; Intermediate – about 50 students; and Seniors – about 40 members. I train all of them.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We did not enter last year.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*I start one hour of rehearsal from 7:30-8:30, and then I have two classes from 8:30-9:45. I get a 15 minute break, I go on for another hour then I get a 45 minute lunch break. I then have two other classes and that takes me up to 2 pm. My rehearsals with the choir take place mostly in the mornings for one hour and I take different groups on different days. All the students at my school are exposed to music as it is time-tabled.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No I don't have that. I have only encountered that privately. I have a visually impaired private student at this time.*

Question 12: Tell me about the positive aspects of your job; your students; administration; local; music education in Jamaica.

*Positively, I would say that the eagerness and zeal with which the children want to learn music is encouraging. The students envy those children who are in the performing groups as those children are more exposed to music at a higher level. Interestingly, it has been noted that the children who are actively involved in the music excel in their academic performance. Musical exposure fosters their learning and does not hinder the process as some persons think. Music also helps them to get rid of shyness as they are positive and more focused.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*The music that children are exposed to now is more of the dance-hall/DJ style you find that the children don't want to sing classical and semi-classical or gospel items as they are drawn to what is being played in their environment. Therefore, it is hard to get the high standard of singing that is desired since this is significantly different from what they hear on a regular basis.*

## **Interview Eleven**

(Male teacher from a small rural secondary school)

Question 1: For how many years have you been teaching music?

*I have been a teacher for approximately two years now.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates.

*I have a degree in the Arts and a minor in Music Education, where concentration was from K-12. Studies have helped me in directing vocal ensembles and band.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I gained quite a few skills in dealing with vocal capacities of young people, and also dealing with students with disabilities, if the case does apply. This entails managing their learning styles, and also being equipped with knowledge in terms of behavioral patterns that might be portrayed, and how to deal with them.*

Question 4: Briefly describe your outside-of-school music activities.

*I am currently involved in a music ensemble that performs music from Caribbean to popular music genres. I am also the music director for a church organization, and band program coordinator. This band program involves teaching kids from the church and the surrounding community music that will enhance their learning, and improve their talents with wind instruments.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*It depends, sometimes I will have – say for example – a whole session to prepare for students for a particular class and evaluation, but on a rough scale I would give it about 4 hours per week.*

Question 6: Tell me about some of the activities that you include in your music classes.

*I try to make the lessons interesting so that there is less room for monotony. I will ask students to make music out of the ordinary singing and playing activities*

*within the classroom period. Or, there might be a time to play games with reference to music –musical chairs for example – and also sound collages.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Most definitely! I find that it is imperative to refer to music of the Jamaican tradition as teaching aids, especially pop songs that are most familiar to students in order to clarify musical ideas. For example, if I am teaching intervals, then I would probably use a familiar song to students then we can all discuss. This, I find, stimulates interest from the students. Not only are they listening to something that they know, but they are able to relate the lesson to something familiar.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I conduct three choirs. One a junior choir, in which there are about 12 females. Their repertoire includes mostly patriotic songs, and arrangements for soprano and alto parts and also songs from the Jamaican folklore. They also sing some gospel and semi-classical works. The other two choirs are from the senior campus. They do the more complex pieces and more popular songs. Their repertoire is more mixed, and they are usually the ones who do concerts and enter competitions. The juniors enter competitions as well.*

Question 9: In 2006, how many gold medals did your students attain in music?

*The students were awarded about 5 gold medals between the choirs and the band from the school.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*The typical day for me is moving from class to class. There is only one music room and it is shared among three teachers, so if I am not teaching anything that involves playing the piano, I will go to the homeroom of the students. I will bring a stereo with me at times, as an aid to my lessons. After the school day is through, I usually have rehearsals for another two hours. So my days are usually very hectic.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*I have not seen any student with any disabilities in my classes.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I love teaching kids, especially when they are able to relate to things and understand the concepts more clearly. I have very good colleagues who are quick in assistance to enhance the quality of education being offered. The principal is also a very instrumental in supporting the efforts of the department, especially throughout the staging of plays and concerts.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Overall the biggest negative I see and would love to see a change in as soon as possible, is that there is not enough time on the timetable to teach the subject. More time should be offered to music curriculum instead of us as teachers trying to cram all that knowledge within a 30 minute session to kids. More courses should be offered in schools... such as Music History, Theory, and Ethnomusicology.*

## Interview Twelve

(Female teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*For the last four years.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates

*I have a diploma in music and education from the Joint Board of Teacher Education which is a branch of the UWI (University of the West Indies). The course that I did at the Edna Manley School was a joint program with UWI. All the classes were done at Edna Manley. We did things like voice, piano, recorder, conga drumming. We did a bit of steel pan, choral and sight singing, and we did educational courses like psychology, education and society. I did mostly practical and theory. I was a full time student so I studied three years full time. The diploma was issued from the university.*

Question 3: When you were in training, what were some of the most useful music skills acquired?

*Well I started to play the piano when I was an adult, meaning that I just started to learn to read the music. I did the pre-qualifying year so I really spent four years. It was a three year program but I spent an additional year because I didn't have any formal training in music before. So I learnt how to sight read, sight sing, play the piano. I also did quite a bit of voice training too because I started that part time from back in '97. I did voice training from '97 right back to 2003. I did formal training and I did voice training up to grade 8 in the Associated Board of the Royal School of Music. I also did a course in how to train choirs, for instance high school choirs.*

Question 4: Briefly describe your outside-of-school music activities.

*I have a lot of concerts because I do a lot of solo singing for weddings and funerals; more-so funerals though, because I tend to get that more often. I sing at other social functions and I also sing with two musical groups: The National Chorale of Jamaica and the Jamaica Musical Theatre Company. Separate and apart from music, I enjoy going to the beach, going to the movies, going to a play but most of the times I'm at rehearsals. I usually have something rehearsing for, because it's the two groups that I sing in and most groups practice twice for the week. I'm out four evenings for the week.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I teach 16 sessions per week, so during the time that I'm not teaching, I have time to write lesson plans and mark tests or mark class work, homework and that sort of thing. But I wouldn't be able to give you like a set amount of time because it varies depending on the number of classes I have during the week. Alright, there are five sessions in each week and there are five school days, so it will basically be 25 sessions for the week. I only teach sixteen sessions of those 25 so I'll have nine free sessions.*

Question 6: Tell me about some of the activities that you include in your music classes.

*We do the ROSE curriculum, which is the government's syllabus for music. So the topics they do are like: for grade seven, they do pulse and tempo, and motives. Grade eight does a different set like folk music, ostinata, call and response, syncopation. Grade nine has a different set of topics. So we have to include listening activities with them, sometimes I grade them based on my own examples that I get from my own resources. They do listening activities, they do drumming sometimes ...the conga drums. They do quite a bit of recorder playing and I give them notes for each topic. They do theory as well. They have to practice to write notes and to draw the treble clef and that sort of thing. I try to include a little bit of everything. In other words, for every class they don't just do recorder alone, or just writing, or just singing. I include a little of everything based on the topic I'm doing. I try not to make them bored because I find that a lot of them don't like music. I don't know if it's because of the topics because they are not topics that I'm giving them off my own. I have to be following the syllabus so maybe after I complete the syllabus, I can probably do my own thing. I can incorporate my own thing too, but the point is that I have to follow the syllabus because that is what the school uses.*

*I'm not the only music teacher, there's another person who's part time. No it is expected of us to follow the syllabus because it's not compulsory in all schools, but once the school decides to use that syllabus then the teacher just has to comply. It does not prevent you from incorporating your own thing if you want to, but you have to follow the syllabus.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes, quite a bit especially for grade eight and nine and for grade seven too. They learn to play some of the pieces on the recorder and they sing some of them as well.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*We have three groups. Actually, we have the choir, the school band and we have the drumming group. But I only deal with the choir. The other part time teacher deals with the school band, and there is another teacher who comes in for the drumming although they are extra-curricular. They are not a part of the curriculum; they do these things after school.*

*The choir is pretty small, because, for some reason or the other, the children have not been coming out for practice and I've been having that problem since I've been at this school. I mean, they are aware of the time for practice, but there are other clubs that meet on the day that I practice. I don't know if there is a clash and they have to decide what they want to do? I don't know if it is just a lack of interest. I asked the girls and they say it's because they have other clubs to go to, but they don't tell me that they don't want to come. We meet once or twice a week depending on what events we have coming up, like the Christmas service.*

*Well the school band is pretty small too, because that just started last year. When the part time teacher came and he has a few girls who play the keyboard, guitar, two or three of them play the trap set. The drummers practice twice a week. Well it depends on the event so we have like prize giving and the school anniversary and founder's day ceremony coming up. For the Founder's Day service, they have to be at an Anglican Church so they are doing a piece for that and something inspirational for the prize giving. I tend to choose pieces based on the event.*

Question 9: In 2006, how many gold medals did your students attain in music?

*No, I don't enter because of the poor turnout to rehearsals, lack of commitment, and, the funny thing is that they keep on asking about these things. Yet, when it comes on to putting in the work, I'm not getting that from them and that cannot work. I mean, if you don't practice and make a commitment then we really can't go anywhere, we'll just have to do the school stuff all the time and we can't go outside. So I try to get them to understand that they have to put in the work in order for them to get exposed. I'm really having a difficult time with that.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*We have devotion three days for the week and I play the piano. I have the first session free so I'll probably be marking or doing something work related and then I may have a class for the second session so I'll be teaching. Then there's a*

*lunch break at 10:15 for 1 hour and then I spend most of the times teaching after the lunch break until 2:15 or 3:00 because we have two extended school days so some days we don't finish till 3:00.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No, not clinically diagnosed, but there are some that may be a little slow but we don't have any blind or deaf students. There is no support for music, but may be for math and english. There may be extra class for them but not for music.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I think for the most part that maybe it could be improved at all schools but mostly primary and secondary level which are both important. You know the benefits that can be achieved from learning music in terms of socialization, working in a group, learning to read music, performing, exposing talent and all that kind of thing. So one of the main positive things I would say is that...I don't think that there's any school in Jamaica that doesn't teach music. I guess based on the school you may have some material there but even if you look there is at least one music teacher. Some of the students show an interest in the subject and they may like different things: some like the recorder while some definitely don't, but since you're focusing on the positive, some will like the recorder. Many times they will show an interest, they'll come and ask you questions that probably just pop up, they ask questions out of curiosity.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*I think one of the main things is that the school doesn't have a proper music room - they don't have a designated area to do music. Some schools don't have a music room, they might not have a piano, and they might just have a small keyboard. So, for some schools, I think it would be lack of equipment and, as I said, lack of space. Another thing is that the class sizes are normally big. I teach like 36-38 students and discipline is always a problem too. In the education sector on a whole, indiscipline is a major problem to the point where we have students stabbing each other and getting into fights. And, as I have said before, just a lack of interest. Some of them don't like music, they don't care, especially at the grade nine level. They don't do music beyond grade nine at my school so, once they reach grade nine, it's as if it really doesn't matter anymore. I've been told that they are not using it as a part of their career choice and they don't see why they*

*should be doing it. It's an attitude thing where they really don't want to do it and they only do it because its compulsory at the grade nine level. So that's some of the negatives that I experience.*

### **Interview Thirteen**

(Male teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching music for three years now.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*Well I am studying at the Edna Manley School of Music. I am learning different things like theory, folk study and aural training.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*The theory is one of the main headings when you are studying music because it helps to enhance your use of the instruments....instruments such as piano, bass, and percussion. Aural and sight singing help to enhance your listening ability and to identify when something is off or on key. It helps you to know the different types of pitches.*

Question 4: Briefly describe your outside-of-school music activities.

*I play the conga and djembe. I teach djembe at a high school and I also perform with a company called L'Cadco, a united Caribbean dance force on various tours. We went to Canada, Trinidad and Barbados. I'm one of the lead drummers in the company.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Well I prepare my lesson over the weekends. I usually have classes two days a week. I prepare my lessons for those two days and then give the students additional things to work on. It takes roughly an hour and a half per week.*

Question 6: Tell me about some of the activities that you include in your music classes.

*For instance, if I'm teaching a topic, say rhythm, I let each student create a specific rhythm for him or herself... and then let each one presents ideas and*

*creativity. It enhances their ability by teaching them other things which will build on what they have created.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Most of it is Jamaican music because that is our culture and heritage so we have to learn the basics, but my emphasis is West African music. I teach them West African and Jamaican drumming.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*My group consists of 15-17 students ranging from age 13-18. [They perform] whenever they are asked by the principal or for competitions. This is of course a drumming group, so we play West African music and Jamaican traditional rhythms. For example, we use a combination of mento rhythms and some traditional songs.*

Question 9: In 2006, how many gold medals did your students attain in music?

*They have done well, and over the years we entered the JCDC. They have won numerous medals. They also won trophies for best drumming group and most outstanding drumming group in the island. Last year, the Commission changed the competition and did a drum fest. The group came in second with four gold medals and a silver.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*My typical day begins at 2:30 and ends around 5:00.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*None of the students are disabled.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*The positive aspect of my job is that the students are really interested to learn. For instance, if they don't understand something they will ask me to stop a while and go over it until they do. Sometimes I have a little difficulty but overall the administration is very supportive.*

Question 13: Tell me about the negative aspects of your job; your students; administration; local; music education in Jamaica.

*Not at this school in particular, but overall, some students have a negative attitude. They only like one type of music, like the dancehall. They don't appreciate their heritage like the mento, ska and kumina and they don't show much interest in their roots. Some student will say they don't like the teachers and will probably throw chalk at you or so, but you have to focus and deliver what you have prepared for them. Music could improve with the number of competitions and also classroom facilitates.*

## Interview Fourteen

(Male teacher from a small urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for three years.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*OK...I did studies in Caribbean Latin American Jazz, and I did studies in classroom instruments at Edna Manley College. We did the basics...we did studies on methods and material on how to impart knowledge to students. I got a certificate in performance upon completion.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*We went from basic scales, chord construction, arpeggios, modes, blues scales, chromatic, minor majors...Then we did rhythmic dictation, sight-singing. We did instrumentation...that was like a band setting; then we did ensembles. I could never tell the difference between instrumentation and ensemble. Both were band. Then of course we did choir, you know....vocal techniques. Then there was your one on one with your main instrument. My instrument was guitar.*

Question 4: Briefly describe your outside-of-school music activities.

*I direct the church choir. It is challenging to get people with no formal training to sing with sense....A very slow process. I teach music part-time in a private studio. I also provide dinner music every now and then on the hotel circuit. Oh....I was until recently the official guitarist for a folk group...one of our leading folk groups.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*For the week, I would say about four to six. I teach three different grades, so I need to write at least three sets of lesson plans. When I am doing a listening class I need more time.*

Question 6: Tell me about some of the activities that you include in your music classes.

*I spend time on identifying different sounds. So, for example, I put different materials in a bag e.g. marble, or gravel and shake and let them guess. I would sometimes play a simple rhythm and ask them to write it...you know rhythmic dictation. We do listening...example to a recording and try to identify the instruments. And of course, we do a lot of singing. I am always teaching them new songs. We don't have a lot to work with though.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes, definitely. The kids can relate to these. I use a lot of reggae. We look at the lyrics, and try to identify the message. We look at the rhythmic and melodic structure. We also go into the history of the music, starting from ska, to rock steady, then into reggae. We examine the other music styles that influenced reggae music...like rock and roll's influence on ska. Oh, we do folk music. The children like the folk songs. It tells the story of the people...you know, spread news and propaganda.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I have a choir of about 25 to 30 members. Most of the students are between 12 and 14 years, up to grade nine. We mainly practice for events like graduation or competition. We sing pop songs, gospel, and folk. Every now and then, I drop in a classical piece. A-B-C or "All in an April Evening" are two we did a few years ago.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We won five last year.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*In the morning, I prepare the classroom, arrange the chairs, and set up the instruments I will be using. I may set up a tape if I am using one and prepare written materials. I do all these things before the children arrive. We have classes for a few hours. Then, I break for lunch and may have a break in between classes. After school I meet the choir for practice. The children always turn up. They are pretty excited about it.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No. I have not encountered any children with disabilities. The main challenge is discipline. Sometimes the children won't listen.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I am always happy to see good results. When the children do a reasonable job on a project I feel good. I feel rewarded. After hard work, you see the fruits of your labor. When the children are excited about performing and they do a good job, I feel satisfied.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Negative...there are not enough instruments for the kids. Resources are lacking. There are no textbooks. I am basically left on my own to motivate the students with material that might interest them. There is no teacher resource where I can get ideas from....well, officially. I talk to other teachers though. That gives me ideas.*

## Interview Fifteen

(Female teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I taught music for 38 years, for the entire period I was at a prominent high school. I also taught geography, Spanish, English and physical education. When I went to university and came back I was focused on geography and music. But music was not part of the curriculum, it was more of a co-curricula activity. In earlier years, it was on the curriculum but it was removed because of lack of teachers and facilities.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*Music was something I loved but my parents couldn't afford it. Well actually, my formal training for music started when I went to Mico College to train as a teacher and then in later years when I went to the University of the West Indies. Then for the MU100 course, Pamela O'Gorman was the lecturer at that time.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*In terms of instruments at Mico, we learnt to play recorder, melodicas and voice training with Dr. Olive Lewin and Arthur Clarke. I was a part of the college choir and the female voice choir. I also became a part of the Jamaica School of Music choir. Olive at that time left Mico and was teaching at the School of Music. She was in the Folk department which was created by the then Prime Minister, Edward Seaga. She offered me employment in the summer and so on and that's how I became involved at the School of Music. When I went to university my lecturer was Pamela O'Gorman and I was a part of the chapel choir, and later when Noel Dexter took over that unit, I became a part of the University Singers. I did a lot of choral work in the seventies.*

Question 4: Briefly describe your outside-of-school music activities.

*Outside of school, I work with church choir around my area and at my own church. I am the director of a community chorale, which is an ensemble group which was formed in 1980 after a religious crusade. There was a three hundred voice choir and at the end of the crusade, persons expressed the desire to have a more permanent group and that was how the community chorale was formed. They are still alive and well, we have had a very active Christmas season. First,*

*we have had so many requests that some had to be cancelled because they could not fit into the schedule. And when churches are having functions, they would ask us to come and give an item, weddings, and funerals and so on. We have a lot of musicians who can play the keyboard but there is a lack of musicians that can actually read music in. I am also involved in the JCDC festival where I teach seminars and work as an adjudicator.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*At my school, there is no formal music program so I have to literally grab the children whenever they are available. In the 15 minute break, I used to have a keyboard in my office so they would come then. Sometimes a soloist, the boys choir, or part of the choir like the alto voices, tenors may be there. Lunch time is 45 minutes; they quickly eat their lunches in 15 minutes and then use the remaining 30 minutes in the auditorium rehearsing. After school when classes finish at 3:00, we would go on probably for an hour and a half or so, depending on what is happening therefore I can't give a fixed time. On weekends, we ask them to come out and go on for two or three hours. In earlier days when music was on the curriculum, we would have two 35 minutes periods during the week per class. During this time, we would do some chorale singing and this was because I wanted them on the choir.*

Question 6: Tell me about some of the activities that you include in your music classes.

*We have entered Jamaican pop, folk, patriotic, classical - I love to do classical. I have found that the classical is lacking in the JCDC competition in terms of the number of entries. I seek students who can play instruments whether piano, clarinet, violin or recorder or the drum. And especially since we did not have a formal music program, I had to make an announcement as it were to get them involved. After the festival competition, the school received invitation to perform island-wide and we become very active and involved. In 2006, we became the national champions in music and we have prominent students who received several national awards most outstanding gospel, most outstanding I think spiritual as well. The tally was about 24.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I encourage the boys in grade seven and eight to be a part of the treble voice choir and the girls to form the junior choir and senior girls' choir and the senior mixed voice choir. Each of these groups is entering more than one category so it means I have to work out a schedule to say who will come on which day at which break time or lunch time. They also rehearse by themselves. The head boy and head girl could always be relied on to call the groups together to rehearse.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We did not receive any medals.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*A typical day, I would teach geography for the first or second period, then in the 15 minutes break, I meet with a group for music, rush to teach my class after break, then rush to my office perform my administration duties. I eat something quickly at lunch time then meet with another music group after which I may or may not have a class. Definitely though, I meet with another music group after school. We start classes with warm up activities then teaching the parts; I sometime separate them by sending each group under a tree to practice their voice part and then they come back to put the whole thing together. Then we try to get the accompanist to put things together before any presentation.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*We did have a student with physical disabilities but she fitted in very well.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I believe that more could be done in terms of music in the schools; I would love to know that it becomes mandatory that these aesthetic subjects be taught in school. It helps in the all round development of the students so that's why I believe it should become a part of the curriculum. You would be surprised to know how disciplined the students become when they are a part of the choir. When you instill in them certain things, you see it coming out in them over time, and that is why I think that music should be a mandatory part of the curriculum.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*The fact that you don't have trained music teachers is one of the negatives. You would be surprised to know how many so called music teachers cannot read music. Yes, they can play the drum and they can hold a chord on the keyboard but they really don't know what is happening. I think that efforts should be made to have formally trained teachers; it is one of these dying arts as it is.*

*Efforts should also be made to have the proper infrastructure - a music room or an area. The positive effect would be the way they conduct themselves on stage and in rehearsal. The exposure they get from going to different places from time to time is something that they learn from too.*

## Interview Sixteen

(Female teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for four years, the fifth year begins in September.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*I did a little piano and theory in the early years of my life and after high school, I decided that music was something I would like to pursue so I studied for three years at Mico Teachers' College. At Mico, I did singing and reading as my core area of study.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I remember before studying I used to sing with my church choirs – both youth and senior choir. I also sang in groups from my church and other gospel groups. These I continued after college.*

Question 4: Briefly describe your outside-of-school music activities.

*Presently, I teach a voice class and I sing at special functions to which I am invited, for instance graduations, weddings, dinners and so on. I also do some recording for artistes who need background vocals.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I spend maybe two to three hours preparing for classes in terms of the writing of plans. However, it may be more because after teaching the first day and assessing it, I may decide to change the original to make the lesson more appealing or interesting if there was a fault that I found. I evaluate after each class and a formal evaluation is done at the end of each lesson.*

Question 6: Tell me about some of the activities that you include in your music classes.

*We have participated in JCDC's Music festival a number of times at the parish and national levels. We have only received medals for performances at the parish level. Our repertoire covers negro spirituals, gospel, reggae and folk genres. Singing, arranging, composing, playing of instruments (recorder, piano, drums, etc.) and folk but I tend to sometimes use other types depending on the topic.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Both are used. Grades seven to nine does Jamaican pop. The most challenging part with especially the pop music is choosing age appropriate songs with lyrics that are suitable for them, while also trying to make sure that they are songs they may find interesting.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*The school choir has approximately 45 members. We perform at all school functions and sometimes at assemblies.*

Question 9: In 2006, how many gold medals did your students attain in music?

*Four gold medal pieces were performed by the band and one silver by the choir.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*My activities vary depending of the shift. During the morning shift, I have devotion, classes then rehearsals after school. I then go to the library to do some research for class.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*The positive thing is that the students are interested and are enjoying the subject.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*There is a lack of support for music in a number of areas. Music is not seen as an important subject and therefore we are not able to access resources needed.*

## **Interview Seventeen**

(Male teacher from a small urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for two years now.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates

*Ok, well I did some studies at the Edna Manley College Music.. ...in relation to teaching ...no I have not done other courses. Pertaining to performance...the Royal School of Music Examination for grade seven piano and the Trinity Examination for Voice, grade seven... for both of them I was successful.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I learnt how to maneuver myself around the piano and working with the students at the same time, playing, singing, teaching songs...folk songs, you know, working with the students and managing the classroom also. I did quite a few instruments at Edna Manley. I did the steel pan, the conga drums and the recorder ...and majored in voice and piano. I use all of them in the teaching practice.*

Question 4: Briefly describe your outside-of-school music activities.

*Well...I enjoy that even more than, you know, teaching and working in the classroom. I play for my church as well as one or two other churches. I perform with a community ... performing arts, a company, a group ...where I sing and I also play the keyboard. It is a lot of fun and I learn a lot from that. Some of the things that I learn there ... I impart to the students in the classroom.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Per week, about 4 hours – yea.*

Question 6: Tell me about some of the activities that you include in your music classes.

*Well I have mini-concerts where the students perform. I tell them what to do and what to prepare and they perform. And I give them research to do on ...musical*

*instruments for example. They sing..., I give them vocal work to do. So they have to sing by themselves or sing with a group ... work with different genres of music. Most naturally they prefer to use what they are used to. I try to expose them to ... folk music or classical music, you know [that] they listen [to]. I let them hear some of them and they perform the folk music. I don't have enough time to expose them to all the different genres. I work more with the folk music and I try to relate it to the nowadays (current) music that they are used to... that they know.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes, definitely ...the Hip-pop and the reggae!*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*Yes, Ok we have ... just started a choir of about 15 members. We have a band, a drummer, well a drum set, a keyboard. We don't have a bass player as yet or a bass guitar, so we just work with two keyboards and a drum set as well as a conga drum group. We just started a conga drum group. Yea that's about it. The choir does folk songs and they do some popular American music because they like the pop American music. We also work on some reggae and ... we also do patriotic songs. However the band does mostly reggae. With regards to success in terms of the different groups' performance?...Yea, the choir members have been growing in terms of their vocal skills and they are learning how to work in a group. Not just singing by themselves ...that was a bit of a challenge because they have a tone that they create when they listening to the American music. I want to get them out of that – and working with a group.*

Question 9: In 2006, how many gold medals did your students attain in music?

*Well I wasn't with them last year.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*Well ... I teach about three classes per day; three one-hour-and-ten-minute classes. In between classes I try to organize the after-school program just to make sure that I have the equipment ready ...or have the room ready for the choir and whatever. My day goes until about 4 to 5 o'clock in the evening as I work with the band, or the choir or the conga drummers. I don't teach during lunch time. Some lunch time I work with solo students...sometimes.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No - not physical disabilities but... from observation I think that some of them have learning disabilities. Yes, not formally. Yes I work with most of them in the classroom when I am teaching and I try to give them as much individual attention as I can to see if that will work.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*The positive part of teaching: yes – when the students learn and when I can see that they are enjoying what they are doing. For example in the after school program I can see that the students come out – because I had to break them out of the culture that they had of not staying after school. So once I got them out of that I saw them coming and wanting to play after school to work with the choir and the band and all of that. So you know, I see them growing as musicians. I am trying to work also on the discipline, because the school lacks discipline. The administration supports the music program and if I need anything they are quick to supply.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*With the students – I don't think their first priority is to come to school to learn because of the culture that they grow up in. You know – I don't know if it's because the parents don't put any emphasis on learning or going to school. So you have to push them, you know... Those in the classroom that I am teaching – I have to push them because they don't want to learn anything about music because they think they know what they need to know. For the administration – in terms of the organization of what the teachers do and what the music teacher has to do, it is a bit strenuous. And because of that not much can be done for the music program because of how it is organized. In terms of facilities we need more facilities and umm...teachers need smaller classes in terms of the number pupils.*

## Interview Eighteen

(Female teacher from a small urban elementary school)

Question 1: For how many years have you been teaching music?

*For about 12 years.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*I attended Mico Teacher's College. We did Classroom Testing & Measurement, Technology in Education, Psychology of Learning, Foundations of Literacy Development and Addressing Children with Reading Difficulties.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I did introduction to music and music education. Well, basically I learnt about different types of instruments, reading notes and music. You had to do an instrument, and I did the recorder. They taught us proper breathing techniques and dynamics- low, soft etc. We learned how to conduct music as well. In music education, I learnt how to arrange music and different ensembles, how to teach children music, you know, and the different methods.*

Question 4: Briefly describe your outside-of-school music activities.

*I sing on the church choir, the praise and worship team, at wedding and concerts. It's just your typical singing here and there, whenever we were invited.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Wow, that is like 4-5 hour each day. If you want to deliver your lesson that it makes a great impact, you have to spend time. If you are making aids it will take longer. It wasn't a part of the curriculum but I integrated it in the lessons for my students.*

Question 6: Tell me about some of the activities that you include in your music classes.

*We did dynamics activities like when the song is loud or soft. We sing songs like “Sammy plant piece a corn dung a gully”, “Liza” and “ Ole Camilla brown wha meck yu head so red.”*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes. And they do the movements as well.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

No.

Question 9: In 2006, how many gold medals did your students attain in music?

*No, they have not participated in the JCDC competition and any other of its kind.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*Normally we start at 8:00 and devotion begins at 8:30. Language arts then probably math for an hour then they have lunch. After lunch I created a segment called music and movement. I would take my recorder and play different songs; then they would clap to the rhythm and come up with different movements to go along with it. Integrated Studies and then we conclude with Literacy.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*Mostly behavioral and mild mental retardation...I think*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*Working with my students, seeing them achieve, especially when you see them improve throughout the year. I value their positive attitudes, the willingness to learn. In term of administration they were interested and willing to help. I think that the government did a good thing when they subsidize the school fee. They are*

*getting children to perform on programs like Rising Star, All Together Sing, JCDC and getting children to be more involved in music.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Music is not a part of the curriculum. It plays a vital and pivotal role in child development. But because the principals and government don't see it as important therefore they don't provide instruments and other resources. People see it as mere entertainment; they don't see it as an important factor which contributes to the whole development of the mind. You have entertainers who depict music in a negative light including violence, expletives and sexual derogation in their lyrics which detracts from the whole essence of the music. Musicians and Producers are after money and fame and when they reach the top they don't give back to the music. They don't contribute in any way to the advancement of music education.*

## **Interview Nineteen**

(Female teacher from a small elementary rural school)

Question 1: For how many years have you been teaching music?

*I have been teaching for 2 1/2 years.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*I studied Early Childhood Education at the Shortwood Teachers' college. Some of the subjects I did were, strategies in teaching young children, teaching in early childhood education, child development, child psychology, and music education. The subject I enjoyed the most was child psychology because it opened my understanding significantly to the 'inner workings' of children from the perspective of those who have studied them.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*In music class, I learned how to use the recorder to play songs and to play the major and minor scales by ascending and descending order. Other things I learned were to identify the value of each note, to read and clap the beats on a musical staff, make musical instruments appropriate for the early childhood level, tell stories and incorporate musical instruments in them, and to know in which family a musical instrument falls. For example, a guitar would fall in the stringed instrument family.*

Question 4: Briefly describe your outside-of-school music activities.

*Currently, I am the leader of my church's Youth Choir. But in earlier years I was a part of a singing group and I also sing solo sometimes. All in all, it's a very hectic routine but I would say most fulfilling. Normally the choir sings every two weeks but because we are having a crusade, we sing at least five times during the week.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Well preparing for classes... I would do my lesson plan for a week at a time on the weekend. It takes say roughly four to five hours to do this. For the evaluating, this would take say three to five hours; it depends on what method I'm using.*

Question 6: Tell me about some of the activities that you include in your music classes.

*Well, I hardly teach music, however it is encouraging that we use more music in executing our lessons.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*No.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*The students do share in community, school and business events. The number of students is about 20 to 40 as this depends on the event, the day, and so on. You find that we get a better turn out of student if it's during school hours than if it's say on a weekend. Well, as for contests, this is my first year with responsibility for training the students for the JCDC competition.*

Question 9: In 2006, how many gold medals did your students attain in music?

*None.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*I begin at 8 am where the children and I take 15 mins to settle in. At 8:15 we have devotion and by 8:30 or so we begin class. I take the register, collect lunch money and give the first piece of work which is usually writing, you know, to practice handwriting skills. For the rest of the day, I gave them four lessons – integrated studies, language arts, mathematics and literacy. On Monday, they do P.E. and everyday there is the Drop Everything and Read (DEAR) program to encourage reading.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No, not true disabilities as say blindness; however there are some students who are very, very slow. I would recommend them for Special Education.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*Positives, they are so few. Well, when you come across students who are willing to learn, students who are focused, students who have a determination; those are the student who motivate me to get up in the mornings to come to teach.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*For starters, we have no space to accommodate music equipment and classes. Next, there are no instruments and music in primary schools and it is evident that the want for music in schools is a school effort and not a Ministry/National effort. In Jamaica, we do not have an appreciation for music. We like rhythms rather than complete sounds. Anything we can jig to is widely accepted, however, a piece of classical music would quickly be shunned even by me maybe. Yes it's true. It's because we are not taught to appreciate music. Secondly, we don't practice to sing with instruments. We are not comfortable in the company of instruments. Also, too much slackness is accepted so any person can throw any slack lyrics together and get rave reviews. Someone who spends years working on their music career but chooses to sing clean uplifting lyrics is ignored.*

## **Interview Twenty**

(Female teacher from a small urban elementary school)

Question 1: For how many years have you been teaching music?

*I have been teaching music for the past ten years.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates you acquired?

*I have a teaching certificate. I did my studies at St. Joseph Teachers College. I did courses like technology in education, psychology of learning, and strategies in teaching young children.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*Well, the most useful music skills I learnt was oral and sight singing because it helped me to enhance my listening ability and to identify when something is off or on key. It also helps you to know the different types of pitch, whether it's a perfect pitch or imperfect. I also like the history of music, yes, where we went into the music periods like the Romantic and so on, where we studied the different genres of music.*

Question 4: Briefly describe your outside-of-school music activities.

*Outside of school I was involved in many different music groups and choirs. At one time, I was a part of a Federation Choir which consisted of many talented individuals who sang island wide raising funds for the children homes in the corporate area. This was a very busy time in my life, I remember on several occasions the group had to be rushing from one point of the island to another to perform but it was for a worthy cause.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I spend about 30 minutes preparing for class as I organize what I'm going to teach them for that period. Evaluation time varies depending on the size of the class, it about an hour to an hour and a half.*

Question 6: Tell me about some of the activities that you include in your music classes.

*I teach the students as much as the time allows from how to breathe properly, proper diction, parts and arrangements. The instrument for class is the recorder. I would write the notes on the board, play the recorder and then they would try to do the same. They are also given a little in-depth information on the history of music. I try to expose them to wide genres of music, so they will learn to appreciate all types of music.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes I do. The students love to learn these songs. We also perform them, especially in the independence period, as this is the time when it is well received by audiences.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I'm in charge of the school choir and at any given time I have 40-55 students. We perform at devotion, graduations, concerts, competitions and community events. It depends on the season. During Easter and Christmas, we are very busy but apart from that we perform about every two weeks.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We have entered the Jamaica Cultural Development Competition over the years, and we are quite pleased with our accomplishments in the competition. Last year we won two silver medals, one gold and a bronze. .*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*Well for me, at present I have the grade seven and eight twice weekly for each group. The session is forty minutes and each form is also responsible for the praise and worship aspect of devotion in the mornings.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No, I never had any student with disability.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*Positives, let me see. The job in and of it is a very essential one. The students, when they pass the worst and triumph despite very difficult social issues in their lives. Every now and then, there are the few students who are genius that makes your work lighter. As for administration, we work together most of the times to arrive at the best decisions for our students. Music is getting a little more attention these days, it's not the effort I would want but it's a start. The private sector has sponsored a National School Choir Competition called "All Together Sing" and this competition has increased the awareness of the different genres of music and also an interest in music itself.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*The society is riddled with troubled children, and what I realize is that many of the so-called trouble makers at school, when I get them in music class, they are so interested in what music has to offer. But they can't even perform to their fullest ability because of lack of instruments; right now the piano needs to be tuned. For Jamaica's music education system to improve, I believe that everyone has to give music the importance and recognition it deserves...from the Ministry of Education to the man on the street. It's good saying that music is important but on the other hand no one is putting the support forward; the time, effort, money, syllabus, training and so on.*

## Interview Twenty-one

(Female teacher from a large rural secondary school)

Question 1: For how many years have you been teaching music?

*Umm, Almost 12 years*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates

*Before I started college I did music privately with a music teacher from my high school. He was living in my area. I used to do like the theory...you know Royal School of Music. I reached up to grade seven.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I went to Mico teachers college, and I specialized in the recorder and the piano...just a little piano...functional piano. Actually, my first instrument was the accordion...that is the one that only plays in G. Then I moved to the violin, then to the keyboard. After that, I started playing the recorder. The first time I started the recorder was couple months before I went to college. Nobody taught me, I just watched my music teacher. He was teaching some students and I watched him. I learned to play the recorder pretty well. At the Mico I learnt classroom management as well as some theory.*

Question 4: Briefly describe your outside-of-school music activities.

*I try to be an active musician, but I don't have too much time these days. I spend most of my time with the students. Sometimes I am with them on the weekends preparing for CXC SBAs and so forth. I used be busy around church though...that was good. I would help out with the choir sometimes, and teach a little recorder to some of the children.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I spend a whole lot of time working with those students. My timetable gives me about seven hours free time for the week....but I hardly go home early. I am always trying to help them with some music. Most of them are weak, so we meet a lot after school.*

Question 6: Tell me about some of the activities that you include in your music classes.

*Well I do a lot of theory with the students. Many of them are struggling with some of the basics in music. I have to bring them up to standard. We play recorders in our classes, although some of the children don't have any...but that is the main instrument. We do some singing as well. The students can sing. I also get my CXC students to do the sound collages ...you know like tell a story with different sounds. That is one way that they can compose for CXC exams.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes I do. Folk songs are nice to teach. The children like them. They like to get the costumes and do the movements. I like to use Jamaican music as well. I just make sure that I don't do too much of it though, because the children know those songs already. I need to get them to learn something new...not too much of the same.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*We have a choir. They perform gospel songs. I allow them to work on them for themselves, and sometimes I help them out. A few of the boys are playing the keyboard....they play at their church. So, we put a band together and they play with the choir. The choir does some folk songs as well, and sometimes I try to teach them some reggae.*

Question 9: In 2006, how many gold medals did your students attain in music?

*Three gold medals.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*My day is pretty busy you know. I have some many things to do. I send up a few students for CXC Music exams, and I have to find time to work with them. So, I am either teaching my music class...you know the other students...or I am working with CXC students, or the choir. It really gets busy after Christmas.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No I have not seen any children with disabilities.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*My children do well at the CXC exams. I am proud of them. Many of them don't really know anything when they decide to take music in the exams. I am very happy when they pass. I wish we had another music teacher here. It would make life so much easier. I am hoping that the students will do well this year. My administration is fairly supportive. The principal tries make sure that I get some of the things...but we all know that resources are tight.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Many people do not really regard music very highly, and they think that you can just be a musician just like that. Some teachers are surprised when they see how much work I have to put in, and how much time I spend. The Ministry needs to take music seriously. As music teachers, we need more support. We need better facilities, and we need books to train the children.*

## Interview twenty-two

(Male teacher from a small urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for almost 40 years, and I have been involved with music for most of that time.*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates

*I am really got my training in History, but my music started from I was a child in the country. We used to sing on the choir as boys from the community. Every Sunday evening we would go by the Methodist church. We sang in church oratorios and concerts. I learnt how to sight sing. I basically got my music from the community setting. I remember as a teenager singing "Glorious is thy Name"...you know that section: "All the angels stand....?" We as boys would be around the back singing the accompaniment. The choir master got at us sometimes. For a while I lived in Kingston, and I got so much there. For devotion at our school in Half-way Tree, the headmaster would have us singing in three or four parts....and each grade had to sing their part. It was beautiful when we came out of our rooms to the quadrangle.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I learned the piano at church, and the organ. By the time I was twenty, I was playing for church. Those days we had an old pump organ....I used to lead the hymns and sometimes train the choir. Most of my training was informal. By the time I went to teachers' college I could sol-fa, and I knew Latin grammar. Most children had to learn those things. Over the years I picked up lot of folk songs from the older folk. I learn pretty fast.*

Question 4: Briefly describe your outside-of-school music activities.

*I play the organ at my church every now and then. But, most times I allow the young people to play. Many of the songs they are singing now, I don't really know them...you know these gospel songs. I will do a wedding or a funeral every now and then. Basically I am slowing down now.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*About a hour each day.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*I do a lot of folk music. I know a whole lot of these songs from my days as a child. Some of folk songs that the children get to perform now, we could not be heard singing them when we were children...one old time box...But, I use folk music with my choir, and every now and then I get the regular class to sing one. I don't really do too much of the reggae music that we hearing nowadays. First thing, I don't know them...The children don't really seem to miss it though. They enjoy performing folk music, and we treat it seriously.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*At the moment, my choir meets mainly for special occasions. I will put together a choir for festival or for school functions. The problem these days is that the children seem to be busier than usual. The SBA component of their exams cause them to hardly have time for rehearsals, and I am a person likes things done properly. So, if we cant prepare the songs well, we don't bother. When I have active choirs, I usually have about 30 students. We have some strong singers around... good, mature alto voices. The boys give a good sound, but sometimes they find it difficult to learn...especially the tenors.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We never entered last year.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*When I get to school, I do some work at my desk until it time for my first class...usually the first or second hour. I may have a history class or a music class. I get a break sometime during the day, and move to other classes. If there are rehearsals, they would be scheduled for lunch time or after school. Rehearsals after school probably go for about one-and-a-half to two hours.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No, not really. I think some of these children might have learning disabilities though. I am not sure. That is not my area.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*Well, I have taught for many years, and I have seen some of my students blossom into successful people....some of them are even musicians. It is a joy when they learn and do well. Children need leadership, and we must expose them. They have the talent....The administration does what it can. There is always room for improvement. But, I have been doing this for quite a while, so I don't complain.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*You know, these children have too many exams and other activity. They get to spend time learning music. Even the sixth formers now, they have to be doing exams from grade 12. You could always get a lot of talent from sixth form. The government could have been doing more for music. After all, it is something that has made Jamaica famous.*

### **Interview Twenty-three**

(Female teacher from a small urban elementary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for a little over a year*

Question 2: Tell me about your training, your degrees, or diplomas, or certificates

*Ok, I have a bachelor's degree and I did many music courses in college*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I didn't know how much training it would take to learn how to sing with the proper technique. I was a voice student and had no formal training...I knew nothing about notes, theory, how to play instruments, I just knew that I loved to sing...so I learned how to sing properly. Later after I went abroad I learned conducting techniques which greatly enhanced my musicianship skills*

Question 4: Briefly describe your outside-of-school music activities.

*I am very involved in my church choir and assist with directing songs for church services, special events and such. I also sing in a small community choir to continue learning choral repertoire*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*I spend about 5 hours a week. We have a break each day for hour, during this time I get things ready for class and grade papers.*

Question 6: Tell me about some of the activities that you include in your music classes.

*My kids in choir are learning how to sight-sing simple things. They learn a little theory, and I like to have them learn all kinds of music ranging from folk songs, to classical, to jazz, and a few reggae songs. In general music we learn about the different instruments, music history, a little theory, and different music styles from around the world.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Yes, I include folk songs in our rehearsals. We hope to perform some in concerts, and make sure there is a nice balance of contrasting pieces. I think it is important that the students don't forget these songs that are such a part of our heritage.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I have a little over 50 students and we are planning to have at least two major performances a year. I have not been teaching for very long so I have not entered festival as yet, but we will begin looking at some opportunities for the students to compete next year. I feel that they are ready to move to the next level now.*

Question 9: In 2006, how many gold medals did your students attain in music?

*We have not won any medals yet*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*Well I see both choir and general music students. I see my choir during lunch time and after school. My principal told me that for next year they are considering timetabling one hour a week for choir. I think there will be a choice between choir and other activities though. I am happy for that anyway.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*Yes I think I have students with disabilities. Most of them have intellectual or learning disabilities. I have one student with vision problems but he is not blind. I normally read directions to him out loud or give him worksheets and quizzes with larger print. My student who I think have learning disabilities usually do well in singing, when the music gets more technical I do see that they have some difficulty keeping up with everyone. I can not always give them the attention they need however.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I love exploring music with my students. I love when they ask me questions that go far and beyond anything that we cover in class because they are so interested in knowing more about music. I love when I teach a new pop song and they come back to me and say “My father or mother knows that song too!” It gives me joy to see others appreciate music as I do...My administration is pretty supportive I have no complaints as of yet, I am still very new to the music scene.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*Sometimes the students in my music class can be difficult. They often do not pay attention and don't feel the need to really engage themselves in the material. There is nothing much that I can do so I just try to focus on those that do want to learn. I hope that there can be some way in the future to channel students that really have an interest in music into my music classes.*

## **Interview Twenty-four**

(Female teacher from a small rural elementary school)

Question one: For how many years have you been teaching music?

*I have been teaching music for 11 years.*

Question two: Tell me about your training; your degrees, or diplomas, or certificates

*Well... I attended teachers college where I received a diploma in elementary education and music was a part of the curriculum.*

Question three: When you were in training, what were some of the most useful music skills you acquired?

*Well... I did sight reading techniques and ...classroom management and folk songs. I used to be able to play the guitar before college, and I sing a lot.*

Question four: Briefly describe your outside-of-school music activities.

*My outside of school activities well I perform with my church choir. We have traveled across the island to other churches where we are invited to perform.*

Question five: How much time do you spend preparing for classes and evaluating your students?

*Well... I am always preparing for class. I don't really leave my classroom. I stay with my students, give them work to do, and I prepare for the next thing.*

Question six: Tell me about some of the activities that you include in your music classes.

*Ah ...some of the activities mainly include singing and sometimes I talk about notes. I plan to start getting them to play the recorder.*

Question seven: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Definitely yes, the students enjoy learning the Jamaican folks songs they find some of the lyrics very humorous and ... at the same time they are learning about the past.*

Question eight: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*The school calls upon me to put a choir together sometimes. We have a small choir of about 20 to 25 students and we sometimes perform for school activities such as graduation and...Christmas holidays.*

Question nine: In 2006, how many gold medals did your students attain in music?

*None.*

Question ten: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*We start with school assembly for some days. You know praise and worship and then we meet for two 45 minus music classes. We meet for worship in the classroom the other days. The children to work, then there is lunch for 45 minutes. I will let them sing about two times each week.*

Question eleven: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No. I have not had any students with disabilities.*

Question twelve: Tell me about the positive aspects of your job; your students; administration; local; music education in Jamaica.

*I believe what I have heard that students who show an interest and do well in music also do well with their academic studies. They are eager to learn everything. This year I have a good set of children. I want them to succeed.*

Question thirteen: Tell me about the negative aspects of your job; your students; administration; local; music education in Jamaica.

*Well the negative ...ok well...there isn't enough time in the day to get all that is need to be done for these students. The hours are long and financial support non-existent....We need some instruments and a qualified music teacher. The students are will soon have to focus on GSAT so, they will get less time to sing. I don't know if the other teacher will do much singing with them. The school needs support from the parents and the community, as well the government.*

## **Interview Twenty-five**

(Female teacher from a large urban secondary school)

Question 1: For how many years have you been teaching music?

*I have been teaching for 4 years now. I have been for 4 years now.*

Question 2: Tell me about your training; your degrees, or diplomas, or certificates

*OK, after completing 6<sup>th</sup> form...actually while I was in 6<sup>th</sup> form, I was attending the Edna Manley College part-time where I took voice lessons and theory. I later enrolled at the University of the West Indies where I studied language and communication. I did no music at UWI, but I was part of the choir and learnt a lot there.*

Question 3: When you were in training, what were some of the most useful music skills you acquired?

*I would say the ear training is most useful when I am working with the kids. I also learnt theory, so I am able to teach it.*

Question 4: Briefly describe your outside-of-school music activities.

*I am principal soloist for a performing arts group. I am the main person who does the soprano solos. I also do a lot of solo work as a soprano. The performing arts group performs classical, folk, spiritual and popular music.*

Question 5: How much time do you spend preparing for classes and evaluating your students?

*Ok, I have 11 classes each for one hour. It takes me half hour to prepare a lesson plan. I generally spend two hours grading papers.*

Question 6: Tell me about some of the activities that you include in your music classes.

*Because the classes are so large, with 43 kids per class, I mainly do singing with them, and while they are singing I incorporate theory. They sing semi-classical pieces, gospel folk, and popular. I teach just the basic elements of music and theory.*

Question 7: Do you use Jamaican folk songs or Jamaican pop music in your lessons? If yes, tell me about them.

*Most definitely – I try to use music that the students are most familiar. This allows me the platform to expose them to other styles and genres.*

Question 8: Describe the ensemble that you lead/conduct. How large? How often do you perform? Repertoire? Success at contests?

*I have a choir of 25 students. Their age range is between 11 and 14 years. We perform for most school functions, once or twice per month. They perform semi-classical spirituals, and mostly folk. Sometimes they go out to sponsored community programs.*

Question 9: In 2006, how many gold medals did your students attain in music?

*Ok, we entered JCDC music festival and we received seven awards: three gold, two silver, and two bronze.*

Question 10: Tell me how you spend most of your days as a music teacher. Describe your typical day.

*Ok, a typical day would involve me going to four classes per day, two in the morning and two in the afternoon. Usually the first thing is devotion -- the choir is required to perform once per month for devotional exercises. After devotion I go to my first class I usually have a hour break before my next class. I have an hour lunch and then to classes after lunch with one hour break between. My choir meets after school... three times per week.*

Question 11: Are there children in your school with disabilities? Do you teach any of these students? Tell me about these students. What kind of assistance do you receive in terms of support?

*No. I have been told that there are children with learning disabilities but I have never encountered any.*

Question 12: Tell me about the positive aspects of your job; your students; administration; music education in Jamaica.

*I find working with the choir in the afternoon most fulfilling. The kids have a genuine desire to learn and produce music, so I try to foster that desire. The*

*administration is very supportive of the music program while they may not necessarily be financially able to support all the time, they do so as much as possible. The music program in Jamaica brings different music to kids that they would not encounter under normal circumstances. Because we don't have a tremendously rich appreciation for the Western music, it is in the music classes that this sense of appreciation is cultivated.*

Question 13: Tell me about the negative aspects of your job; your students; administration; music education in Jamaica.

*The negative aspect is that the kids in Jamaica seem extremely under-exposed. Most of them come with a stereotypical view of music – anything outside of genre is boring. There is also a lack of funds.*

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## **Vita**

O'Neal Mundle is a Jamaican national, the son of Hylton and Valvis Mundle. He has two brothers, Deron and Paul. He was exposed to music at an early age in his family and church, and his music skills were further nurtured during his high school years at St. Catherine High. Upon completion of secondary schooling, O'Neal worked with the Bank of Nova Scotia Jamaica Limited after which began reading for an undergraduate degree at the University of the West Indies (UWI), Mona, in Economics and Management. Extensive involvement with the choral program at the UWI helped to prepare him for a return to his alma mater to teach Economics and Music. While there, he was responsible for two of the school's choirs and revived a successful tradition musical theater. After seven years as a classroom teacher, he was awarded a scholarship to study music at the Atlantic Union College in Massachusetts where he spent two years. O'Neal later earned a Master of Music degree from the University of Mississippi in 2003, before becoming a student at the University of Texas at Austin where he completed a Ph.D. in Music and Human Learning.

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