The Dissertation Committee for O'Neal Anthony Mundle Certifies that this is the approved version of the following dissertation:

Characteristics of Music Education Programs in Public Schools of Jamaica

Committee:

Eugenia Costa-Giomi, Supervisor

Leslie Cohen

Jacqueline Henninger

Judith Jellison

Hunter March

Laurie Scott

Characteristics of Music Education Programs in Public Schools of Jamaica

by

O'Neal Anthony Mundle, BSc.; M.M.

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._____

O'Neal Anthony Mundle, Ph.D.

The University of Texas at Austin, 2008

Supervisor: Eugenia Costa-Giomi

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.

Table of Contents

List of Tables

List of Figures

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. Llewin, 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 Sates 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 then 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

RESPONSE (n=320)				NO RESPONSE (n=657)
School Size	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%)

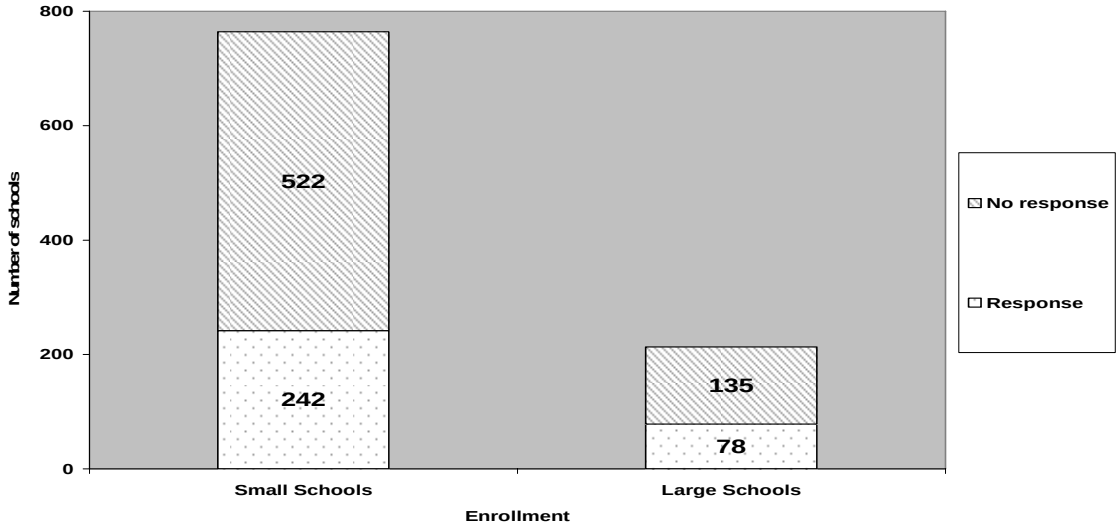


Figure 2: Frequency of responses by enrollment of schools

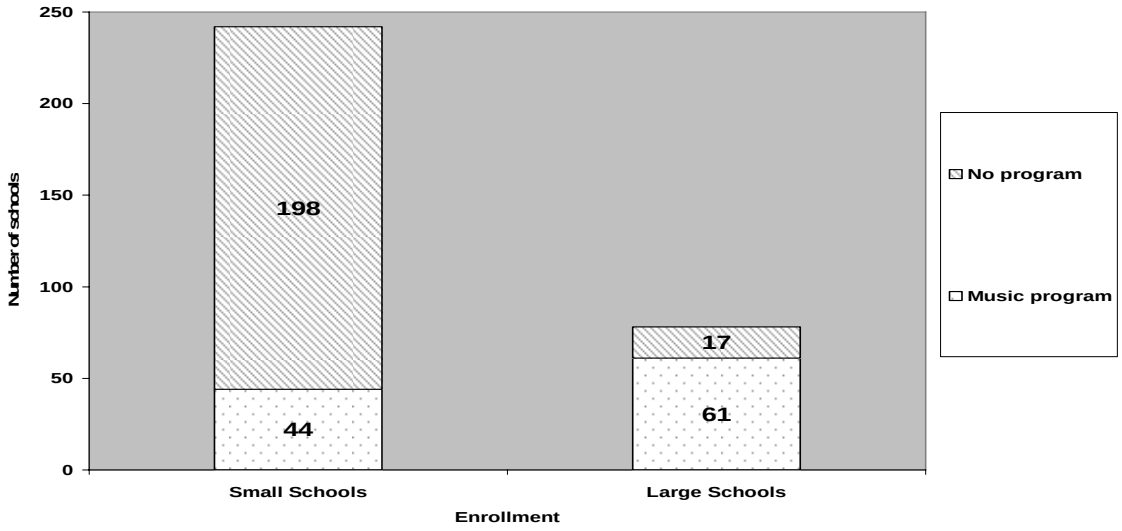


Figure 3: Frequency of music programs by enrollment of schools

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

RESPONSE (n=320)				NO RESPONSE (n=657)
School Locale	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%)

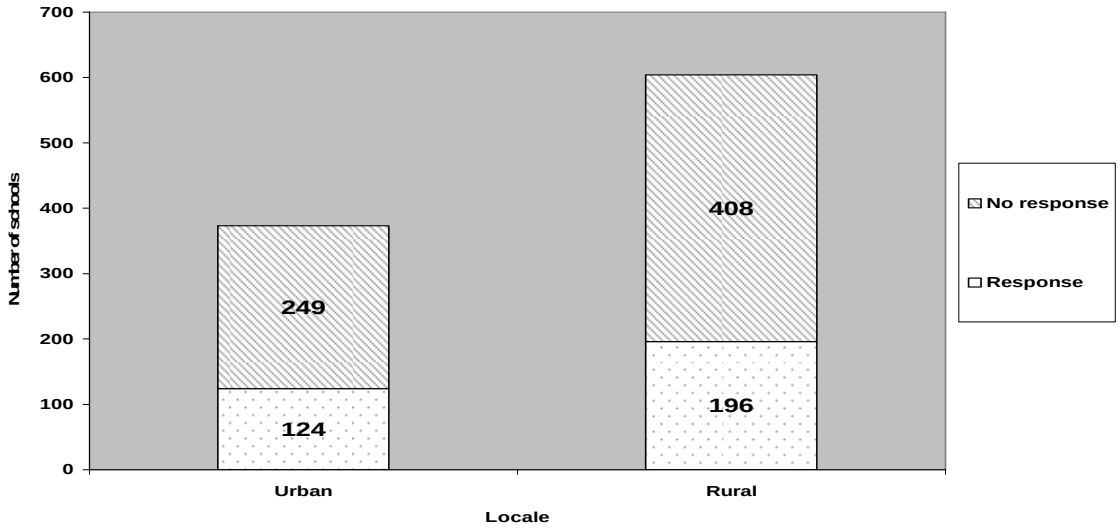


Figure 4: Frequency of responses by locale of schools

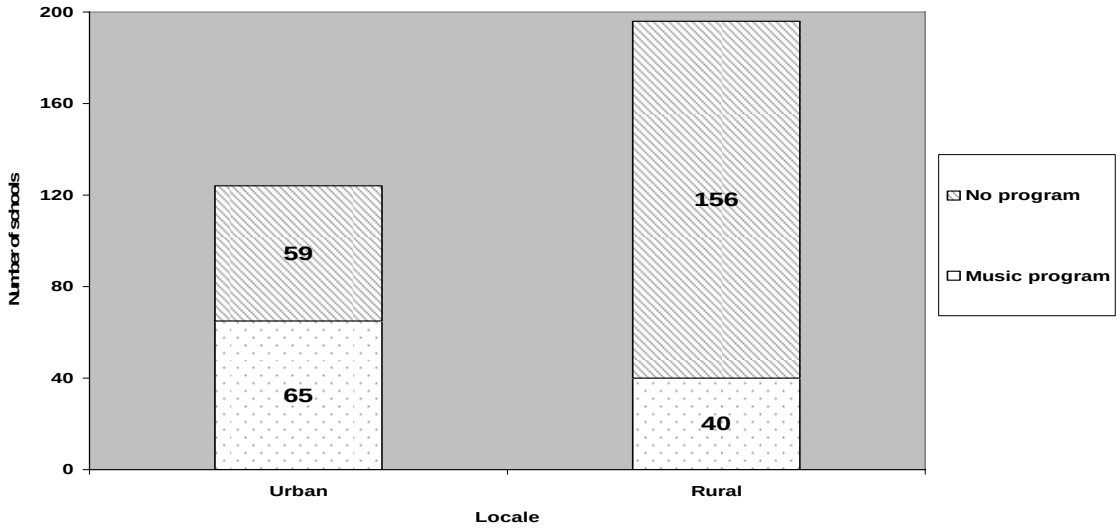


Figure 5: Frequency of music programs by locale of schools

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

RESPONSE (n=320)				NO RESPONSE (n=657)
School Level	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%)

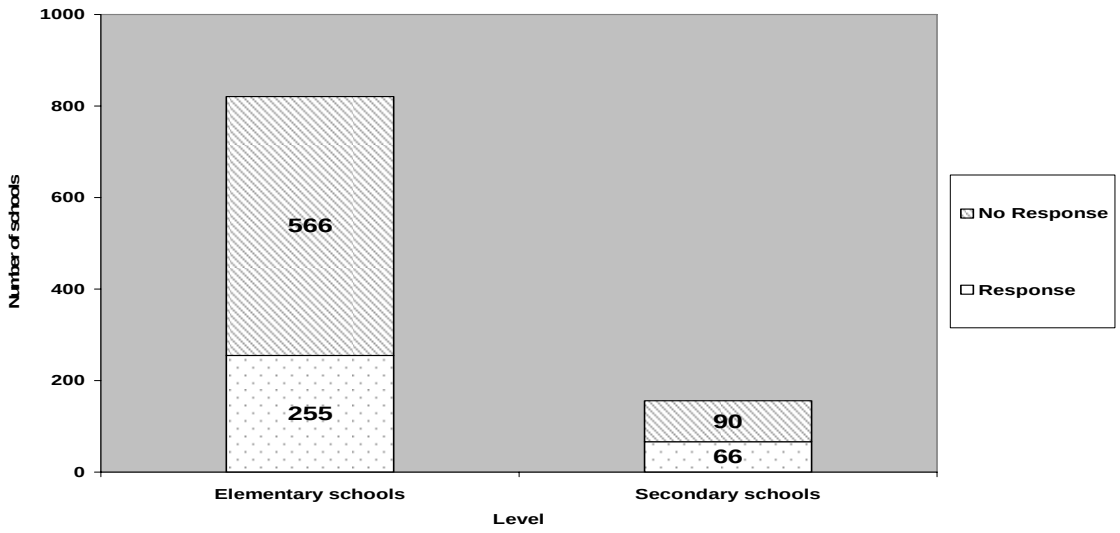


Figure 6: Frequency of responses by level of schools

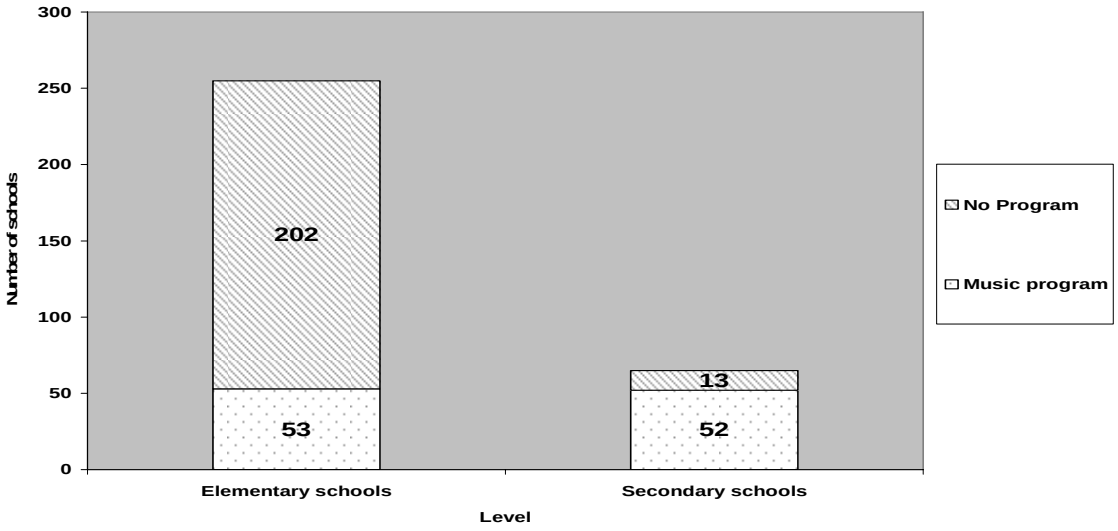


Figure 7: Frequency of music programs by level of schools

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.

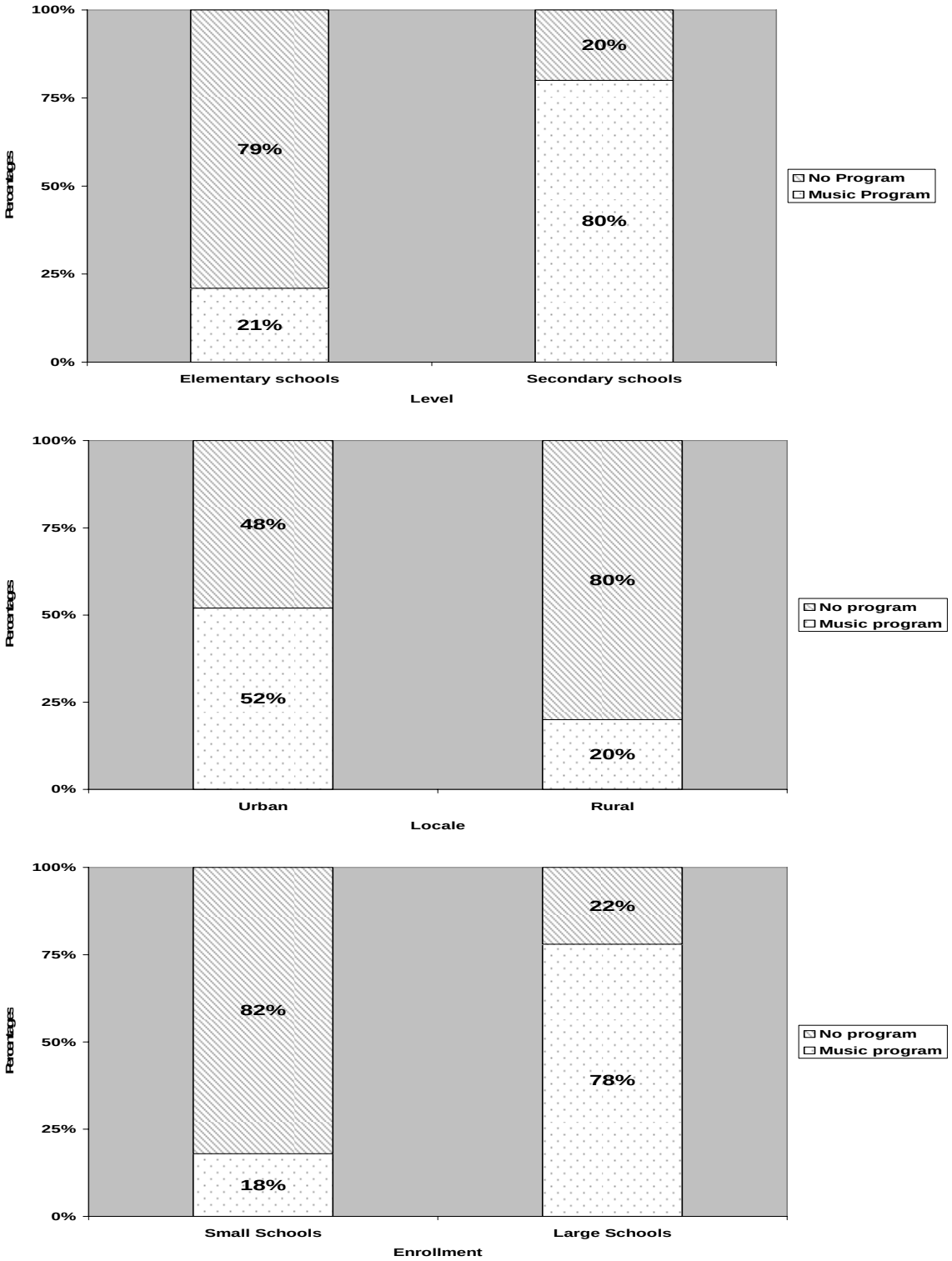


Figure 8: Presence of music programs by level, locale, and enrollment

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).

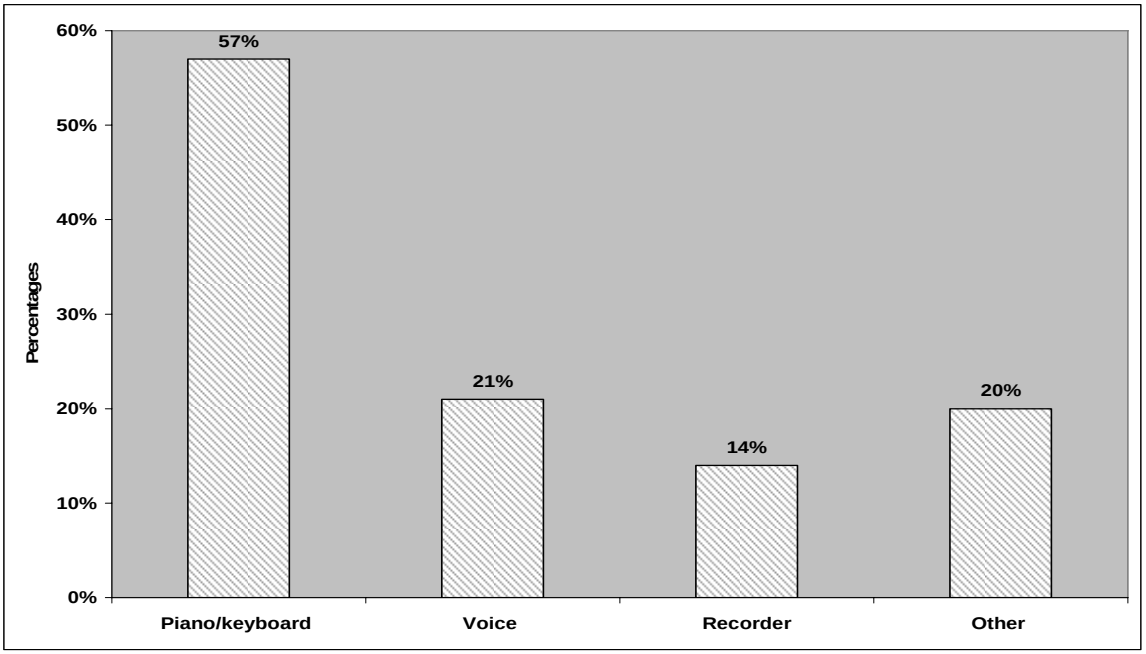


Figure 9: Principal instruments of teachers

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%).

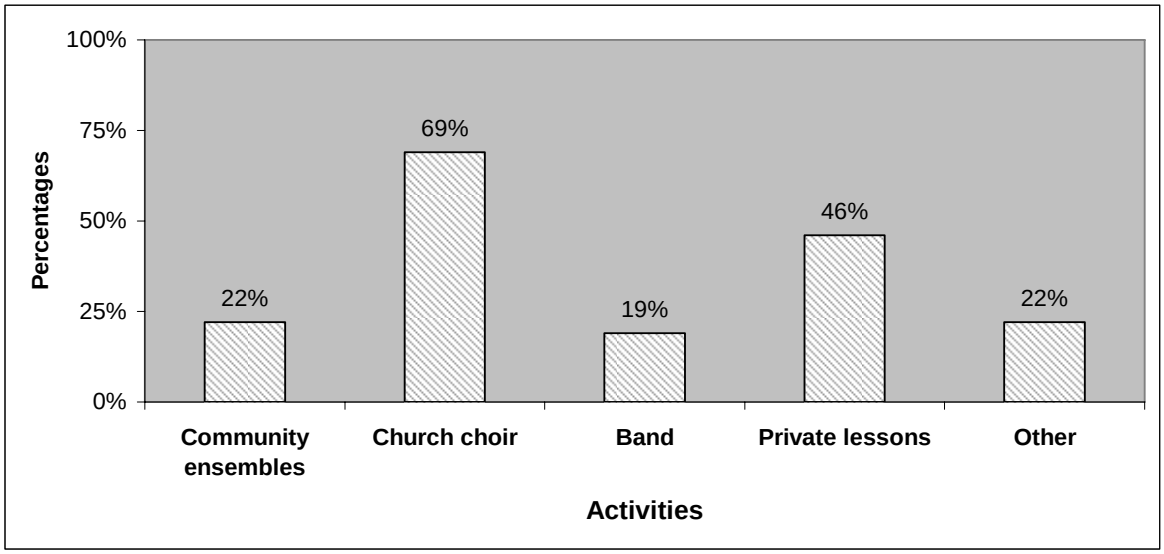


Figure 10: Outside-of-school music-related activities of teacher.

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)
Qualifications		
RSM Graded Exams	0%	8%
Masters Degree	7%	0%
Bachelors Degree	51%	23%
Teaching Diploma	36%	57%
Teaching Certificate	6%	12%
Music Training		
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)
Qualifications		
RSM Graded Exams	6%	3%
Masters Degree	6%	2%
Bachelors Degree	47%	30%
Teaching Diploma	33%	55%
Teaching Certificate	8%	10%
Music Training		
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, χ^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, χ^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 χ^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 χ^2 (1, n=104) =10.404, p<.05 and χ^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, χ^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 χ^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 χ^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, χ^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 χ^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, χ^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 χ^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 χ^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

		Number of Classes		Number of Students		Length of Classes (mins.)	
FACTORS		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

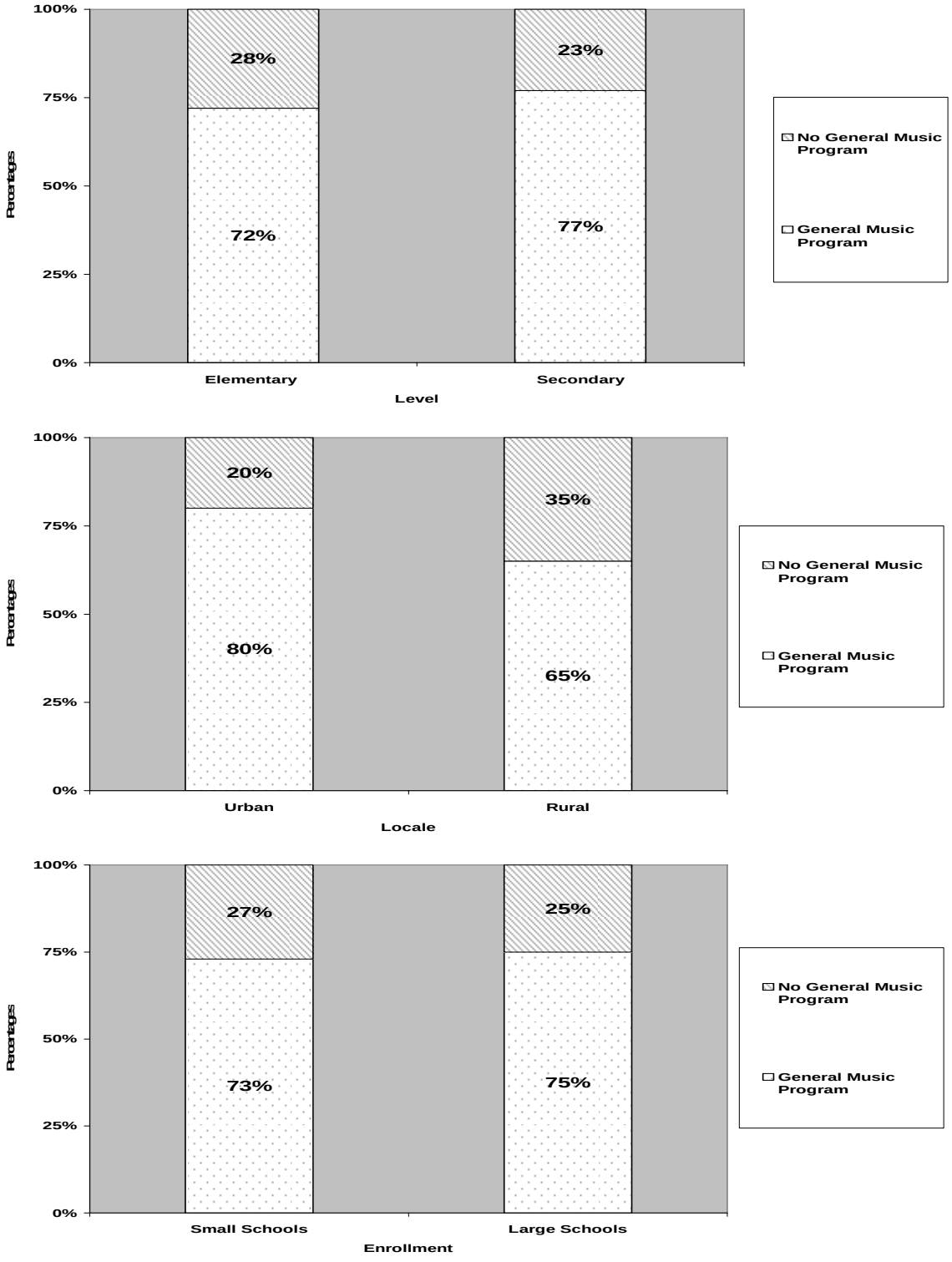


Figure 11: Presence of general music programs by level, locale, and enrollment

Choral Music Programs

Choral programs were present in 48% of Jamaican schools. Results of chi square tests revealed significant differences in terms of level χ^2 (1, n=105) =10.37, $p<.01$, locale χ^2 (1, n=105) =13.25, $p<.01$, and enrollment χ^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

		Number of Classes		Number of Students		Length of Classes (mins.)	
FACTORS		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

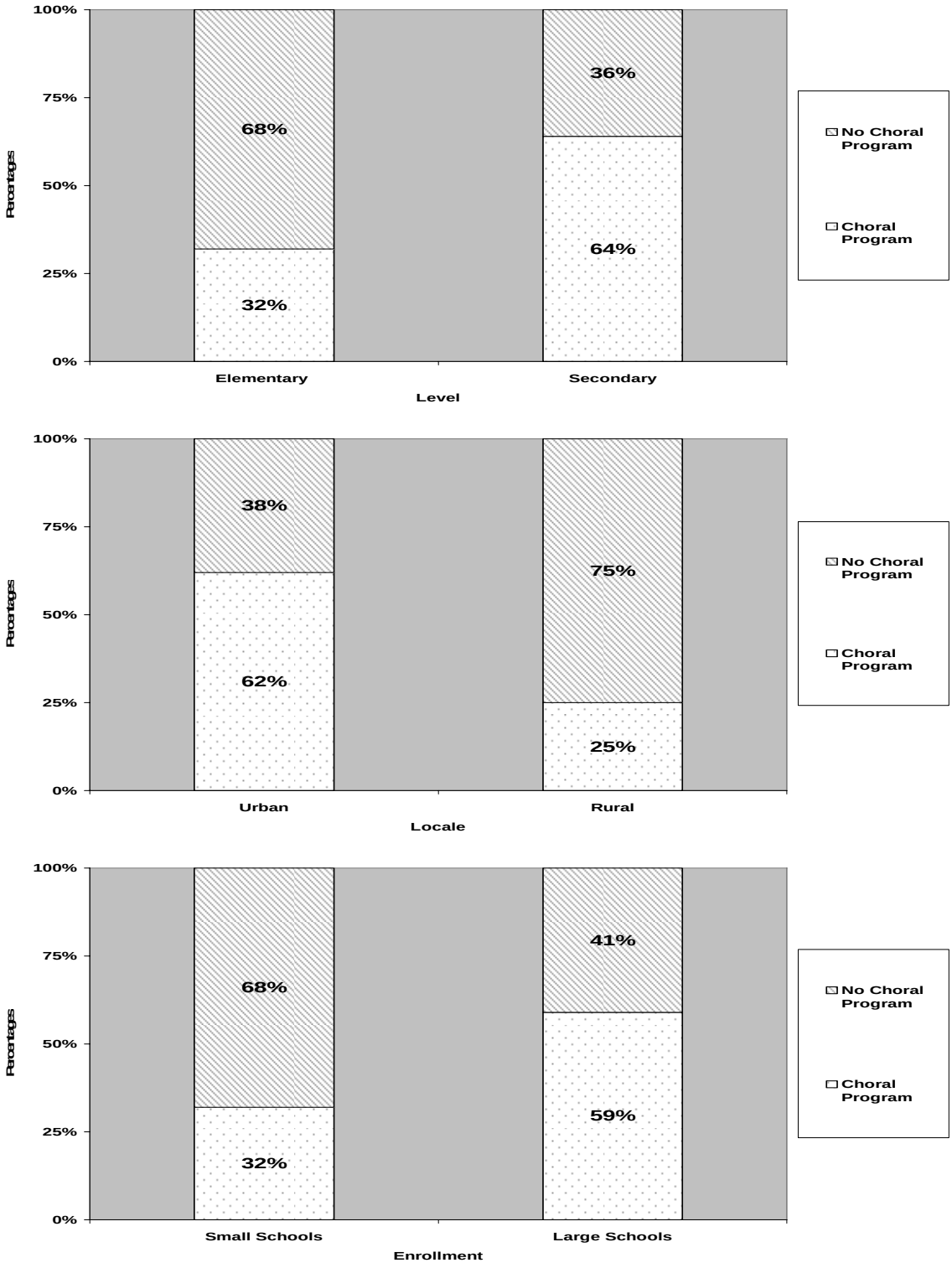


Figure 12: Presence of choral programs by level, locale, and enrollment

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

		Number of Classes		Number of Students		Length of Classes (mins.)	
FACTORS		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

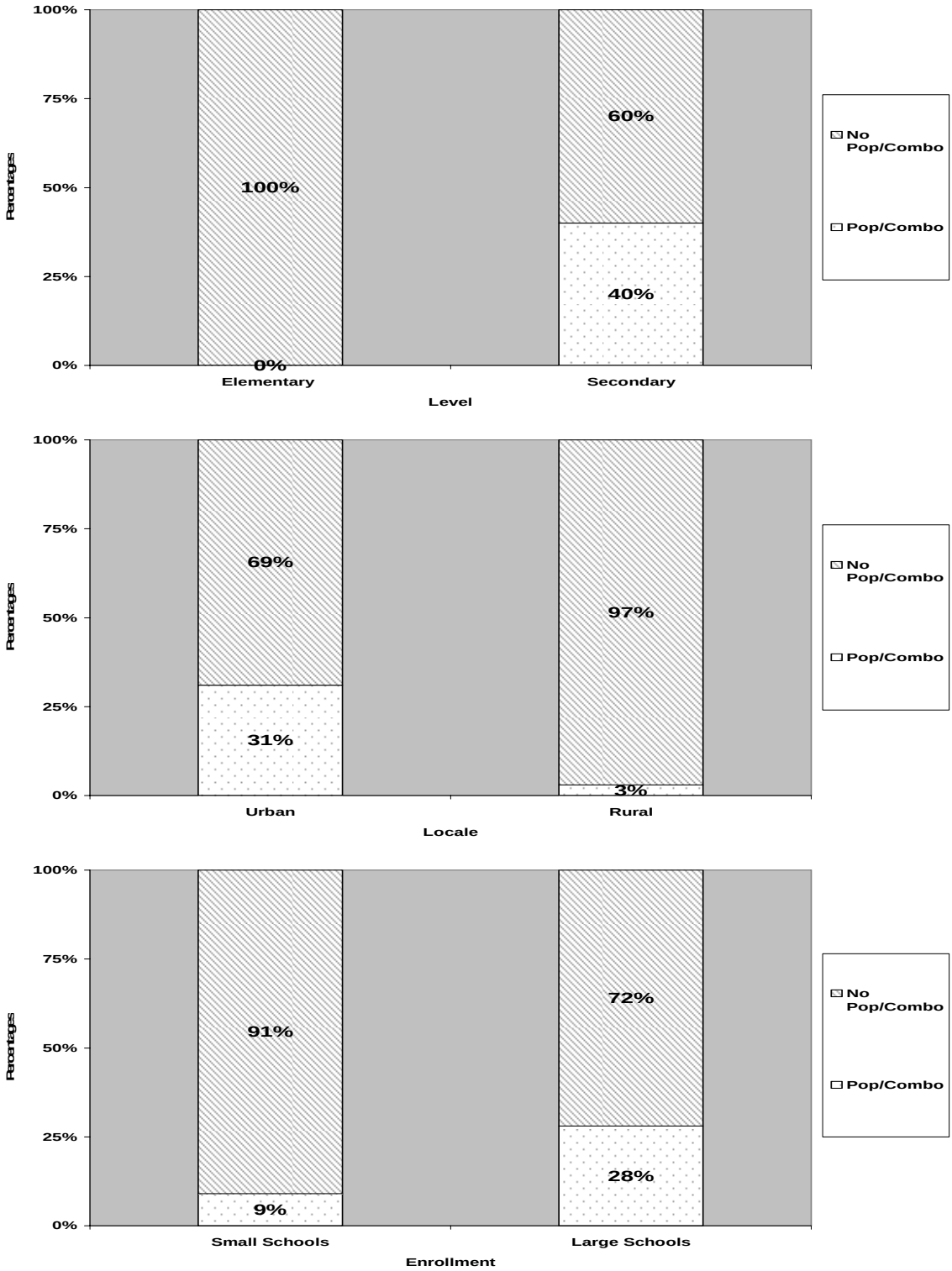


Figure 13: Presence of combos by level, locale, and enrollment

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.

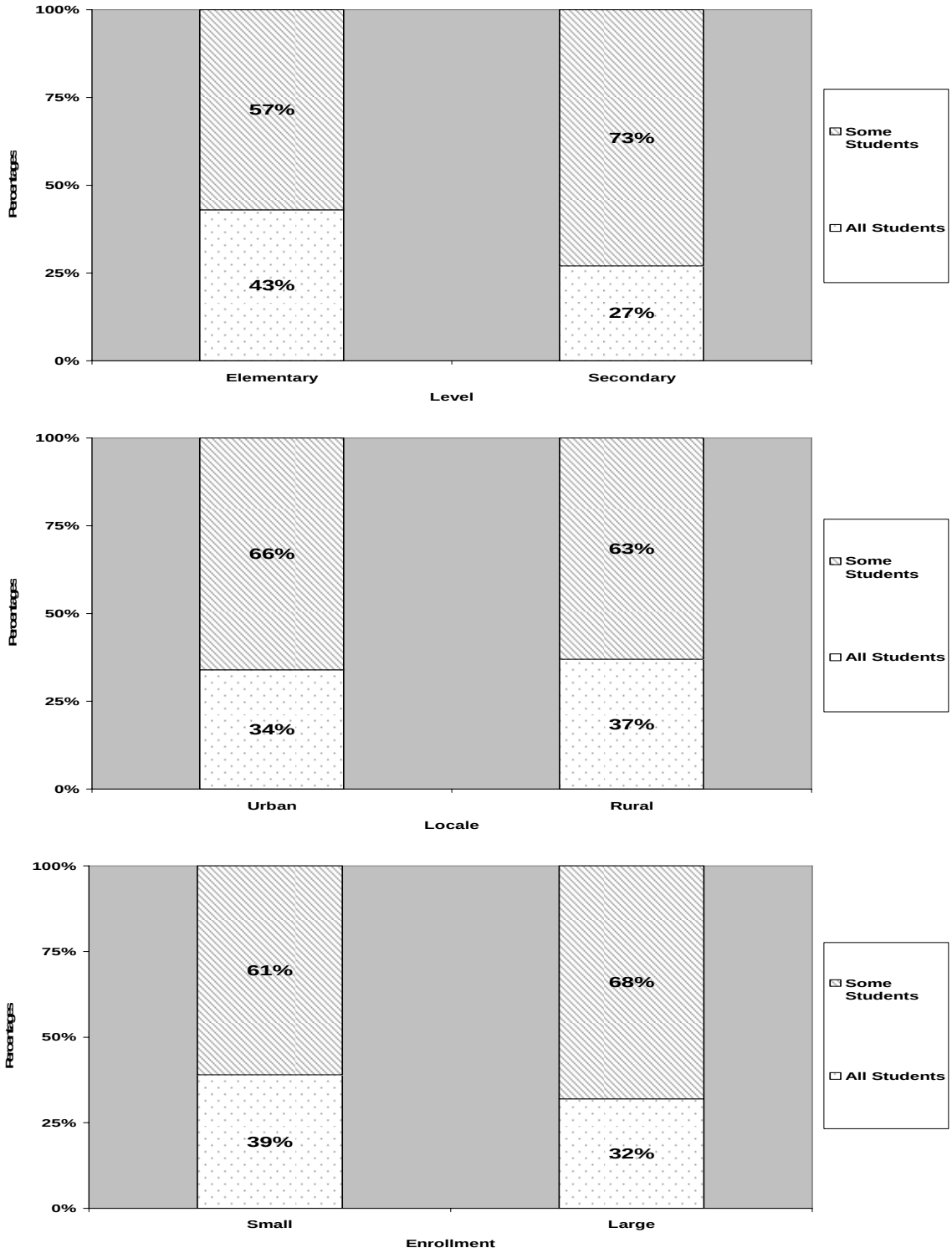


Figure 14: Access to music instruction within schools with programs by level, locale and enrollment

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).

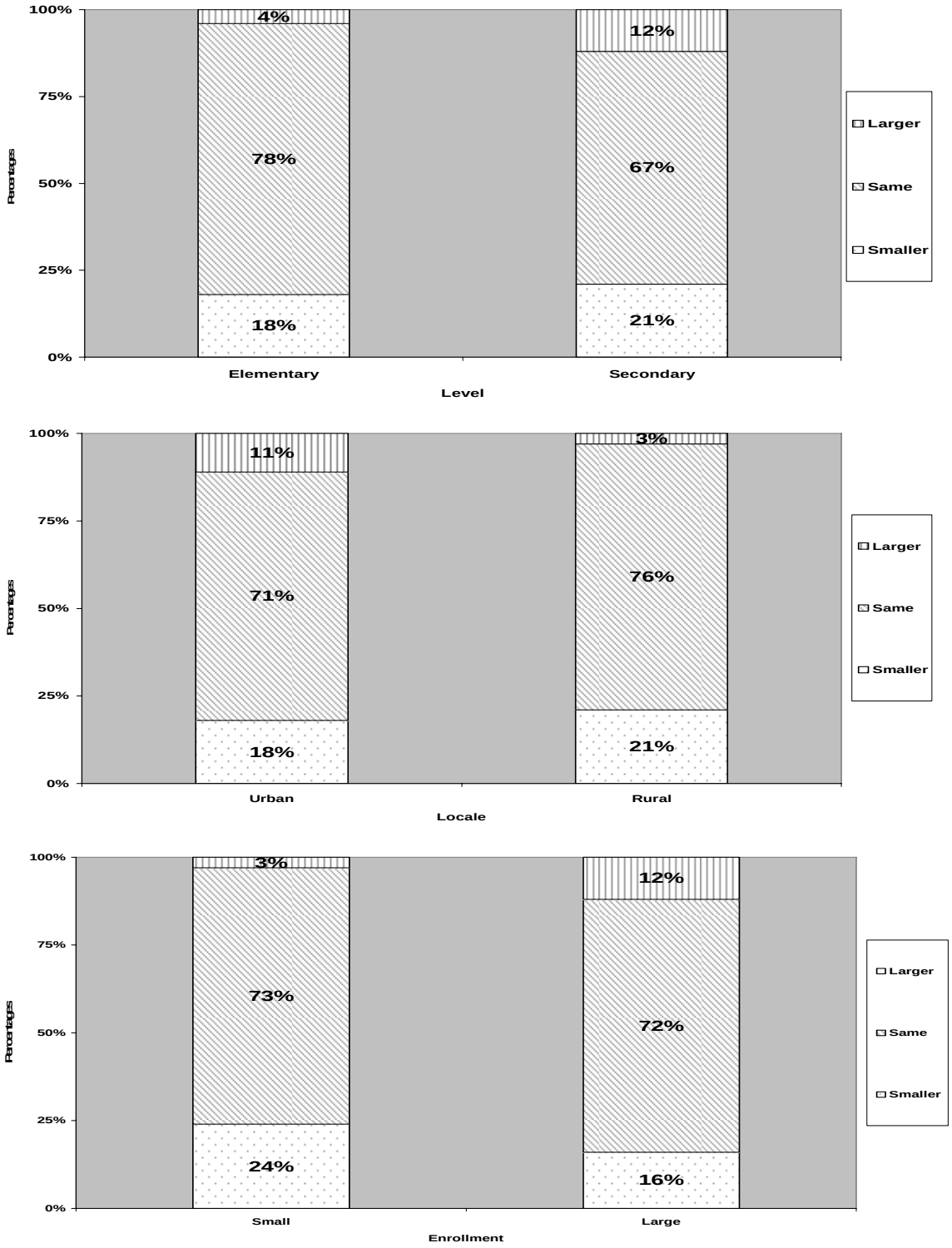


Figure 15: Size of music classes compared to size other subjects by level, locale, and enrollment

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 χ^2 (4, n=81) =10.567, $p<.05$; composing and arranging χ^2 (4, n=78) =10.031, $p<.05$**; as well as music reading χ^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 χ^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).

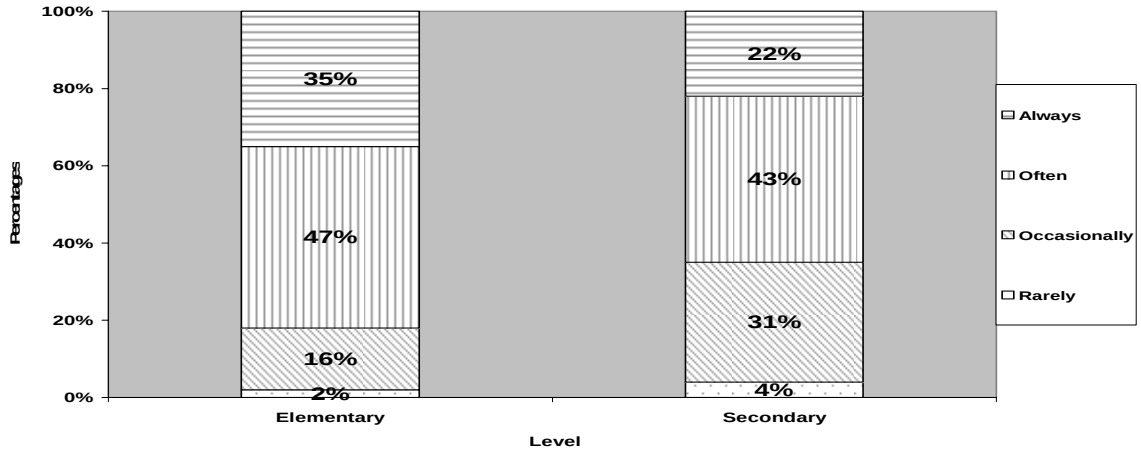
Approximately two-thirds of teachers used conga drums in their lessons "occasionally", "often" or "always." In addition to the recorder and conga drums, teachers indicated other instruments that they used in their classes: pianicas, xylophones, and guitars. Figures 18 and 19 show great similarities in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

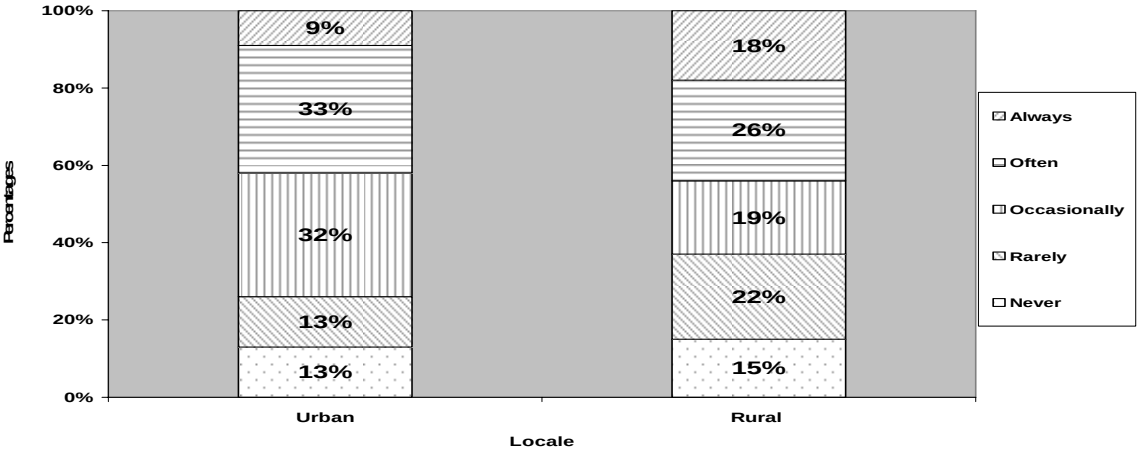
Improvisation was a more common activity in elementary music classrooms than in secondary schools. All but 12% of elementary teachers reported that they included improvisation in their lessons "occasionally", "often" or "always", while 67% of secondary school teachers said likewise (see Figure 20). On 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.





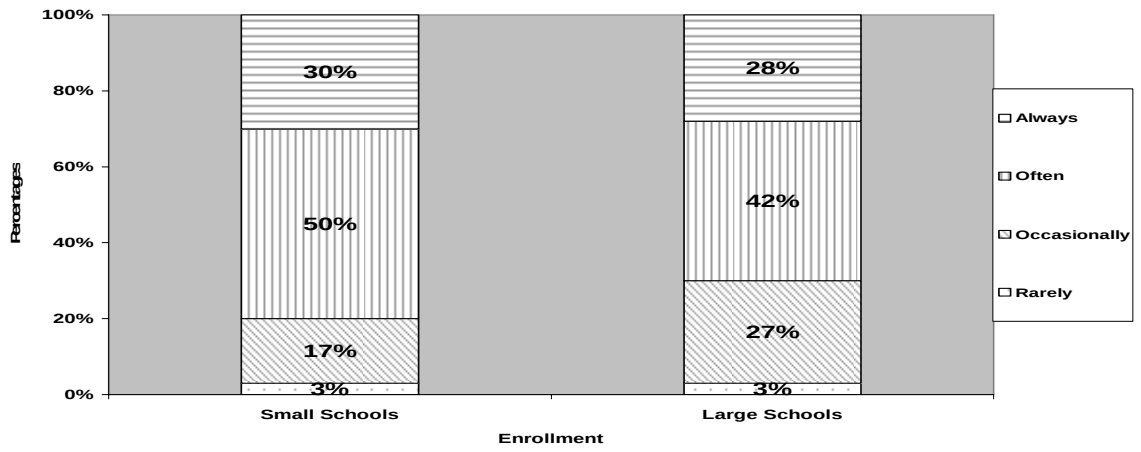


Figure 16: Singing by level, locale, and enrollment

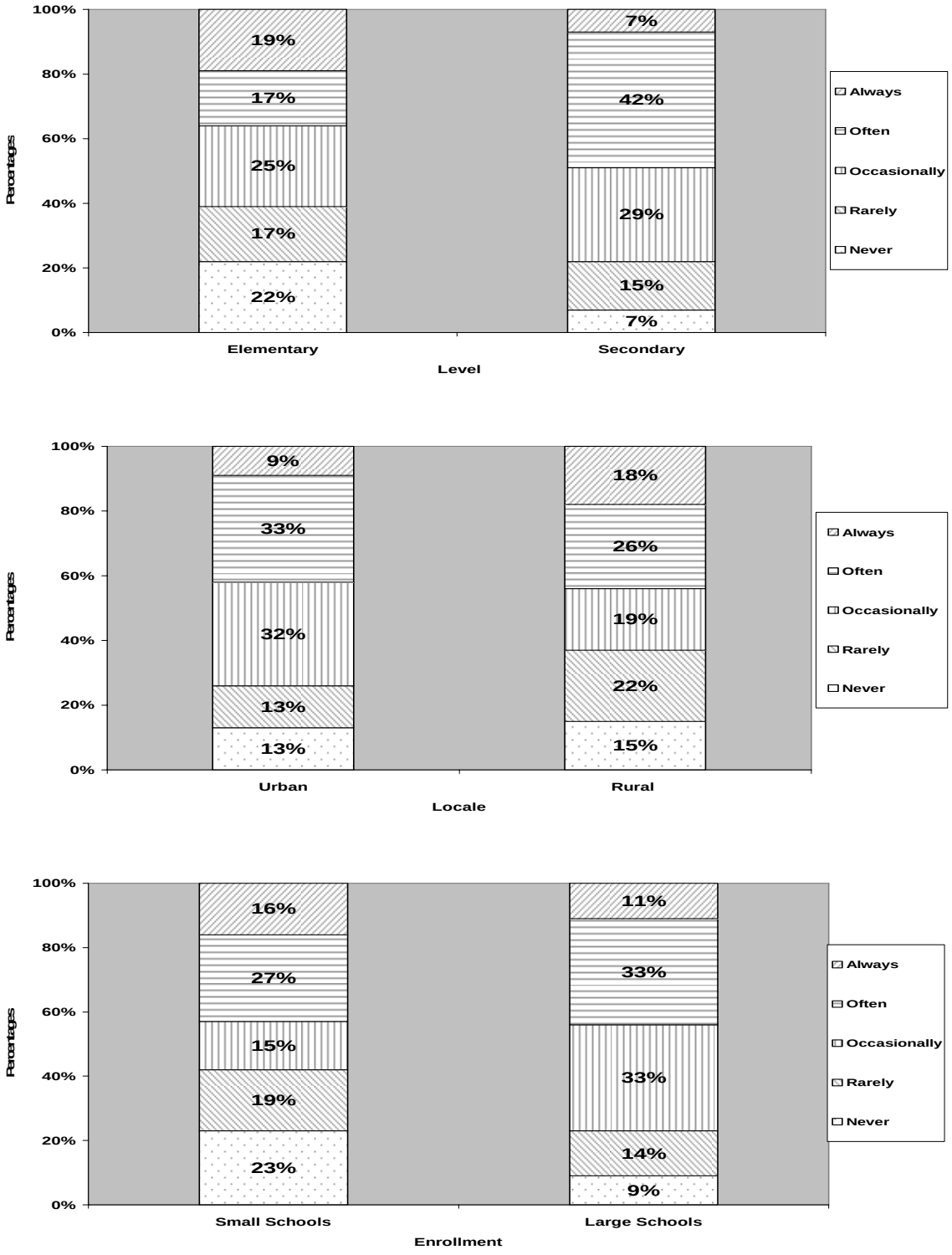
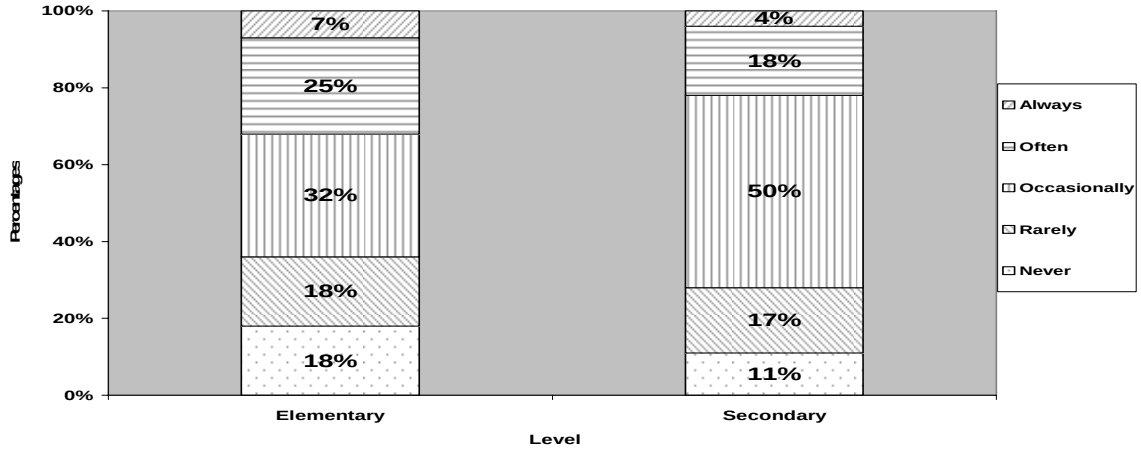
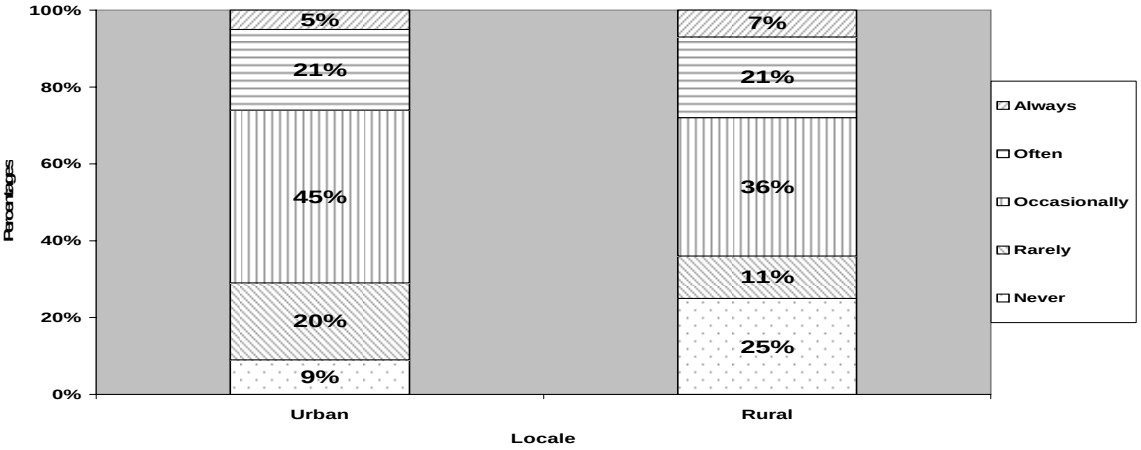


Figure 17: Recorder by level, locale, and enrollment





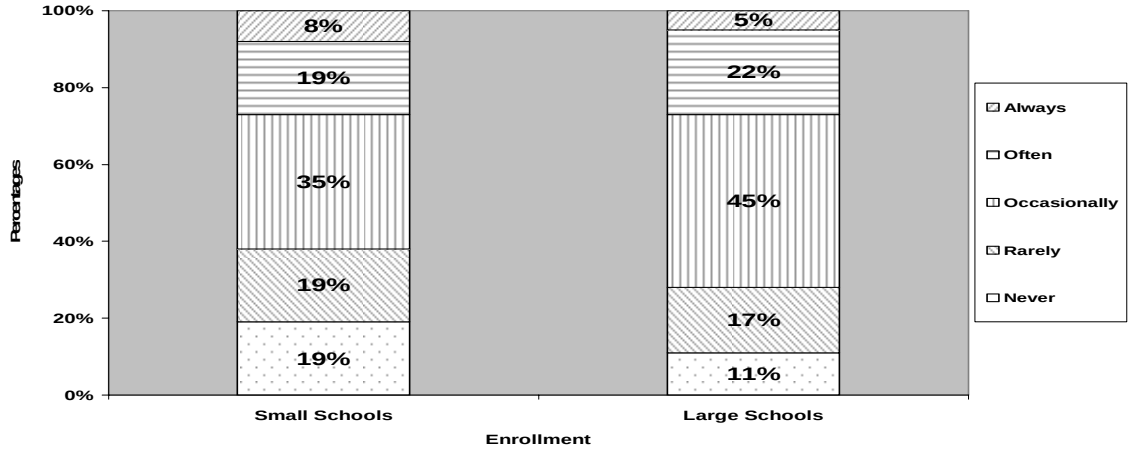


Figure 18: Conga drums by level, locale, and enrollment

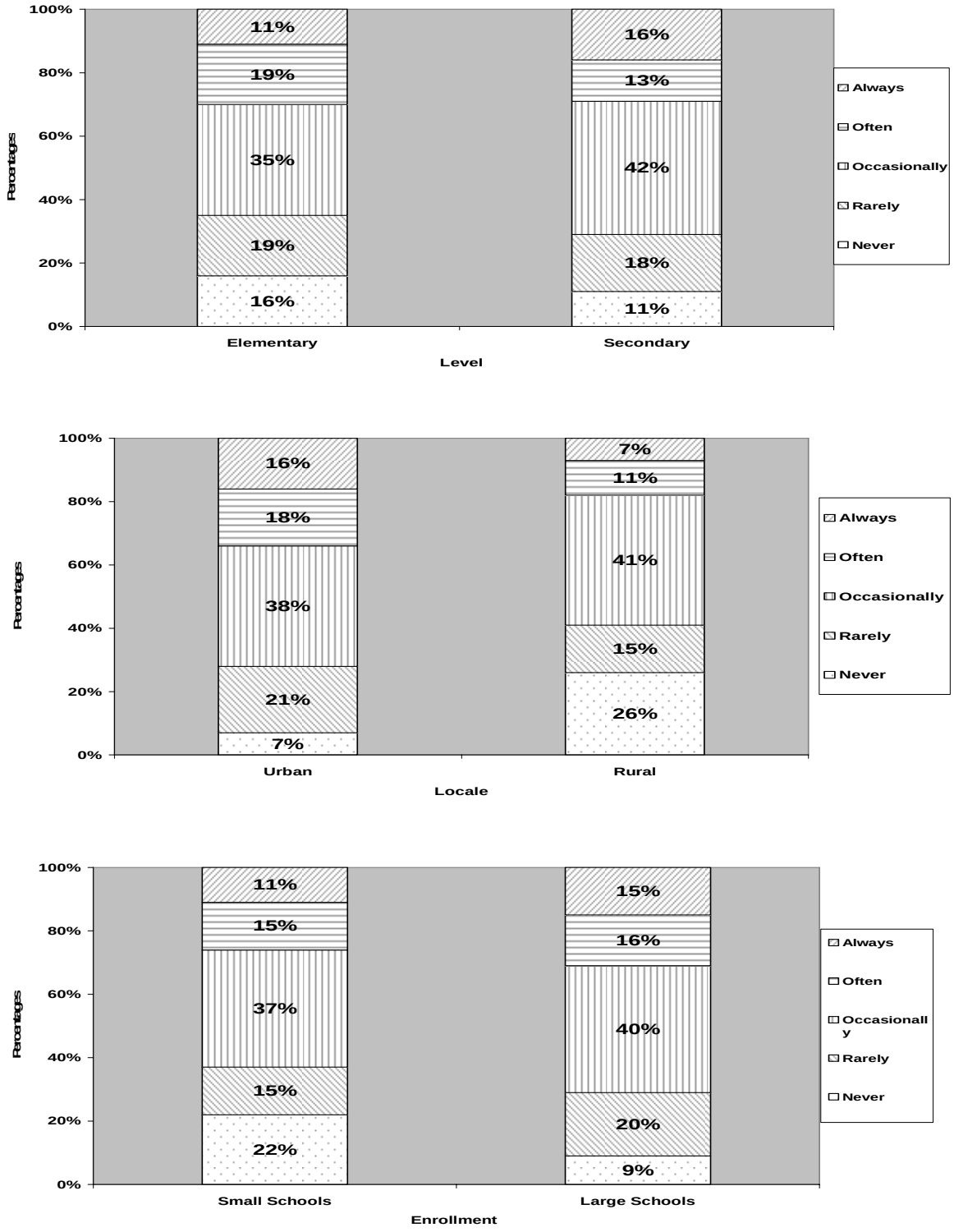
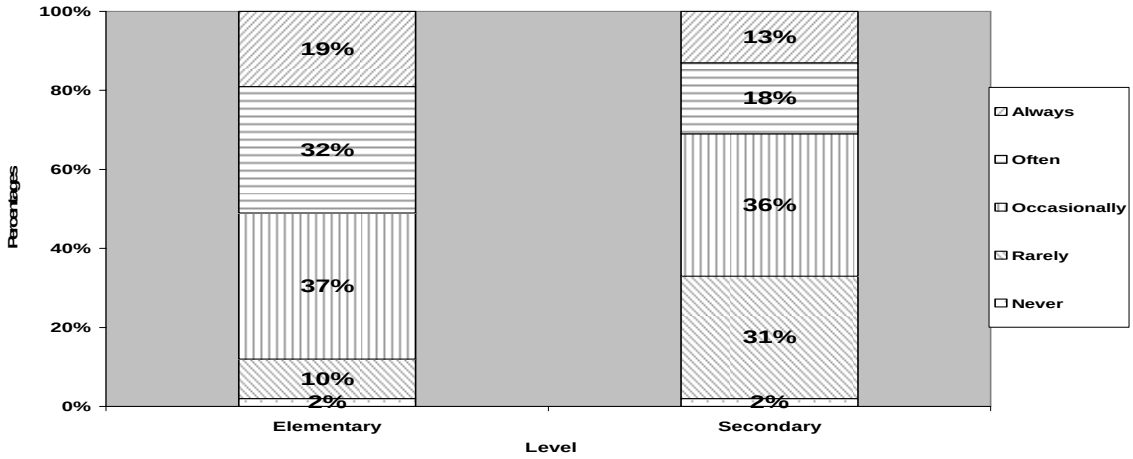
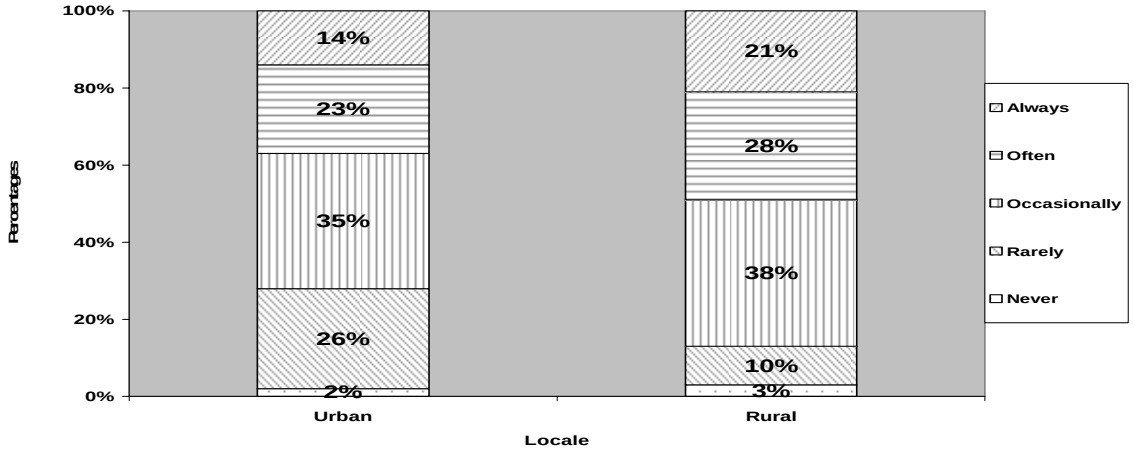


Figure 19: Other instruments by level, locale, and enrollment





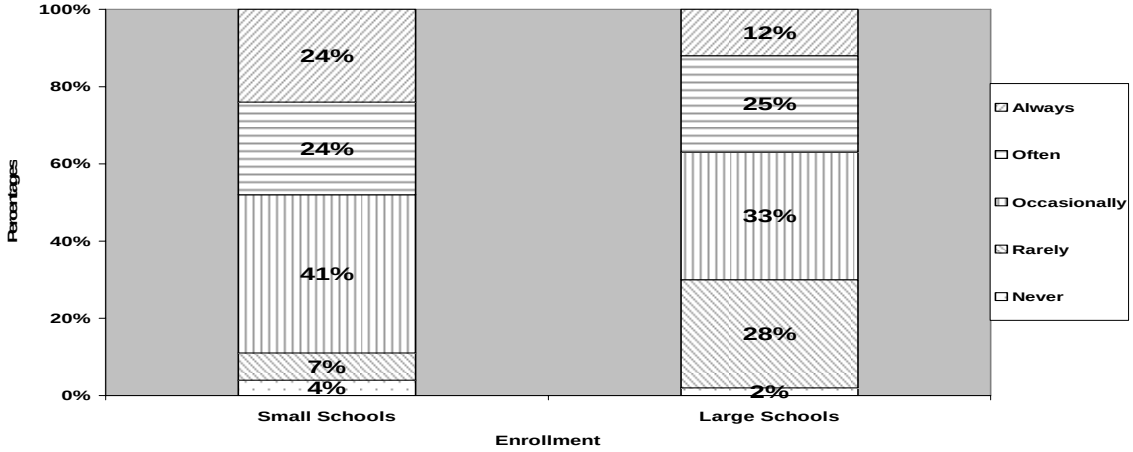
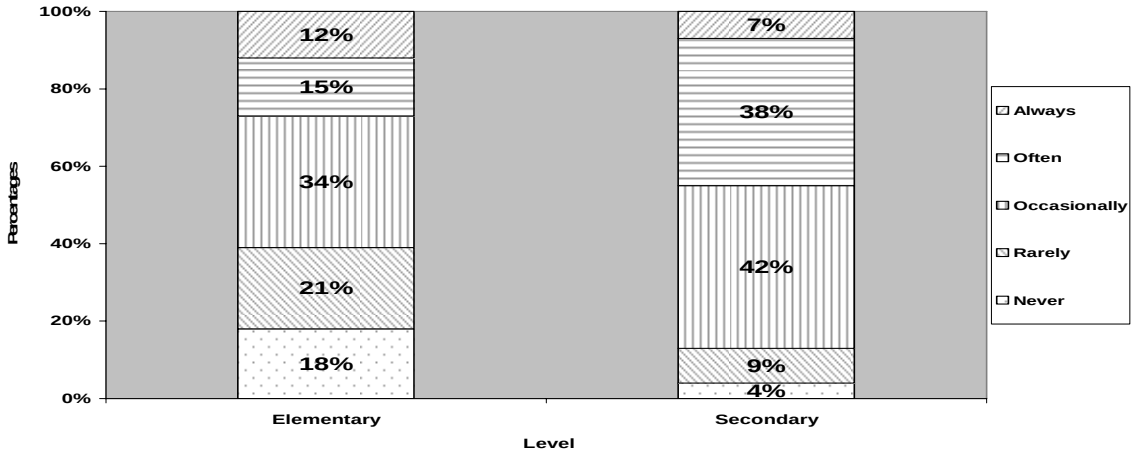
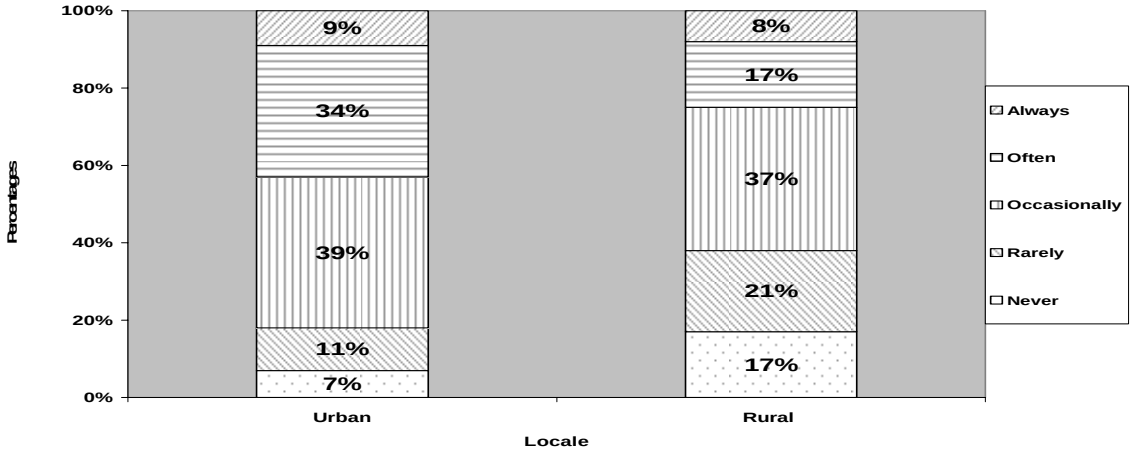


Figure 20: Improvisation by level, locale, and enrollment





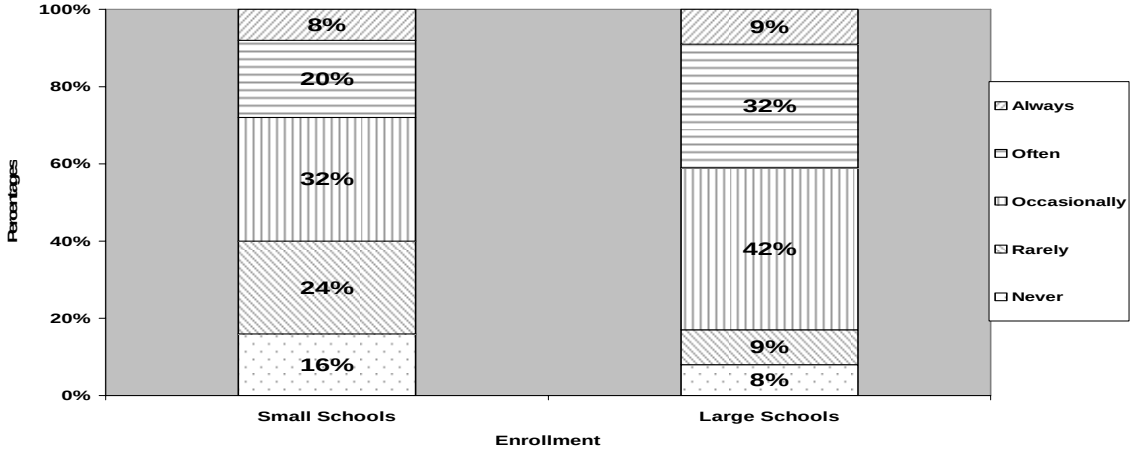
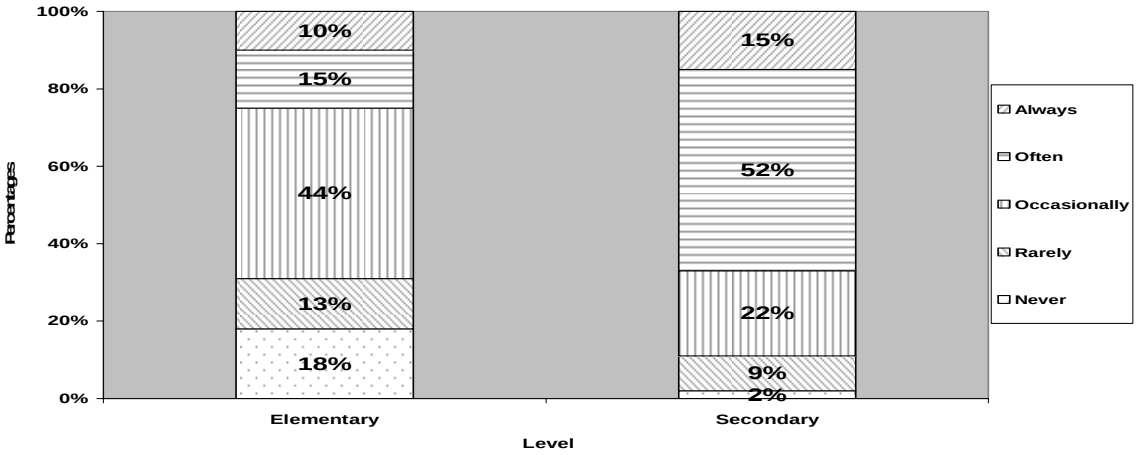
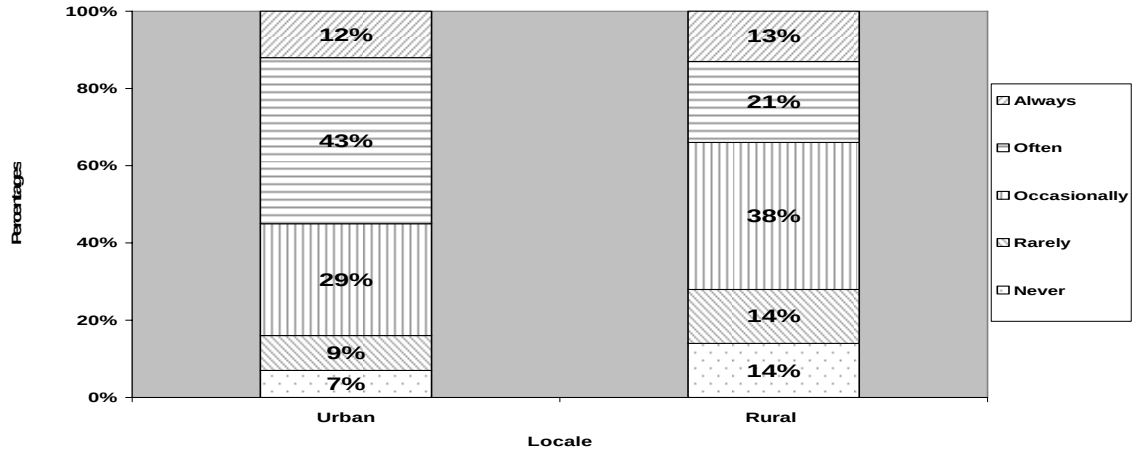


Figure 21: Composing and arranging by level, locale, and enrollment





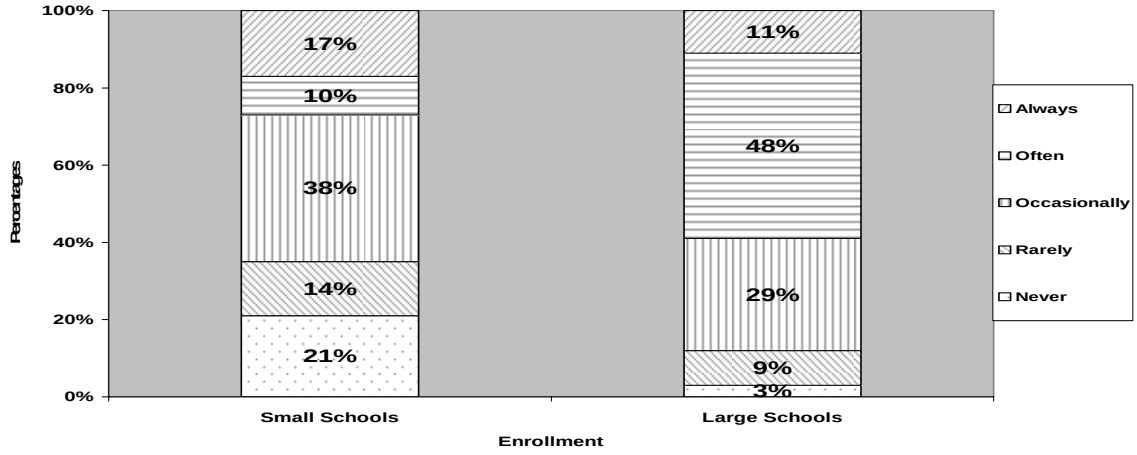


Figure 22: Music-reading and notation by level, locale, and enrollment

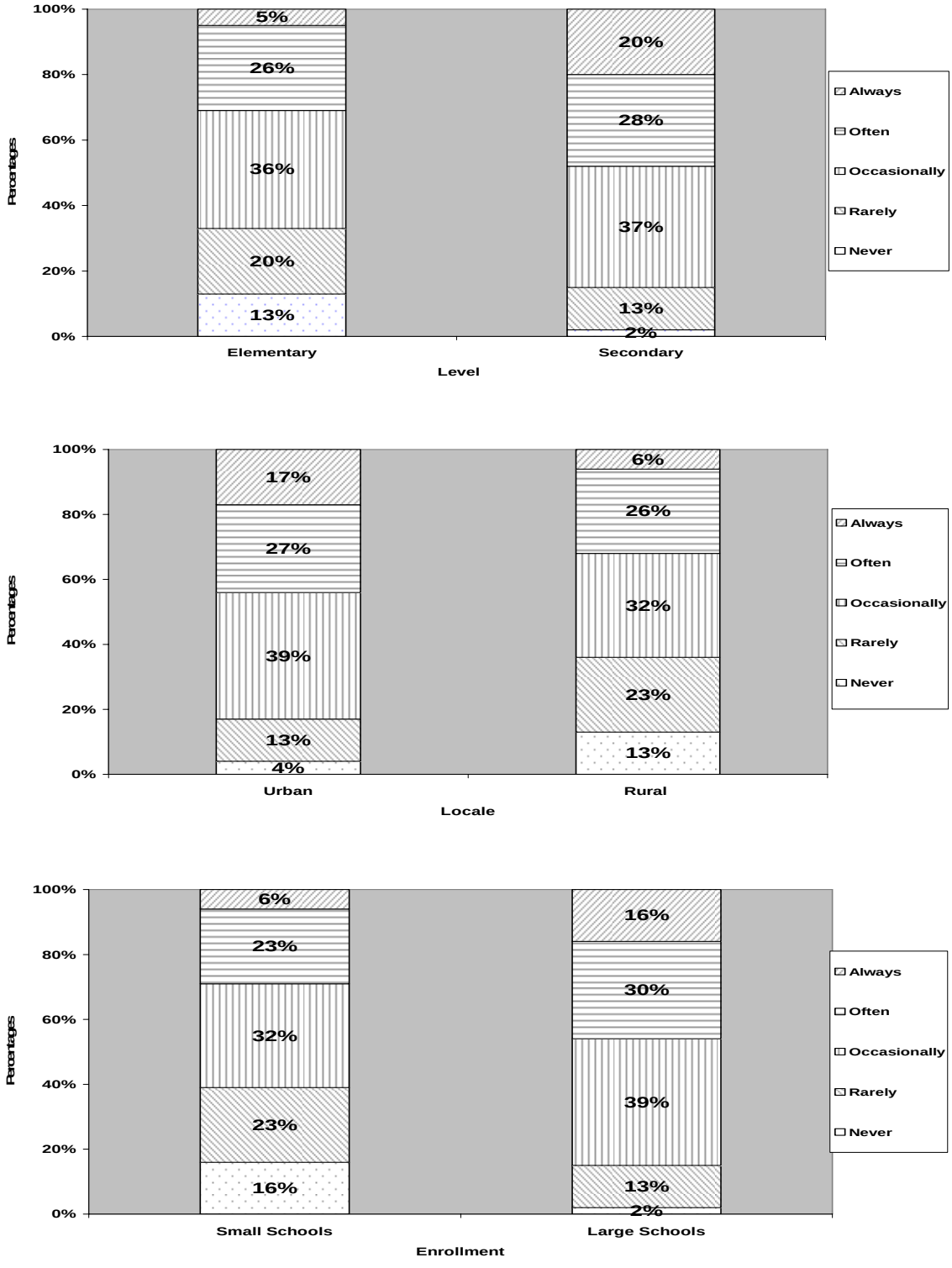


Figure 23: History and culture by level, locale, and enrollment

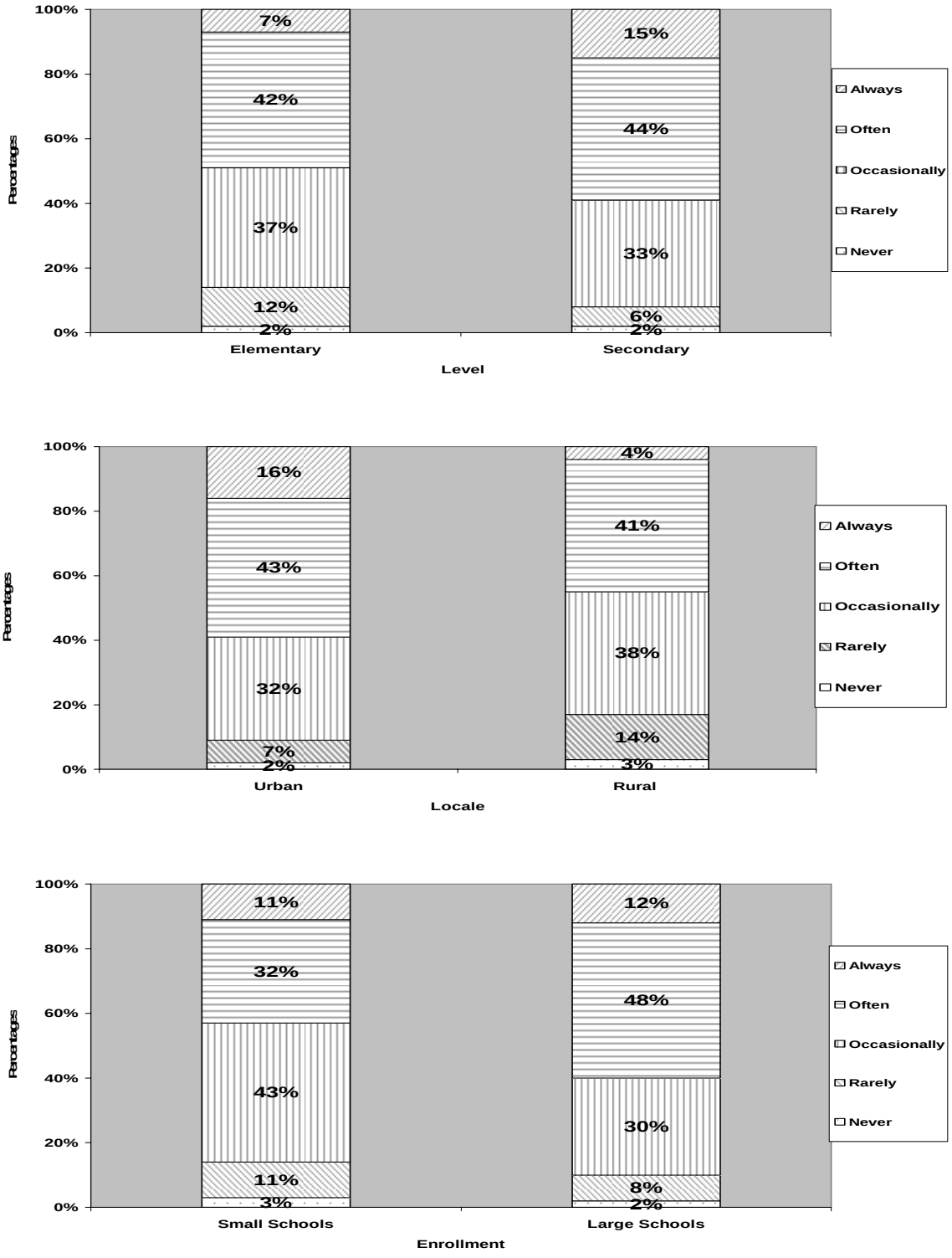
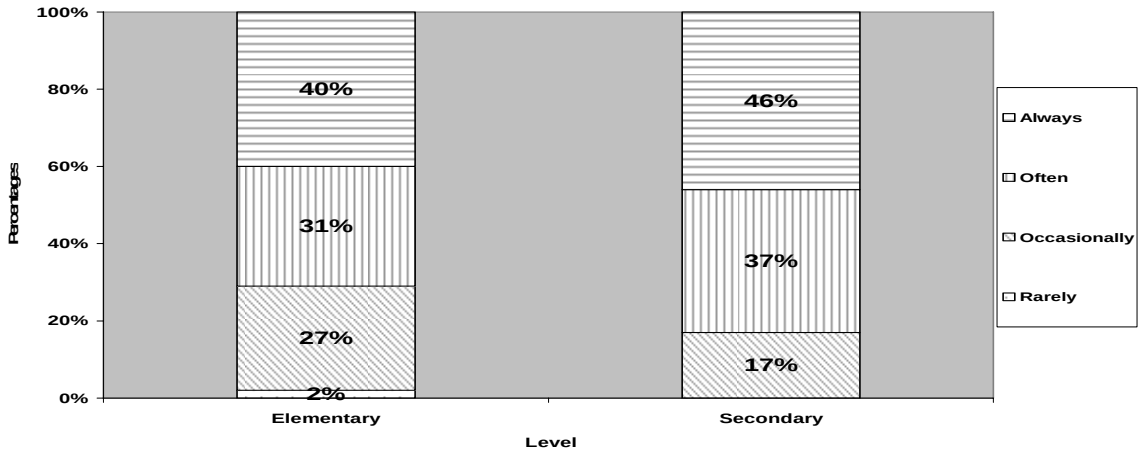
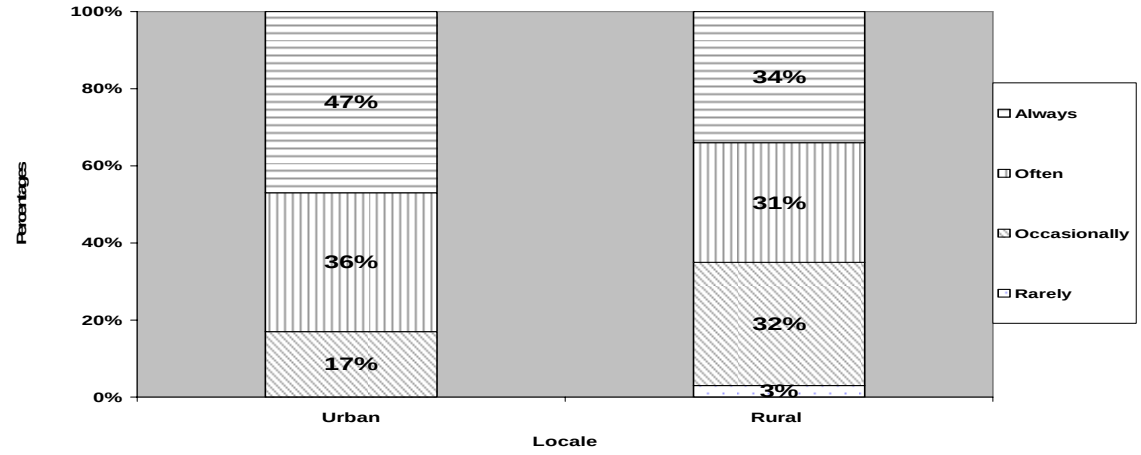


Figure 24: Listening and analysis by level, locale, and enrollment





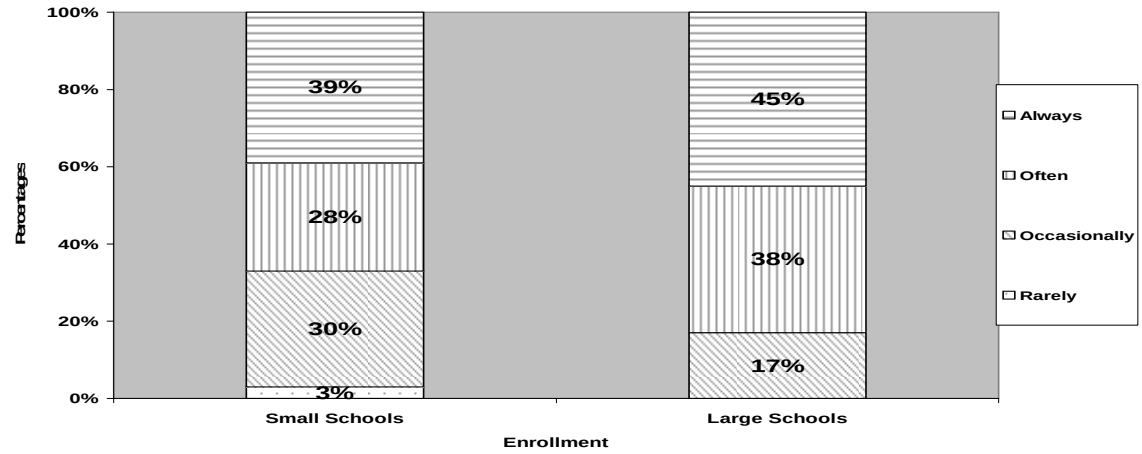


Figure 25: Jamaican music by level, locale, and enrollment

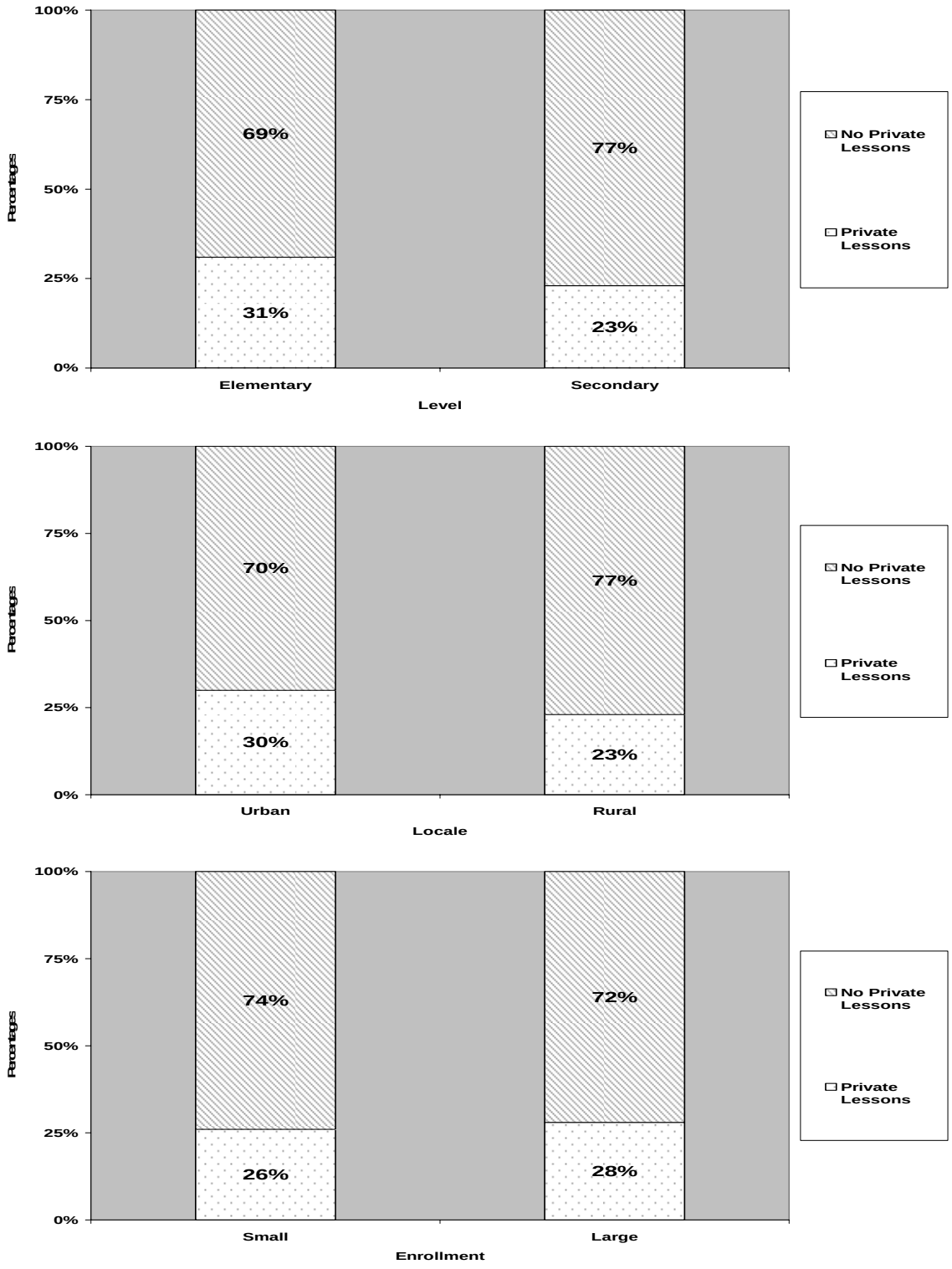


Figure 26: Schools with students in private lessons by level, locale, and enrollment

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.

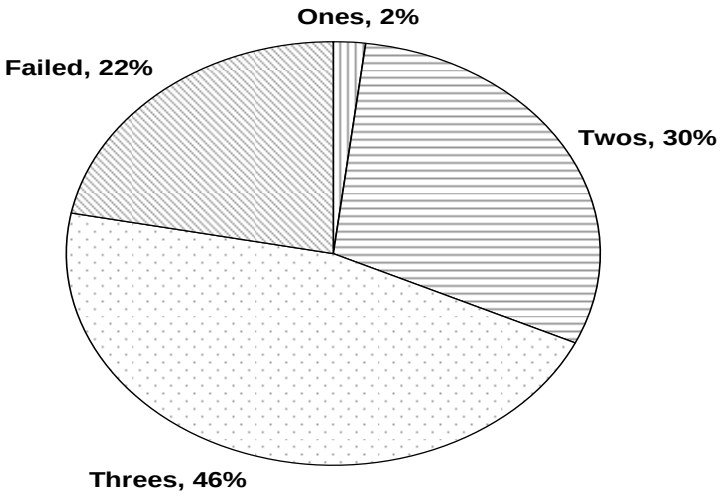


Figure 27: CXC music examination results for 2007

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 χ^2 (2, n=81) =18.87, $p<.01$**, and between large and small schools χ^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.

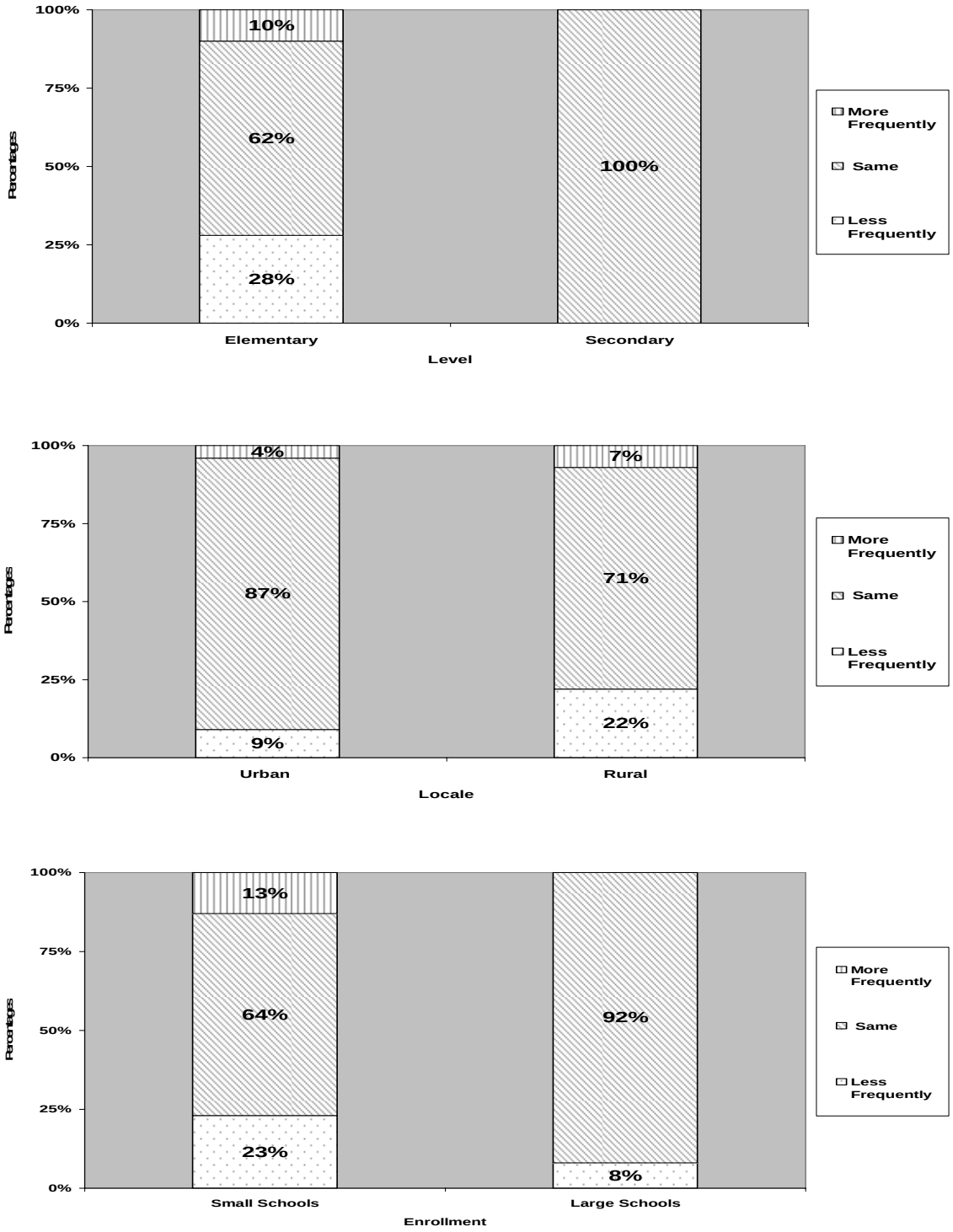


Figure 28: Frequency of reporting music grades compared to other subjects by level, locale, and enrollment

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).

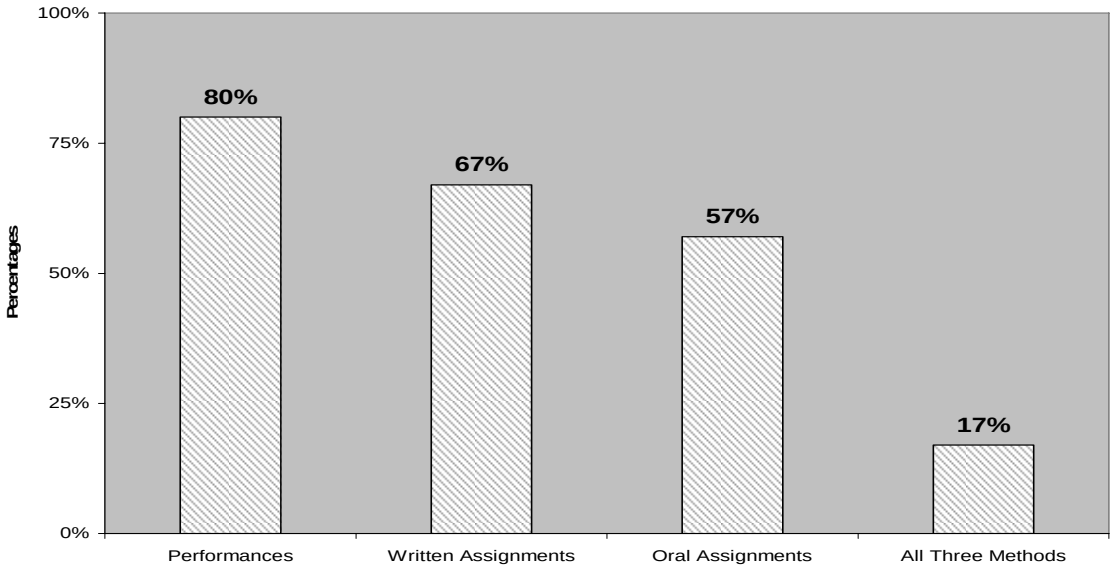


Figure 29: Methods of assessing students

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