

IMTEC JUNE 1981

MUSIC EDUCATION FOR ALL

- 'AN ASSESSMENT OF THE NORWEGIAN

MUSIC EDUCATION PROJECT

BY PER DALIN, PH.D.

TRØNDELAG MUSIKKONSERVATORIUM
TRONDHEIM

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Christopher Grayson
Secretary, Commission on Culture
and Education
Council of Europe
B.P. 431 R6
67006 Strasborg, CDEX France

June 25, 1981

Dear Mr. Grayson:

INTEGRATED MUSIC EDUCATION IN NORWAY

I understand from Mr. Jacob Aano that you are working on a report of music education in member countries. I have been asked to send you a summary in English of the main results from the IMTEC evaluation study of the seven year "Integrated Music Education Project" that has just been completed in Norway.

I trust that you will find the report of some use to you. As you will understand, a 390-page report does provide information on a number of areas that a short summary cannot cover adequately. If you are interested in more information on particular aspects of the project, please don't hesitate to get in touch.

Yours sincerely,

Janet Peterson
for P.D.

Per Dalin
Director, IMTEC

cc: Jacob Aano
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MUSIC EDUCATION FOR ALL

-An Assessment of the Norwegian Music Education Project

by Per Dalin, Ph.D.

INTRODUCTION

To this date, Music Education in Norway has had a relatively insignificant place in the comprehensive school curriculum. At the same time, volunteer music activities in the community have been very popular. Bands, choirs, orchestras and the like play a key role in the cultural activities of children, youth and adults.

It has been clear to educators as well as to the general public that the country has not been utilizing its resources adequately in the field of music education. It also became clear during the 60's as interest in music grew, that the quality of much of music education was not very high. Most independent bands were led by volunteers - often with no or only minimal training. Also, classroom teachers had only limited education in music. Something had to be done.

The first Community Music School, paid for by community and public resources, was created in Sandnes some 16 years ago. Sandnes, a medium sized community at the southwest coast, had for decades had a strong music tradition. The community wanted to build a "Music Resource Center". Other communities followed, including Trondheim, the third largest city in Norway.

The Community Music Schools became very popular. They employed excellent musicians and music educators and provided high quality training for both children and youth. Some of the pioneers saw, however, that in order to avoid the music schools becoming just another music institution in competition with all other community music activities, some form of cooperation and coordination was needed.

In 1974, an initiative was taken by the Director of the Music School in Trondheim, Mr. Kåre Opdal to start the "Experiment with Integrated Music Education". It was conceived as a seven year project and got support from the National Council for Innovation (NCIE). The experiment involved all types of educational institutions from pre-school to post-graduate education. Its main task has been to create a Music School with free access for everyone and with the elimination of qualifying examinations previously required. Also, the project saw music education in the Music School as an activity to be integrated with the music curriculum of the comprehensive school.

In 1977, a small community on the northwest coast, Bjugn, joined Trondheim in this phase of the project as did the Sandnes community which had been an early pioneer in improving music education. A steering committee under NCIE was set up to monitor the project.

INTEGRATED MUSIC EDUCATION - OBJECTIVES

The project had the following broad goals:

- to ensure that all students get the best possible music training in his/her education from pre-school to university,
- to provide high quality instruction in the community for any child who has special interests in developing his/her music skills.

More specifically the objectives were to:

- strengthen all music education at all levels within the school system,
- create new music courses wherever necessary,
- coordinate all music education curriculum from pre-school to university,
- conduct intensive in-service education for classroom teachers, music teachers, and persons from community bands, choirs and orchestras,
- coordinate all music activities within the community to ensure optimal resource utilization.

INTEGRATED MUSIC EDUCATION - ACTIVITIES

The project was centered around the Community Music School in each community with the stress on an outreach program - a decentralized training program that enabled all children to get specialized training close to their home (usually at their local school in the afternoon).

The Music Schools developed a number of courses, curriculum materials, methods for group instruction, and Trondheim alone organized some 150 in-service training workshops.

Central to the project have been several music advisors attached to the Music School and the Local Teacher Centers. They have acted as advisors to teachers in the comprehensive schools as well as to leaders of brass bands, orchestras and choirs. Also, the so called "combined teacher positions" - music teachers who teach in both the comprehensive school and the Music School - have been part of the project.

The children themselves have been engaged in a large number of concerts, music performances for the old, sick, and handicapped, as well as music festivals and other community programs.

EVALUATION OF THE PROGRAM

In 1979, IMTEC (International Movements Toward Educational Change), an independent non-profit educational foundation based in Oslo, Norway, was asked to conduct an evaluation of the program. The purpose of the evaluation was to (1) see to what extent the project had achieved what it set out to do, and (2) draw conclusions from the findings for the Minister of Education about the further development of music education in Norway.

The IMTEC evaluation had the same problem as most evaluators - they came in at the end of a complex project. There was no way that the team could get the kind of data necessary to make accurate statements about changes over time. The evaluation approach selected was a combination of the following methods:¹

1. The project was studied in each community in its totality through a case study method. With this perspective it was possible to determine what various participants thought about the effects of the program.
2. A representative sample of all actors in the program from the music schools, the comprehensive schools and all community music groups was selected. Nine different questionnaires were developed to measure some of the general issues in the project.

The process of the evaluation study was of special interest. Two workshops were held with participants of all interest groups from all three communities. The purpose was to define the objectives and activities of the project - and to select the main activities to be evaluated. They were:

1. Integrated Music School: to assess the possibilities and the limitations of a cooperative program among all music institutions in a local community,
2. Free access: to investigate the consequences (professional, organizational, economic) of providing free access to skill training for all.
3. Group instruction: to assess the possibilities and limitations of group instruction for different groups and instruments.

¹The study was conducted by Per Dalin, Jon Ekeland, Olav Skard and Inge Vinje. The report is called "Musikk for alle".

The case studies provided the evaluation team with data to construct the instruments which were pre-tested in one of the communities. IMTEC asked the Steering Committee of the project to select an "Evaluation Design Team" to assist IMTEC in the interpretation of data. The team met regularly with IMTEC as data became available for analysis.

A first draft of the report was circulated to all interest groups. A series of comments were included in the last draft. Most comments were integrated into the report - one statement was included as an appendix to the report. Finally, a national seminar was organized to discuss the data and its implications for music education in Norway. The evaluation report is published by the National Council for Innovation in Education in cooperation with IMTEC.

EVALUATION RESULTS - A SUMMARY

The report provides the reader with in-depth analyses of a number of aspects of music education. The data-bank now available at IMTEC also gives music education researchers the possibility to test a number of hypotheses further. The following is a short summary of the main results.

The Integrated Music School

The three communities differ in terms of their approach to coordination and integration. In Trondheim, most of the attempts to integrate have been in relation to the comprehensive school. In Bjugn, the Music School has worked closely with brass bands and choirs in the community. In Sandnes, a special financial arrangement with the school system has enabled the Sandnes Music School to work actively with both the schools and the community institutions.

All three communities have invested a great deal of effort in establishing good working relations with music organizations in their community. Trondheim has, for example, been deeply involved in curriculum at all levels. It created a new full-time music program at the upper secondary level, created a school for practicing music teachers, initiated research, and completed some 150 in-service courses. The report goes further to say:

1. Cooperation with the elementary school is successful where teachers can get concrete and practical help,
2. The reasons for the variation in terms of cooperation identified in the data can best be explained as a result of the difficulties to communicate across institutional boundaries.

3. The headmasters in the comprehensive schools are generally positive to the project. Although not all of them have participated, a majority of non-participant headmasters feel a need for cooperation with the Music School.
4. In relation to the volunteer institutions in the communities (e.g. brass bands), participation has been highest among the orchestras and least among the brass bands (only 12%). This can best be explained as a result of uneasiness among the established brass bands that a new "competing institution" has arrived on the scene. The orchestras, on the other hand, are new groups, often a direct result of the work in the Music Schools. Even so, the bands are now participating at a higher rate.
5. The teachers who feel that cooperation is most difficult are the teachers in the Music Schools. They find that they have not achieved enough in relationship to teachers in the schools and in the communities.
6. The evaluation report concluded that the project clearly has improved the quality of music education in their respective communities, and has created better conditions for a coordinated program, especially through the "combined teacher posts" (a music teacher who teaches both in the compulsory school and the Music School) created by the project.

Free Access

After three years of experimenting, the Steering Committee decided to include all applicants to the Music School without prior music tests (which so far had been the selection mechanism). The results were dramatic. There was a very rapid growth in applicants which created both professional and economic problems.

As a result, group instruction was intensified. At this stage approximately 16% of the city's total student population is registered in the Trondheim Music School. Some 30% of all school pupils are registered in the Music School in Bjugn (the smallest community).

The evaluation report concludes:

1. Everyone can benefit from intensive music education because everyone has some music talent that can be further developed.
2. Teachers from the comprehensive school, the community music groups, and the Music Schools do support the practice of free access.

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3. Teachers in the Music School with many years of practice are a bit more sceptical than younger teachers, but, both groups are in favor of free access.
4. Students pay from Nkr. 260 to Nkr. 450 per year to be a student in the Music School.

As more and more students participate in intensive skill training, the more important the question becomes as to what kind of music culture the Music Schools promote. In all communities this debate has now started. Also, a successful Music School brings children back to the comprehensive school with many new skills. If the regular classroom teacher is not prepared to cope with the different skill levels that this creates, it may hurt rather than help the ordinary music instruction. It raises, therefore, the question of cooperation among the organizations responsible for music education in the community.

Group Instruction

Music education in Norway has had a tradition of individual tutoring. This has been the normal pattern and also the pedagogical situation that teachers have been trained to cope with. The project started early to experiment with group instruction and develop a series of materials for this purpose.

Attitudes toward group instruction vary among the teachers. The evaluation report concluded that those teachers with experience in group instruction find that the method is appropriate and advantageous for the beginning student. More specifically the report concludes:

1. Group instruction in music is a method that motivates and stimulates the student.
2. Teachers using the method are generally positive towards group instruction.
3. Teachers with an extensive background in tutoring do not favor group instruction any less than younger teachers.
4. There are great differences in views according to which instrument the teacher is teaching. It is clear, for example, that the violin groups seem to be easier than the piano groups.
5. Even if group instruction has become a norm in the project, there is also a need for individualized instruction, in particular, for more advanced students.

Critical Processes

The project has achieved a lot and clarified a number of critical questions for the future of music education in Norway. Among these questions are:

1. It seems clear that the State needs to support the activities at the same level as it does for all other subjects in the comprehensive school. If that is the case, music education will have to be looked upon as one of several new state sponsored activities - a problem in these days of economic constraints.
2. The organization of music education in the communities needs to take into account all types of music education. The report advises the communities to establish a "Community Council for Music Education" with representatives from groups and institutions. Also, instruction itself needs to be organized close to the home of the children, and the Music School should become a Music Resource Center for the whole community (rather than an additional school).
3. In-service education is needed for most music teachers in Norwegian communities. In particular, the need is acute in small rural communities as large numbers of students enroll and make progress. The country as a whole needs to organize short term and long term in-service programs for all teachers. In particular, the teachers are facing new pedagogical problems with students who represent music traditions other than the more classic culture which is usually represented in the Music School.

The report concluded that the project has been the most important experiment in music education in Norway, that a number of new ideas have been tested, and that new questions now need to be addressed. It calls for another decade of active innovation in the field of music education.