

## **Developing a Model for Primary Music Pedagogy Course to Build Student Teachers' Confidence in Teaching Music**

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### **ABSTRACT**

The purpose of the study was 1) to determine whether a primary music pedagogy course utilizing two research-based pedagogical approaches significantly improve primary student teachers' confidence in teaching music, and 2) to develop a model for a primary music pedagogy course based on findings of this study. The National Review of School Music Education (Australian Government, DEST, 2005) pointed out the urgent need for quality teacher education for primary music due to the poor quality of music education in schools. Participants were 83 student teachers enrolled in Bachelor of Education at a university in NSW, Australia. Data were collected using the Primary Music Teaching Questionnaire (PMTQ), administered as pretest and posttest, and from student teachers' reflection notes. Results showed that: 1) Student teachers' confidence improved significantly at the end of the course ( $p < .05$ ). 2) Many student teachers wrote that the class group singing performances in front of peers were enjoyable and made them confident in music. 3) Individual teaching presentations gave them an opportunity to actually teach music. 4) Their posttest responses showed that the primary music pedagogy course provided them with sufficient music teaching skills, strategies, and resources. A model for a primary music pedagogy course is suggested.

### **INTRODUCTION**

#### **Background**

##### *National Review of School Music Education*

The National Review of School Music Education (Australian Government DEST, 2005) found that school music education in Australia is at a critical stage due to poor music teaching by many primary generalist classroom teachers. The National Review pointed out that "Music education in Australian Schools is at a critical point where prompt action is needed to right the inequalities in school music" (Australian Government DEST, 2005, p. v). The National Review's key messages included: "... many Australian students miss out on effective music education because of ... the poor status of music in many schools. Priorities: Improve teacher pre-service and in-service education. The quality of music education depends on the quality of teaching." (Australian Government DEST, 2005, pp. v-vi) Therefore, research-based quality teaching experiences in music of primary pre-service teachers can make a difference to the poor status of school music education.

### *Why Invest in the Arts?*

The Qualifications and Curriculum Authority (QCA; 2003) in the UK reported the findings of a 3-year research project on “Why invest in the arts?” The QCA’s key messages are: “Investigating in the arts can transform schools. The arts can raise standards across curriculums, change attitudes, improve behaviour, and increase the quality of teaching and learning; and also improve links with the community and contribute to the economy” ([http://www.qca.org.uk/artsalive/why\\_invest/index.htm](http://www.qca.org.uk/artsalive/why_invest/index.htm)). The QCA research found: 1) Students improve attitudes to learning through arts-induced traits, such as openness and curiosity, concentration and self-discipline, and commitment. 2) The arts make a major contribution to quality of life by providing opportunities for lifelong learning, having a positive impact on physical and mental well-being, and contributing to economic and social regeneration. 3) Pupils with arts skills and knowledge can actively look for employment in creative industries when they leave school; and creative industries have proved to be one of the fastest areas of growth in the UK economy. These research findings suggest that music learning in schools can contribute to students’ school life in general and quality of life as well as cultural and economic sustainability.

### *Quality Teaching a Key to Successful School Education*

Rowe (2003) found that teacher quality is a key determinant of students’ experiences and outcomes of schooling. He said what matters most for school education is “quality teachers and teaching” (Rowe, 2003, p. 1). Therefore, developing quality teachers, that is, confident and competent teachers, through strategic pre-service training of quality teaching experiences is a key to successful school education.

### *Self-efficacy for teaching*

Many studies of developing student teachers’ confidence in teaching in schools (Albion, 1999; Barnes, 2000; Telemachou, 2003) have used Bandura’s (1986, 1994, 1995, 1997) self-efficacy theory as their theoretical basis. Albion (1999) pointed out two important ideas in self-efficacy theory, as follows:

Self-efficacy beliefs develop in response to four sources of information. The most powerful influence on self-efficacy is ‘enactive experience’ in which self-efficacy for a behaviour is increased by successfully performing the behaviour. The second most powerful influence is ‘vicarious experience’ in which other similar people are seen to perform a behaviour successfully. (p. 3)

When the self-efficacy ideas of enactive and vicarious experiences are applied to teaching primary music, the following is feasible. When student teachers experience teaching music successfully, they develop self-efficacy for it. Also, seeing their peers teaching music successfully influences their own self-efficacy positively.

### *Primary Music Teaching*

Lack of confidence of pre-service primary teachers in teaching music is an age-old problem common in many countries, including USA (e.g., Bresler, 1993), UK (e.g., Gifford, 1991; Mills, 1989), Canada (e.g., Brown, 1993), and Australia (Auh, 2003, 2004a, 2004b; Jeanneret, 1997; Kane, 2002; Russell-Bowie, 1993). Jeanneret (1997) and Kane (2002) found that pre-service primary teachers’ lack of confidence in teaching music is mainly due to their lack of musical skills and knowledge. Auh (2003) showed that a primary music teaching methods course can make a significant difference in pre-service primary teachers’ confidence in teaching music. In

Auh (2004a, 2004b), when pre-service teachers were asked which aspects of a primary music teaching methods course were most effective in developing their confidence in teaching music, they said that individual teaching presentations in front of their peers were the most effective. They responded that the individual teaching presentations provided them with opportunities to practice teaching in a safe and supportive environment; also, participating in their peers' teaching presentations helped them to think critically about their own teaching and to collect effective music teaching ideas.

Two important aspects are extracted from the above findings. First, research-based quality teaching experiences in music can make a difference in primary pre-service teachers' confidence in teaching music. Second, the quality teaching experiences should be specially designed to provide pre-service teachers with opportunities to develop their musical skills and knowledge, to present individual music teaching in front of their peers, to think critically about their own and others' teaching, and to collect effective music teaching ideas from participating in peers' teaching presentations

### *Few Studies of Developing a Model for Primary Music Pedagogy Course*

Reviewing the last twenty years of research in music education both in Australia and internationally reveals that most studies of primary music education have been conducted on confidence in teaching music, changes of confidence in teaching music through music or music education courses, and self-efficacy of primary student teachers (Auh, 2003, 2004a, 2004b; Bresler, 1993; Brown, 1993; Gifford, 1991; Jeanneret, 1997; Mills, 1989; Russell-Bowie, 1993). However, few studies attempted to develop a model for Primary Music Pedagogy Course to build primary student teachers' confidence in teaching music.

### **Purpose**

The purpose of the study was 1) to determine whether selected pedagogical approaches to primary music teaching positively affect student teachers' confidence in teaching music, and 2) to develop a model for a primary music pedagogy course based on findings of this study.

The following research questions were raised in this study:

1. What are primary student teachers' reasons for being confident or not-confident in teaching music before their study in a primary music pedagogy course?
2. Is there a significant improvement in primary student teachers' confidence in teaching music at the end of their primary music pedagogy course?
3. How do primary student teachers describe their music performance experiences during their primary music pedagogy course?
4. How do primary student teachers describe their individual teaching presentations during their primary music pedagogy course?

### **Importance of the Study**

First, this study responds to the findings of the National Review of School Music Education (Australian Government DEST, 2005), which identified a serious problem in primary music teaching in Australian schools, and thus urged action. This study aims at developing quality music teaching of pre-service primary teachers through research-based pedagogical approaches. Second, this study searches for an effective model for a primary music pedagogy course, which will facilitate building primary student teachers' confidence in teaching music. If future research replicates the effectiveness of the model in developing primary student teachers' confidence in

teaching music, the model should be applied to primary music pedagogy courses in teacher education programs. Application of the model, then, is likely to contribute to breaking the continuing trends of poor primary music teaching found in many Australian schools.

## **METHOD**

### **Participants**

Participants were 83 primary education students enrolled in Bachelor of Education program at a university in New South Wales, Australia. The participants were recruited from a primary music pedagogy course comprising 127 students in total that the investigator was teaching. Among the participants, there were 16 males and 67 females. The university is located in a regional area of New South Wales, and thus many of the students come from regional and rural areas, while some come from metropolitan areas.

### **Instrument**

The Primary Music Teaching Questionnaire (PMTQ) was developed based on previous studies (Auh, 2003, 2004a, 2004b, 2006a, 2006b). The PMTQ consisted of 20 questions. The PMTQ used 10 point rating scales ranging from 1 (not at all) to 10 (very much so), and open-ended questions for reasons for being confident and less confident in teaching music.

### **Primary Music Pedagogy Course**

The Primary Music Pedagogy Course that the participants were enrolled in lasted for six weeks in semester 2. The course consisted of 6 music workshops with 2 hours each, and 4 lectures with 1 hour each. The workshops were conducted in 5 class groups with about 25 students in each class group, and the lectures were delivered to all the students in a big lecture theatre. Both the workshops and lectures were taught by the investigator as the lecturer of the course.

In the pedagogy course, students learned Music curriculum requirements in the NSW Creative Arts Syllabus (2002), and did singing, playing instruments using Orff bar instruments and percussions, group compositions using story books, and listening to music using lots of DVDs and CDs. They also learned pedagogical skills for the musical activities in the workshops. The student teachers were assessed for individual teaching presentations in front of their peers (40%) and for the Music Teaching Resource Folder (MTRF) (60%). The MTRF should consist of 10 music teaching resources with music teaching ideas and strategies, and student teachers' reflections on music workshops and lectures.

### **Two Research-Based Pedagogical Approaches**

Two research-based pedagogical approaches were implemented in the music pedagogy course: 1) providing students with singing performance experiences, and 2) providing students with actual music teaching experience through individual teaching presentations. The pedagogical approaches were based on research findings from relevant studies of primary music teaching reviewed in this paper (Auh, 2003, 2004a, 2004b, 2006a).

#### *Singing Performances*

The lecturer informed the student teachers during their singing workshop that each class group is going to choose a song among the songs that they learned during the singing workshop, and perform the song as a class group in front of their peers in one of the music lectures. This was a challenging task for the lecturer to persuade them to perform singing in front of their peers. The

lecturer emphasized that participation in the class group performance is most important; it does not matter whether they make mistakes in singing or not; and urged them to enjoy the performance opportunity. The lecturer helped each class group in selecting a song to perform. The lecturer observed each class carefully and chose soloists for those who showed singing potential or interests in singing. A few students were outstanding singers; one of them was a male student. The other soloists showed enthusiasm for singing, although reluctant at first. Also, the lecturer suggested adding motions and instrumental interludes: e.g., motions for “I’m a Little Tea Pot.” The lecturer invited a few academics, including the year coordinator of the student teachers, to the students’ singing performances. Each class group performed their singing in front of their peers and the lecturers in a big lecture theatre, which was video recorded and was showed to them in their next lecture class.

### *Individual Teaching Presentations*

It was a difficult task to persuade Creative Arts colleagues of the lecturer that the primary music pedagogy course should include individual teaching presentations as the class assessment (40%), although the course is only 6-week long. Her Creative Arts colleagues thought that too much time is spent for assessment of teaching presentations. However, the lecturer insisted that research showed the positive effects of teaching presentations on developing confidence of primary student teachers in teaching music, and assessment can be an important part of teaching. Due to the 6-week length of the primary music pedagogy course, 5 minutes per person was allocated for the individual teaching presentations. Students were allowed to choose teaching singing, playing instruments, composing, or listening for their teaching presentations. The 5-minute length for each teaching presentation was strictly observed in order to complete all their presentations within a scheduled time.

### **Procedure**

The PMTQ was administered at the beginning of the pedagogy course at pretest for their confidence in teaching music. Then, workshops and lectures for 6 weeks were carried out, with teaching presentations in the last 2 weeks. Posttest of the PMTQ was administered at the very end of the course. Students submitted their MTRF one week later, which contained their reflections on their class group singing performances and teaching presentations.

### **Analysis of Data**

Quantitative data from the PMTQ were analyzed using statistical analysis, such as descriptive statistics and *t*-tests. The qualitative data from student teachers’ reflection notes on music performance experiences were analyzed using coding methods suggested in Miles and Huberman (1994). Qualitative data from their reflections on teaching presentations were analysed according to Enactive experience and Vicarious experience, applying Bandura’s (1986, 1994, 1995, 1997) self-efficacy theory.

## **RESULTS**

### **Research Question 1**

What are primary student teachers’ reasons for being confident or not-confident in teaching music before their study in a primary music pedagogy course? Student teachers’ most frequently mentioned reason for being not-confident in teaching singing was that they ‘cannot sing’ or are ‘not a good singer’ (see Table 1). There were two common reasons across the five primary music teaching areas, i.e., teaching singing, playing instruments, composing, listening, and

Music IT: 1) No knowledge, no skills, and 2) No previous experience. Another reason that student teachers mentioned was ‘no musical bone in my body’, implying that they think one needs inherent musical ability to do well in music. This reason relates to Attribution Theory of success and failure; in this case, attributing their lack of confidence to their lack of inborn ability.

Student teachers’ reasons for being confident in teaching music across the five primary music teaching areas were: 1) previous experience in music, thus having basic knowledge in music, 2) enjoy music (see Table 1). Another promising reason is ‘I will give it a go’, indicating that students are willing to try, and thus suggesting their ‘flexible’ approach to learning how to teach music. This also relates to Attribution Theory; in this case, emphasizing effort for possible success.

It should be noted that 36 student teachers out of 83 said that they cannot sing, or they are not good singers. This is a serious problem in primary teacher education for music, as found in the National Review of School Music Education (details discussed later). Many students described teaching listening is ‘easy to teach’ and ‘everyone can do’. Also, as many students said they enjoy listening to music, and thus showed higher levels of confidence in teaching listening. A number of students said, because they have basic IT skills, they are reasonably confident in teaching Music IT. By the same token, when students said they do not like computers, they expressed lack of confidence in teaching Music IT.

## **Research Question 2**

Is there a significant improvement in primary student teachers’ confidence in teaching music at the end of their primary music pedagogy course? The results showed that there was significant improvement in student teachers’ confidence in teaching music at the end of their primary music pedagogy course (see Table 2). Significant differences between pretest and posttest of the PMTQ were found in their confidence for teaching singing ( $p < .0001$ ), teaching playing instruments ( $p < .01$ ), and teaching composing music ( $p < .0001$ ), and in overall confidence for teaching music ( $p < .0001$ ). No significant improvement was found for teaching listening ( $p = .5111$ , N.S.) and teaching Music IT ( $p = .1998$ , N.S.).

Figure 1 shows the pretest and posttest scores of student teachers’ confidence levels for the five teaching areas. As found in the t-test results, posttest scores for teaching singing, playing instruments, and composing music are noticeably higher than their pretest scores, meaning significant improvement at the end of the music pedagogy course. However, posttest scores for teaching listening and Music IT are similar to their pretest scores, meaning no significant changes in their teaching confidence at the end of the music pedagogy course. Possible reasons for the no changes will be discussed in the Discussion section.

**Table 1. Reasons for being not-confident and confident in teaching music by primary student teachers**

Reasons for Not-confident	Rank	Freq.	Reasons for being confident	Rank	Freq.
<b>Singing:</b>					
Cannot sing/ Not a good singer	1	36	I will give it a go	1	10
No previous experience	2	8	I am a singer	2	8
No knowledge, no skills	3	6	Experience in singing	3	5
No musical bone in my body	3	6	Experience in teaching singing	4	2
Shy in singing in public	5	2			
<b>Playing Instruments:</b>					
Not good in playing instruments	1	10	Experience in playing instruments	1	20
No previous experience	2	10	Have basic musical knowledge	2	10
No knowledge, no skills	3	8	Enjoy playing instruments	3	9
Have not played for a long time	4	5	I will give it a go	4	4
No musical bone in my body	5	3			
<b>Composing music:</b>					
No previous experience	1	32	Experience in composing music	1	7
No knowledge, no skills	2	27	Enjoy composing music	2	5
No musical bone in my body	3	2	Have basic musical knowledge	3	4
			I will give it a go	3	4
<b>Listening:</b>					
No knowledge, no skills	1	10	Everyone can do/ Easy to teach	1	22
No previous experience	2	8	Enjoy listening to music	1	22
No musical bone in my body	3	1	Have basic musical knowledge	3	8
			Experience in teaching listening	4	2
			I will give it a go	5	2
<b>Music IT:</b>					
No knowledge, no skills	1	17	I love computers/IT	1	22
No previous experience	2	13	Have basic knowledge of IT	2	7
Do not like computers	2	13	I will give it a go	2	7
			Experience in teaching Music IT	4	1

Note: Freq. = Frequency

**Table 2. Differences in student teachers' confidence in teaching music between pretest and posttest of PMTQ**

Teaching area	<i>M</i>	<i>df</i>	<i>t</i> -value	<i>p</i> -value
Teaching Singing:				
Pretest	5.29			
Posttest	7.13	82	-7.65	< .0001
Teaching Playing Instruments:				
Pretest	6.49			
Posttest	7.18	82	-3.02	.0034
Teaching Composing:				
Pretest	4.80			
Posttest	6.64	82	-6.73	< .0001
Teaching Listening:				
Pretest	7.10			
Posttest	6.92	82	.660	.5111
Teaching Music IT:				
Pretest	5.88			
Posttest	5.45	82	1.29	.1998
Overall Confidence in teaching music:				
Pretest	5.66			
Posttest	7.31	82	-6.80	< .0001

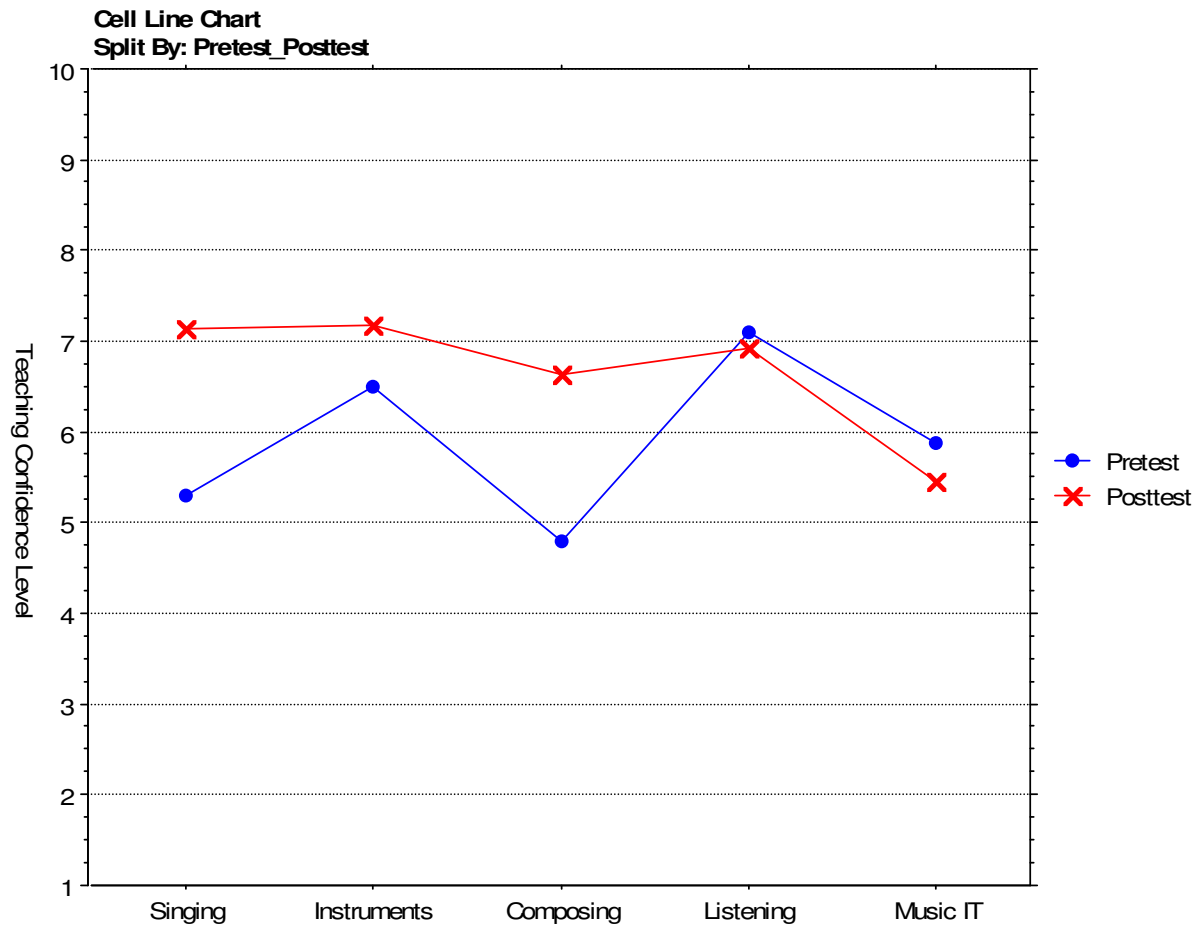


Figure 1. Differences in student teachers' confidence in teaching music between Pretest and Posttest of the PMTQ

### Research Question 3

How do primary student teachers describe their music performance experiences during their primary music pedagogy course? Student teachers' reflections on class group singing performances revealed many personal thoughts and emotions that they had, which would have never known to the Lecturer without their reflection notes. Their reflections on the performances were extremely positive. Seven themes emerged from their reflections:

- 1) Nerve racking to sing in front of others
- 2) Final rehearsal as an icebreaker
- 3) Singing performance as fun and enjoyable and as building our confidence
- 4) Adding movements and instruments to singing as effective
- 5) Video-recording of performances as motivating for further performances
- 6) Other aspects of music performances
- 7) Invitation of Lecturers as additional incentive

Note: 1) In quoting students' reflections, italics are all mine. 2) Letters of A, B, C, etc. are used to indicate individual student teachers when quoting their reflections.

*1. Nerve racking to sing in front of others*

Student teachers said it was nerve racking to sing in front of all first-year Education students, because they are not accustomed to sing in front of others. A student teacher wrote:

We performed the songs that we had been learning in our workshops for invited Lecturers. This was *a real nerve racking experience* for most people, especially those who had to do solo performances. All classes did a rehearsal at the beginning of the lesson which relaxed us all for our second performance in front of the invited Lecturers. Watching the performances was highly entertaining, and I feel that all classes did a great job of their songs. I especially liked the ‘I’m a Little Tea Pot’ song as the dance that went with the song was hilarious as some people’s actions were extremely funny.

They mentioned that when they actually performed singing in a big lecture theatre, it was not as scary as they thought, and rather it was fun. They said, “We made mistakes, but it was okay, everyone laughed as a sign of support”.

### 2. Final rehearsal as an icebreaker

The final rehearsal in 20 minutes length, which was held just before their actual performance in front of invited Lecturers, aimed at warming-up their singing, which student teachers said were effective in calming down their nerves. A student teacher wrote:

I was a bit worried about doing this because of my skill level and the embarrassment of getting up in front of all first year Education students. In the rehearsal, we were asked to come forward and practice the song first. This was really good because it was an *icebreaker* for what was expected when Lecturers are going to be present. The practice was okay, and calmed my nerves a lot. When we had to do the song for real, it was a bit daunting. Watching the first class group was really good because it made me feel a lot more confident. I thought if these guys can do it, then I must be able to do as well. When I was singing I just had a bit of fun. When you think about it, singing is done for fun anyway. This was a great lecture, because it gave us confidence and really helped us gain an understanding of performing in front of a large group.

### 3. Singing performance as fun and enjoyable and as building our confidence

Student teachers said the class group singing performance helped to build their confidence in singing. Student teachers wrote:

A: This is a great activity that can be implemented in any school or even a classroom. The experience of learning a song and actions to go with the song, and then performing the song to an audience is one that all students should have. After going through this experience and watching how the Lecturer approached this task gives me *confidence* that I could do this when I am out teaching. It was reasonably simple and extremely fun for all involved.

B: This was by far *my favourite lecture*, due to the fact that it was so entertaining and enthusiastic! This lecture class consisted of a practice, and later on a presentation, of the songs that we had learnt and practiced in the workshop the previous week. The first hour consisted of practices by all the class groups and seating arrangements. When this was complete, our guest Lecturers arrived, and we performed our songs, *much to their delight!* I found it easy to watch all the other class groups, and difficult to perform in front of my peers. This is because I am not accustomed to singing in front of other people, and *so at first felt self-conscious and uncomfortable. However, I soon learnt that*

*it was actually fun, not scary, to sing in front of other people, especially as we were in quite a large group.*

C: Our class group sang Edelweiss. I really enjoyed this aspect of the lecture. I would not really fully realized the courage it takes to perform especially in singing. I feel *much more confident singing in front of others now.*

D: My class group sang ‘The Lonely Goatherd’ from *Sound of Music*. I found it was worthwhile to perform in front of the other classes as I felt a sense of *accomplishment*. I think that children will also feel the same thing when they have the chance to perform. I also liked the fact that I got to see other class groups’ performances, and look at the ways that we incorporated instruments and movements with singing, which I found really effective. We also learned how to go on and off the stage in a professional manner, which I think will be a challenge for younger students.

#### *4. Adding movements and instruments to singing as effective*

Student teachers found that adding movements and instruments to singing made their singing performances engaging and entertaining as well as musical. A student teacher wrote:

I believe that the actions for my class group’s song could be an inspiration for other presentations. The fact that we added actions, as was evident in the presentation of ‘I’m a Little Tea Pot’, meant that the audience were engaged and entertained. If I ever arranged such a presentation, I would attempt to *incorporate actions and instruments* where appropriate in order to enhance the experience of both the performers and the audience.

#### *5. Video-recording of performances as motivating for further performances*

A: This week we watched our performances from last week. *It was enlightening!* Video-recording children’s performances is a good way to help them engage with music. As a class group it is less threatening than as an individual. This concept can be used successfully in schools. An ideal application for recorded performances would be during rehearsals for a concert or musical. Allowing the children to see themselves perform may help with the flow of future performances.

B: The major thing that affected me during this lecture and I would really like to reflect on is the watching of the performances. I thought that this was a really good idea. Seeing one’s performance helps you see how well or unwell you went. *The viewing helped everyone I think see how easy it is to get up in front of an audience and sing.* This is great to see because we can evaluate each other and see how we can give advice on how one can improve. Viewing performance is the best way to evaluate one’s performance and efforts.

#### *6. Other aspects of music performances*

Student teachers mentioned other aspects of musical performances that they observed in preparation of and during the music performances, such as stage manners, conducting, and organizing performances. Student teachers wrote:

A: Since only one class group at a time performed, it gave the other class groups an opportunity to listen to and appreciate the singing efforts of performing class group.

Furthermore, by watching the lecturer conduct each of the class group songs, I was provided with the opportunity to ‘watch and learn’ in relation to *conducting* and *being aware of who comes into the performance when*. The lecturer also provided us with an opportunity to learn about and appreciate the fact that there is more to simply getting on stage and performing your piece – there are entrance and exit considerations to be made, in order to make the line-up of performances flow freely and look more professional.

B: We got into our class groups and had a run-through of the performances, before the actual performance. The run-through involved sorting *out where to stand, how to stand and how to enter and exit the stage*. It is important to have knowledge of these performance aspects because teachers will need to use and teach these aspects when doing class or school performances.

### *7. Invitation of Lecturers as additional incentive*

Student teachers liked their familiar Education Lecturers, including their Year Coordinator, came to listen to their singing performances. A student wrote:

During this week’s lecture each of the class groups were given the opportunity to sing a song that they had learnt in front of the lecture. This gave each class group a chance to show their vocal skills off to their peers. I believe this helped everybody as they were now able to have the confidence to get up in front of an audience which is exactly what they would have to do in a classroom. It was *a nice touch* that lecturers were able to attend to see the music performance, which gave each student the incentive to perform to the best of their ability. Training teachers were given the insight into the feelings of their future students, as they will be asked to perform in front of assembly’s and classes. This lecture allowed us to gain the skills to overcome our own nerves and in turn discover ways to assist students in overcoming their nerves.

## **Research Question 4**

How do primary student teachers describe their individual teaching presentations during their primary music pedagogy course? They describe their teaching presentations as good experiences for actually teaching music in front of their peers, as an invaluable experience to build their confidence for their future music teaching, and as successful and positive experiences. These successful experiences in teaching music, which are described as ‘enactive experience’, are likely to develop their self-efficacy (Bandura, 1986, 1994, 1995, 1997) and confidence in teaching music. Also, they described the advantage of observing others teaching music and how they could learn music teaching skills from others. Observing others teaching music successfully provides student teachers with vicarious experiences for teaching music, thus encouraging them to think that others are doing it well, thus they themselves must be able to do it well too. Student teachers’ reflections of enactive and vicarious experiences are quoted below.

### *1. Enactive experience*

A: I enjoyed these teaching presentations because it allowed me to see a range of different teaching ideas for music that I probably never would have thought of. It was also a good experience for me to get up in front of the class and teach a song to students, because it gave me some idea of what it will be like when I teach it in a primary classroom. I feel that it will be a lot different with younger students because they won’t know the song already like my classmates did. Overall I enjoyed these teaching

presentations and can't wait to teach music to primary school children, because I think that it will be exciting and rewarding to see children enjoying music.

B: For my class assessment, I chose to teach the song "Row Row Row Your Boat". To begin, I sang the song first so that everyone knew how it went. Then, I broke the song up and got everyone to repeat the words after me – three times. I followed the same process when I taught them the tune. Then we sang the song altogether. I then taught the actions ... I then split the class into two so that they could sing the song in a round. ... Overall, I was happy with my assessment and wouldn't change anything. This experience has been *invaluable* for teaching music in the future.

C: I have learnt through this experience, how to teach music lesson and *reflect on my learning*. I believe these to be the most beneficial aspects of the course, as they can be directly applied in the classroom. I will use all of the skills that I have learnt to teach music in a more beneficial way. It was difficult for me to present the lesson, as I have no background knowledge in music and wasn't confident in all that I was teaching. However, I was *willing to have a go*, and I believe that it was successful lesson which provides me with experience on which I can improve in the future.

D: I was very nervous as I watched everybody else's lessons ... I finally had my turn and taught the class how to play the xylophone to the tune of "I'm a Little Tea Pot". *I felt really good* after my lesson, as I felt that it went very well.

E: I personally felt that *I went quite well in my teaching presentation*. I was very nervous but once I had begun, it seemed to get better.

## 2. Vicarious experience

A: I could see that people have built up their confidence over the last couple of months and were able to sing by themselves in front of the class.

B: These examples of teaching methods I thought were wonderful. I thought each was carefully thought out and different teaching styles and techniques were used in each one. *It really helped spark some good ideas* for some good well-structured lessons.

C: In the teaching presentations, it was good to look at *others' teaching presentations in relation to mine* scheduled next week. I was able to see what went well and what did not. It was also good to see that we could teach music after only having five weeks of it.

D: I found it good to see a variety of lessons for singing and playing instruments. I can see how this course has given each student the *confidence* to be able to teach music in the future.

E: Some students taught the class how to sing songs – singing in tune, singing in a round, singing at the right pitch, adding actions to the lyrics and other strategies. Other students taught the class how to play a song using a musical instrument (bar instruments or percussions, or a combination of both). There were a wide range of songs taught in both singing and playing instruments – these were well known, creative, and appropriate for use in the primary classroom. From observing others singing their songs or playing instruments, *I learnt some new skills and techniques to use in the classroom with students*. I look forward to using some of these songs in the classroom.

## DISCUSSION

This study found that a primary music pedagogy course using two research-based pedagogical approaches significantly improved primary student teachers' confidence in teaching music. The two research-based pedagogical approaches were music performance experiences and individual teaching presentations. The student teachers' reflections on each of the workshops and lectures showed that their music performance experiences helped them to build their confidence in singing, which is a weak spot for many primary student teachers; and the individual teaching presentations gave them opportunities to actually teach music to their peers and also to observe others teaching. The two main reasons of being not-confident at the beginning of the music pedagogy course were 1) no previous experiences in music, and 2) no knowledge, no skills. These two main reasons for their lack of confidence were solved when they actually performed singing as class groups in front of 130 Education students and invited Lecturers, and when they actually taught music to their peers in class applying their music teaching skills and strategies that they learned during the music workshops. Also, the Music Teaching Resource Folder, which was the assignment for the course and consisted of collecting music teaching resources for teaching singing, playing instruments, composing, listening, and music IT, provided them with ready-to-be-used teaching materials for music.

Therefore, a suggested model for a primary music pedagogy course (6 – 10weeks) is a package consisting of the following:

- 1) Class group singing performances in front of their peers; add movements and instruments to the singing performances; invite Lecturers to motivate their performances.
- 2) Individual teaching presentations in front of their peers in class (5 – 10 minutes per person)
- 3) Music pedagogy course focuses on providing music teaching skills and strategies, and music teaching resources.
- 4) Music Teaching Resource Folder as the assignment for the course, which should include student teachers' reflections on each of lectures and workshops.

### *Music performances*

Student teachers' reflections showed that it was nerve racking to think of singing in front of all the Education students (130 students). They said that the final rehearsal just before their music performance was an icebreaker to warm up their singing and also to be reminded of the details that they learned in music workshops in earlier weeks. Also, the final rehearsal of a run-through of all the class groups' performances released their tension, as they watched how other class groups performed. One male student said, "when they can do it, I must be able to do it too!" One effective strategy for releasing their worries about their performance was telling student teachers that it is *okay* to make mistakes. Inviting Lecturers, including the first-year coordinator, was seen as a motivating factor for their music performances. They said they wanted to show their best performances to the lecturers. Student teachers thought adding movement and instruments to singing performances made the singing performances engaging and entertaining. For example, the student teachers did motions for the song, "I'm a Little Tea Pot", and a volunteer student teacher played the melody with a xylophone as a solo in the second verse, while the student teachers did motions without singing. Movement along with singing can facilitate reluctant singers' singing, as Alexandra technique does for professional musicians. It appears that motions along with singing can shake off reluctant singers' nervousness and make them active in music performances. Several students mentioned in their reflections that by performing music as if in a concert, they were able to see other aspects of music performances, such as stage manners (entering, exiting, bowing) and conducting.

### *Individual Teaching Presentations*

Student teachers' reflections show evidence of enactive experience and vicarious experience that they had in the individual teaching presentations. They said the teaching presentations provided them with opportunities to actually teach music to their peers (enactive experience). Also, they perceived their teaching successful, as they said, "I think it went well", and "I was happy about my teaching presentation." The successful experience in teaching presentations can facilitate their willingness and motivation to teach music in the future, which in turn builds their confidence in teaching music. They also said it was too good to observe how others teach, because they were able to see a variety of teaching ideas and strategies; they could see what went well and what didn't, thus learning from the observations (vicarious experience). As Albion (1999) pointed out, the enactive and vicarious experiences are likely to lead to building self-efficacy for teaching music for the student teachers, i.e., confident teachers for teaching music.

### *Significant improvement in confidence in teaching music*

Significant improvement in student teachers; confidence in teaching singing, playing instruments, and composing was found in this study. However, there was no significant improvement in their confidence in teaching listening and music IT. A few reasons are suspected. The pretest responses, shown in Table 1, revealed that there are many teaching ideas, strategies, and resources for teaching listening, which they never thought of; for example, using DVD resources, pointing musical concepts in listening lessons, and using short excerpts for intensive listening, asking questions that make students focused in listening, fun and effective listening pieces in program music style (e.g., *Peter and the Wolf*). Thus, the student teachers might have been over-confident at the beginning of the music pedagogy course, and later on they got a reality-check. In music IT, student teachers with basic computer skills showed high levels of confidence in teaching music IT. They said, "I like computers," "I have basic knowledge of computers and IT", and rated their confidence levels for teaching music IT highly. By the same token, student teachers without basic skills for computers/IT showed lack of confidence in teaching Music IT, saying that "I am not good in computers," and "I don't like computers". Also, 1-hour lecture on music websites and 1-hour workshop for music IT were not sufficient enough for them to become confident in music IT, without actually using it for themselves. In the pedagogy course, only a small number of volunteer students tried using Subotnik's *Making Music* and *Making More Music* in class, after I demonstrated how to use them.

### *Attribution for lack of confidence in teaching music*

There were three main reasons for student teachers' lack of confidence at the beginning of the course, which were: 1) no previous experience in music, 2) no knowledge, no skills, and 3) no musical bone in their body. The first two reasons were dealt with through music performance experiences and their teaching presentations during the pedagogy course. Their significant improvement in confidence in teaching music is the outcome of resolving the two causes for lack of confidence in teaching music. However, the third reason of 'no musical bone in their body' refers to their inborn ability, thus unlikely to be changed through learning. This type of attribution is likely to affect student teachers' attitudes in learning to teach music negatively, because they would think that they were not born with musical ability and thus they are bound to be unsuccessful in their music pedagogy course. This way of thinking is not desirable, if they want to become effective primary school teachers.

### *Implications*

Implication for teaching. The model should be applied to primary music pedagogy courses, which will contribute to providing quality teacher education for primary pre-service teachers.

Implications for research. A further study should investigate if the same findings with the current results are replicated when applying the model to other primary music pedagogy courses. A longitudinal study should examine if a significant improvement in primary student teachers' confidence in teaching music can be sustained when they become primary school teachers. If their confidence in teaching music is not sustained in a long term, what can be done to sustain their confidence in teaching music?

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