

**DEPARTMENT OF DRAMA AND MUSIC  
UNIVERSITY OF HULL**

**An Investigation into Pupils' Attitudes towards  
Secondary Music Education in Cyprus**

**Thesis submitted for the Degree of  
Doctor of Philosophy in the University of Hull**

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**September 2011**

## Abstract

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The focus of this study was on the identification of pupils' attitudes towards music education in secondary schools of Cyprus. There is a growing body of literature about the Cypriot music education scene, although the majority of studies to date have concentrated on primary school settings with less attention given to the secondary sector; thus, the purpose of this study was to address the current gap in the Cypriot music education literature as well as to contribute more generally towards research in the field of music education.

A theoretical model was constructed in the light of previous literature in the field and in response to Bronfenbrenner's influential ecological theory about child development. The model highlighted the influence of personal, social and educational aspects on the formation of pupils' attitudes and was used in the creation of the research instrument as part of the empirical enquiry within this thesis.

A Pancyprrian questionnaire was carried out with a sample of 2996 pupils aged between 12 and 18 years of age representing all of the districts of Cyprus in both Gymnasium and Lyceum schools. The questionnaire focussed on gathering pupils' perceptions about secondary music education and the subject of Music in school. Different personal and demographic factors were cross-examined in the data, including the effects of gender, district, experience, school type and school grade.

Overall, pupils' attitudes were largely negative, since almost half of the participants provided unenthusiastic and unfavourable responses towards school Music (45.9%), while there was more positive feedback about private music tuition in Cyprus (69.3%). Pupils' attitudes were based on personal beliefs and views about the subject as well as levels of interest and knowledge gained from music lessons. The study showed that significant relationships exist among five key variables in the creation of pupils' attitudes, so female pupils, experienced pupils, Gymnasium pupils (especially those within Grade A) and pupils from the Larnaca district were more positive towards the subject of Music, in comparison with others.

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## Acknowledgements

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*I would like to thank my supervisor, Dr. Elaine King, for her valuable academic and moral support, in order to complete this thesis.*

*I wish to express my gratitude to my fiancée, Elina Gerosimou, for all her understanding and encouragement throughout the period of my studies.*

*Many thanks to my parents, Nikos and Dina Teklou, and my sister, Despo Teklou, for their support all these years.*

*Thanks are also extended to Androula Gerosimou, George Gerosimou and Alecos Agathangelou for their academic guidance.*

*Finally, this research would not have been possible without the interest of all the pupils' participated in the study, as well as the co-operation of their teachers and the head teachers. Many thanks to all of them.*

## **I n t r o d u c t i o n**

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When I was a child, I asked my parents if I could learn the violin. Without any hesitation, they enrolled me for private music lessons outside of school. At the time – during the 1990s (and indeed before then) – instrumental learning, and especially learning to play the violin, was not something that could be undertaken in a Cypriot public school. My parents were more than positive towards my decision, and for many years they supported me both economically and emotionally. The private tuition that I received required the payment of tuition fees, and thus my parents were my sponsors, providing economical support. There was a crucial stage during my musical upbringing when I had to decide whether or not to continue learning the violin, or drop it altogether. Based on my family's support and emotional encouragement, I decided to continue and, as such, I am still actively engaged in playing the violin and studying music.

### *Background context and rationale*

The background context and impetus for my PhD research stemmed from my childhood experiences of learning the violin and studying music at school in Cyprus. In general, as indicated above, parents or carers used to send their children to private music lessons in order to learn an instrument outside of school. However, not all pupils relished this opportunity or continued to pursue their learning on an instrument and, for whatever reasons – maybe other activities or subjects became more important, or career choices were made in other areas – the study of music became more or less vital for some pupils than others. Moreover, in recalling my childhood experiences of learning music in the Gymnasium school, I distinctly remember groups of pupils who were interested in music and groups of pupils who were less keen on the subject. In some cases, for the latter in particular, the music

lesson was considered as a time for recreation or relaxation and, as I recall, there was a general feeling that the ‘real’ learning of music, for those who were interested in it, was occurring in the private music lessons outside of school.

Once I attended the Lyceum school, my year group was the first of a new programme that was introduced by the Ministry of Education and Culture (MOEC) where subjects within the first year (Grade A) were common for all pupils, and then, in the following grades, pupils had to select subjects of interest. Thus, music was a specialist (optional) subject within the Lyceum, enabling pupils to focus on particular theoretical and historical areas, and only pupils who were interested in the subject selected it. From that point onwards, I developed a growing interest in pupils’ attitudes towards studying music, and, in particular, the factors influencing pupils’ decisions for opting to choose music. There is, however, relatively little research about Cypriot music education and, specifically, Cypriot pupils’ attitudes towards learning music, hence the rationale for this research.

#### *Purpose of the study*

The purpose of this thesis was to investigate pupils’ attitudes towards secondary music education in Cyprus. Music education, as Forari (2005) explains, is a dynamic field where musical cultural capital is reproduced to powerfully implant legitimate musical knowledge, classifications and reasoning. On the other hand, the term attitude has found a significant place in everyday language, to describe our love or hate, approval or disapproval of peoples, things or situations. In effect, attitudes express people’s passions, attractions, repulsions, likes and dislikes (Hogg, and Vaughan, 2002; Eagly and Chaiken, 1998). It is generally recognised that attitudes also play an important part in people’s decision making (Goldstein and Hogarth, 1997) and determine what people will say in particular situations, their enjoyments

and their reactions in particular events. The expression of attitudes provides evidence of people's personality and needs (Evans, 1965).

*Research questions*

The following research question was established at the outset of this study: What are pupils' attitudes and views towards music education in secondary schools of Cyprus? After consultation of the broader literature, a second research question emerged: Are there significant relationships between pupils' attitudes and their personal and demographic characteristics? More details about these research questions will be provided in the following chapters along with explanations of key terms.

*Methodological considerations*

Since the purpose of the study was to examine pupils' attitudes and consequently to explore the factors that affect these attitudes, quantitative methodology with the use of questionnaire was considered as the most appropriate research approach to gather information for this study. In short, a Pancyprian questionnaire was carried out with a sample of 2996 pupils from both Gymnasium and Lyceum schools, in order to gather pupils' perceptions about secondary music education and the subject of Music in school.

*The significance of the study*

Many researchers highlight the centrality and importance of attitudes within general music education (Bentley, 1975; Brocklehurst, 1971). A 'healthy' music education environment, where musical values exist and pupils are actively involved in creating music, is very important in the formation of positive attitudes. By contrast, lack of progress in learning and limited involvement in music may have detrimental consequences on pupils' attitudes toward music education. Regular

evaluation of pupils' attitudes is thus necessary in order to provide important feedback for music and general educators.

In the case of Cyprus, there is a growing body of literature about its music education scene, although the majority of studies concentrate on primary school settings (for example, Economidou, 2006) with less attention on the secondary sector. A need for research in this area has emerged and the purpose of this study is to address the current gap in the Cypriot music education literature.

*Structure of the thesis*

This thesis is presented in five chapters. Chapter 1 reviews relevant literature on education, dealing with educational philosophies, studies on music learning as well as general and music education in Cyprus. Chapter 2 explores literature on attitudes, in particular looking at philosophies which underpin attitudes, then research on pupils' attitudes towards general and music education. Finally, within this chapter, a model is constructed in response to the literature about factors influencing pupils' attitudes towards music education.

Chapter 3 is concerned with methodology and, in particular, the methods used to address the research questions put forward in this study. The research approach is defined along with the rationale to support its choice. Chapter 4 presents the results of this study in the light of the model articulated in the review. Chapter 5 provides detailed discussion of the research findings in response to the research questions and, lastly, the thesis concludes with a reflection on the overall study, recommendations for improvements and directions for future research.



### *Definitions*

Before moving on, it is important to provide a brief definition of the key terms which are relevant to this study. Since its purpose is to identify pupils' attitudes, it is essential first to define the term 'attitude' (discussed in more detail in Chapter 2).

Definitions of attitudes usually include a cognitive, affective and behavioural component (Triandis, 1971). In a number of studies, the cognitive component is identified as a predisposition of a person to evaluate some symbol or object or aspect of the individual's world in a favourable or unfavourable manner. Other definitions highlight the affective component via a social context, and many psychologists agree that the term refers to a positive or negative feeling of a person, object or issue. The behavioural component may be regarded as an organisation of beliefs, feelings and behavioural tendencies towards significant objects, symbols, events or groups (Himmelfarb and Eagly, 1974). This description emphasises that attitudes are permanent; they persist across time or situations, and are limited to socially significant events or objects. Despite the idea of permanence, Oppenheim (2001) indicates that attitudes express a point of view, a preference, a belief, an emotional feeling, a position for or against something, or a judgment. Attitudes are thus intimately linked to views, opinions, perceptions and beliefs – they fall under the same umbrella – yet they have slightly different connotations depending on the social context in which they operate: for example, "View" has been defined as an individual or personal perception, opinion, judgment or interpretation about something (Rosenthal, 1998); "Opinion" has been characterised as a view, a belief or judgment of the majority of people about a particular thing, issue or event, not necessarily based on facts or knowledge; "Perception" is an individual's ability to see, hear and understand something through the senses (Carroll, 2003); and "Belief"

is an individual or majority opinion, conviction or acceptance that something is true or real (Dweck, 2002). These terms will be used interchangeably across the thesis with awareness of the operating social context as they relate to the discussion of pupils' attitudes.

## CHAPTER 1

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### Researching Education

#### Introduction

In order to understand and appreciate research on music education, it is important to look more generally at research on education, particularly on philosophies and theories of teaching and learning, which have dominated the way in which research has been undertaken over the last century. In this thesis it is argued that pupils' attitudes influence both learning and teaching processes, since they play a significant role in guiding actions, emotions and knowledge (Pavlou and Kambouri, 2007; Cochran, DeRuiter and King, 1993). Attitudes are part of pupils' knowledge and a significant factor in pupils' learning (Pavlou and Kambouri, 2007).

The first part of this chapter focusses on research about learning and teaching before looking at the state of play with regard to music education in schools. The remainder of the chapter provides an overview of the Cypriot education system (in terms of both general and music education).

#### Understanding Learning and Teaching

Learning and teaching are intrinsically linked; indeed, these terms are hard to separate when researching education. For instance, an understanding of learning is necessarily linked to awareness of classroom experiences, while these are connected to the multiple methods that are used in teaching (Alton-Lee, 2006). Equally, ways of managing the classroom and creating activities through teaching are directly related to pupils' learning. Effective teaching is based on the interactive system of pedagogical knowledge, environmental context knowledge and subject matter

knowledge (Cochran *et al.*, 1993), all of which target the learner. In this section, a brief discussion of the major philosophical assumptions underpinning educational research – objectivism and constructivism – will be provided, followed by a summary of each paradigm so as to elucidate their importance, central ideas and views in relation to learning and teaching. Following this, key theories will be reviewed.

### *Objectivism*

According to Lakoff (1987), objectivism is ‘one version of basic realism’ in which reality exists independent of humans (p. 158). Theorists insist that objectivism is based on the assumptions that: a) there is a real world consisting of entities structured according to their properties and relations; b) the real world is fully and correctly structured so that it can be modelled; c) symbols are representations of reality and can only be meaningful to the degree that they correspond to reality; d) human thought is symbol-manipulation and it is independent of the human organism; and finally, e) the meaning of the world exists objectively and independent from the human mind (Jonassen, 1992; Lakoff, 1987).

Tyler (1949), based on the objectivist paradigm, created the linear model of curriculum development, which consisted of four major steps: a) identify the objectives of instruction; b) select the useful learning experiences; c) organise the learning experiences in the best possible manner, and finally; d) evaluate learning. According to Tyler (1949), a good curriculum planner knows the correct sequence of learning experiences and how they should be organised to maximise learning for the largest number of pupils.

Based on Tyler’s four-step model, theorists created the model of instructional design which is based on objectivist philosophy (Smith and Ragan, 1993; Gagne and

Briggs, 1974). This is represented as an **input → process → output** model. The first step, ‘input’, is related to content analysis. Within this step, the educator analyses the content and identifies the most important issues, based on the overall goals and aims of the particular course or subject. The selection and organisation of experiences belongs to the second step, ‘process’, while the third step, ‘output’, is the evaluation of the process; the way that the learner is going to be assessed (Smith and Ragan, 1993; Gagne and Briggs, 1974; Tyler, 1949). While this thesis is not directly concerned with curriculum development or instructional design, it will evaluate the impact of a music curriculum via the lens of the learner (i.e. the pupil).

### *Constructivism*

The constructivist approach to teaching and learning is based on a combination of cognitive psychology and social psychology (Bruner, 1990). Several philosophers promote a constructivist approach to learning that knowledge does not exist independent of the learner; knowledge is constructed and the learner builds new knowledge upon the foundation of previous learning (Kuhn, 1996; Vygotsky, 1978; Bruner, 1973; Piaget, 1970; Blumer, 1969). According to Sherman (1995), constructivism is not about the world, but rather constitutive of the world since knowledge is constructed by learners through their own experiences in a specific object, rather than in a fixed object.

It is argued that constructivism is based on the philosophical and epistemological assumption that: a) there is a real world that sets boundaries to what we can experience; b) the structure of the world is created in the mind through interaction with the world and is based on interpretation; c) the mind creates symbols by perceiving and interpreting the world; d) human thought is imaginative and develops out of perception and social interaction, and finally; d) meaning is a result

of an interpretive process and it depends on the knower's experiences and understanding (Phillips, 1995; Cobb, 1994; Jonassen, 1992).

The basic principle of constructivism is that the learner must actively construct knowledge and skills, rather than passively receive it from the environment, and that information exists within these constructs rather than in the external environment (Bruner, 1990; Ullman, 1980). The goal of constructivist educators is to guide pupils to think and act like experts (Brown, Collins and Duguid, 1989; Resnick, 1987). Therefore, the role of the teacher in constructivist settings is that of a coach and partner in learning. However, the constructivist educators do not expect that all pupils learn in the same way, since it is impossible to control variables such as motivation, intelligence and background knowledge (Cziko, 1989).

Constructivist teaching places major importance on interaction with the environment and peers in real-life contexts. Interaction is one of the most important components of any learning experience (Vygotsky, 1978; Dewey, 1938). Simpson and Galbo (1986) define interaction as 'the behaviour in which individuals and groups act upon each other. The essential characteristic is reciprocity in actions and responses in an infinite variety of relationships: verbal and non-verbal, conscious and non-conscious, enduring and casual. Interaction is seen as a continually emerging process, as communication in its most inclusive sense' (p. 38), and it is an important component of the learning process. This viewpoint reflects a social constructivist ideology that will be provided later on.

Constructivist approaches to learning emphasise authentic, challenging projects that include pupils, teachers and experts in the learning community. The goal is to create learning communities that are more closely related to the collaborative practice of the real world. When people work collaboratively in an

authentic activity, they bring their own framework and perspectives to the activity: they can see a problem from different perspectives, and are able to negotiate and generate meanings and solutions through shared understanding.

The following table (Table 1.1) presents the key differences between objectivist and constructivist approaches to teaching and learning (Arseneau and Rodenburg, 1998; Byrnes, 1996). This table suggests that both approaches are contrasted in the way that knowledge is developed, in the way that teaching helps learning as well as the effectiveness of the learning.

**Table 1.1:** *Objectivism and constructivism in relation to teaching and learning*

<b>Objectivism</b>	<b>Constructivism</b>
Knowledge exists outside of individuals and can be transferred from teachers to learners.	Learners actively construct knowledge and this construction of knowledge happens in a social context
Pupils learn what they hear and what they read. Pupils learn concepts as teachers explain those concepts well.	Learners construct their own knowledge by looking for meaning and order; they interpret what they hear, read, based on their previous learning experiences.
Learning is successful as soon as pupils can repeat what they were taught.	Learning is successful as soon as pupils can demonstrate conceptual understanding.

### **Theories of learning and teaching**

According to Alton-Lee (2006), a theory that explains the way that pupils learn within the classroom is fundamental to the effectiveness of the teaching. Although there are many different approaches to learning and teaching, the three most important types that have the greatest impact on teaching and learning are the behaviourist, the cognitive constructivist, and the social constructivist. The latter two types are specific branches of constructivist ideology while behaviourism is linked to objectivist ideology. This section provides an overview of the theory relating to each type.

*Behaviourism*

Most of the traditional approaches to learning and teaching that are based on behaviouristic theories share philosophical assumptions that are rooted in objectivism (Vrasidas, 2000). Behaviourists such as Watson (1997; 1913) and Skinner (1976) focus on objectively observable events and behaviour. Watson (1997; 1913) claims that psychology is not concerned with the mind or with human consciousness other than behaviour since it is not possible to observe objectively or to measure what takes place in the mind, and thus scientific theories should take into account only observable indicators (Skinner, 1976).

Watson (1997) defines behaviourism as ‘the natural science that takes the whole field of human adjustments as its own...it is the business of behaviouristic psychology to be able to predict and to control human activity’ (p. 11). The following account presents an explanation of the way that behaviourists view knowledge, learning, motivation and teaching.

*Behaviourism in relation to knowledge, learning, motivation and teaching*

As Watson (1997; 1913) and Skinner (1976) point out, knowledge is a repertoire of behaviours. According to Skinner (1976) ‘knowledge is action or at least rules for action’ (p. 152), so we use knowledge to guide our actions. It is a set of inert responses to the environment.

In terms of learning, according to Skinner (1976), the point of education is to present to the learner ‘an appropriate repertoire of behavioural responses to specific stimuli and to reinforce those responses through an effective reinforcement schedule’ (p. 161). This schedule can be effective as soon as regular repetition of the material, progressive sequences of tasks and continuous positive reinforcement exist. Without positive reinforcement, learned responses will become extinct since learners will



continue to modify their behaviour (Laird, 1985; Skinner, 1976). Positive and negative reinforcement affect motivation since learners tend to avoid responses that are associated with negative reinforcements, such as poor grades or negative feedback (Laird, 1985).

Finally, behaviourist teaching methods are based on the use of positive reinforcements such as rewards (good grades, prizes). Punishment, on the other hand, weakens behaviour since a negative condition is experienced and presumably teaches the individual not to repeat the behaviour which was negatively reinforced. According to Burns (1995), ‘punishment creates a set of conditions which are designed to eliminate behaviour’ (p. 108).

#### *Cognitive constructivist*

In contrast with behaviourists’ attention on observable behaviour, educational psychologists such as Perry (1999) and Piaget (1970) developed a cognitive theoretical approach to learning that is focused on what is going on inside the head of the learner, and highlights the mental processes rather than observable behaviour. A cognitive approach is the basis of constructivism, which emphasises the role of the learner in constructing his knowledge.

As Piaget (1970) explains, knowledge is seen as something that is constructed in the head of learners while they are re-organising their experiences based on their existing cognitive structures. In a cognitive approach, the responsibility for learning is transferred from the teacher to the learner, who is no longer seen as passive. Thus, pupils are individuals who are active in constructing new knowledge and understanding, while teachers are seen as facilitators, coaches and partners rather than authorities of learning (Perry, 1999; Piaget, 1970). The following part provides

an explanation of the way that cognitive constructivists view knowledge, learning, motivation and teaching.

*Cognitive constructivism in relation to knowledge, learning, motivation and teaching*

Cognitive constructivists (Perry, 1999; Piaget, 1970) argue that knowledge is actively constructed by learners rather than passively received by the environment as behaviourists claim. Knowledge comprises active systems of intentional mental representations based on past learning experiences. These experiences are founded upon learners' existing knowledge, their stage of cognitive development, their cultural background, as well as within their personal history. Thus, learners use these factors in order to organise their experiences and to select new information (Perry, 1999).

With regard to learning, cognitive constructivism is presented as a process of active discovery, since knowledge is actively constructed (Piaget, 1970). The role of the teacher is to facilitate discovery by providing the necessary resources and guidance to learners as they attempt to gain new knowledge, rather than insert knowledge into pupils through repetition, rewards and punishments (Perry, 1999). In terms of motivation, cognitive learning theory perceives motivation as an intrinsic factor, rather than extrinsic, where learners are motivated with rewards and punishments. According to Perry (1999) 'successful learning requires a major personal investment on the part of the learner' (p. 54), since it involves significant restructuring of existing cognitive structures. Learners must face up to and understand the limitations of their existing knowledge and accept the need to adapt their existing beliefs.

Finally, cognitive constructivist teaching methods aim to support pupils in accepting new information about existing knowledge, as well as to enable them to make the appropriate alterations to their existing intellectual framework, in order to accommodate new information (Perry, 1999). Thus, constructivists pay attention to strategies that help pupils to actively understand and accommodate new material, rather than to memorise it.

### *Social constructivism*

Social constructivism is a variety of cognitive constructivism that emphasises the collaborative nature of learning. Social constructivism was developed by the psychologist Vygotsky (1978). Although Vygotsky was a cognitivist, he rejected the assumption made by Piaget that it was possible to separate learning from its social context (Vygotsky, 1978). He argues that all cognitive functions must be explained as products of social interactions. In addition, as Vygotsky (1978) explains, learning is not simply the acceptance and accommodation of new knowledge by learners; it is the process that learners are integrated into a knowledge community. According to Vygotsky (1978) ‘every function in the child’s cultural development appears twice: firstly, on the social level, between people (interpsychological), and later on; on the individual level, inside the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relationships between individuals’ (p. 57). Learning becomes more important as soon as pupils engage in social interaction by working in groups to prepare their cases, discuss them and justify their positions (Vygotsky, 1978).

In order to explain the importance of social interaction for psychological development, Vygotsky (1978) introduced the concept of the Zone of Proximal

Development. He defines the Zone of Proximal Development as ‘the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers’ (p. 86). As Vygotsky (1978) suggests, learning takes place in the Zone of Proximal Development. This zone is the difference between what pupils can do alone and what they can do with assistance and collaboration. Pupils can always reach a higher level of development and achieve their full potential as soon as they collaborate, discuss and share views with other pupils who already gain a higher level of development.

The following part presents an explanation of the way that social constructivists view knowledge, learning, motivation and teaching.

*Social constructivism in relation to knowledge, learning, motivation and teaching*

Vygotsky (1978) emphasises the role of language and culture in our development. He explains that language and culture are important in the way that people see the world, as well as for human intellectual development since they are the basis upon which individuals communicate, experience and understand reality. As Vygotsky (1978) states ‘a special feature of human perception...is the perception of real objects...I do not see the world simply in colour and shape but also as a world with sense and meaning’ (p. 39)

With regard to learning, Vygotsky (1978) claims that it is a collaborative process. Accordingly, two developmental levels exist: ‘the level of actual development’ and ‘the level of potential development’ (p. 85). Within the level of actual development, learners are able to solve problems independently, since they have already reached that level. On the other hand, within the level of potential

development (or the Zone of Proximal Development as discussed above) learners are able to reach tasks, solve problems and understand material on a higher level via the teachers' guidance or in collaboration with other peers. The level of potential development is the level at which learning actually takes place (Vygotsky, 1978).

In terms of motivation, social constructivists regard a combination of extrinsic (rewards, punishments—positive and negative reinforcements) and intrinsic (learner's internal drive) factors, since learning is a social phenomenon (Vygotsky, 1978). Although learners are motivated by rewards, learning also depends to a significant degree on the learner's internal drive to understand and support the learning process, since knowledge is actively constructed by the learner (Vygotsky, 1978).

Finally, teachers should structure as appropriate and guide effectively the process of learning, in order to help pupils to develop teamwork skills, interact and collaborate with peers for the success of group learning. According to Alton-Lee (2006), interaction and collaboration is vital for learning to occur.

The following table (Table 1.2) presents the key differences between behaviourism, cognitive constructivism and social constructivism to knowledge, learning, motivation and teaching. This table suggests that both types are contrasted in the way that knowledge is developed, in the effectiveness of learning, in the way they perceive motivation, as well as in the way that teaching can help pupils' learning.

**Table 1.2:** *Behaviourism, cognitive constructivism and social constructivism in relation to knowledge, learning, motivation and teaching.*

	<b>Behaviourism</b>	<b>Cognitive Constructivism</b>	<b>Social Constructivism</b>
<b>Knowledge</b>	Knowledge is a set of inert responses to the environment.	Knowledge is actively constructed by learners rather than passively received by the environment	Knowledge is socially constructed through guidance and collaboration
<b>Learning</b>	Regular repetition of the material, progressive sequences of tasks and continuous positive reinforcement exist	Learning is a process of active discovery, since knowledge is actively constructed	Learning is a collaborative process. Two developmental levels exist: 1) Level of actual development (solve problems independently) 2) Level of potential development (solve problems through guidance and collaboration)
<b>Motivation</b>	Extrinsic motivation through rewards. Positive and negative reinforcement exist.	Intrinsic motivation, where learners set their own goals and motivate themselves to learn. They understand the limitations of their existing knowledge and accept the need to adapt their existing beliefs.	Combination of extrinsic (rewards, punishments–positive and negative reinforcements) and intrinsic (learner's internal drive, own goals)
<b>Teaching</b>	Teaching is based on the use of positive reinforcements (rewards, good grades, prizes). Punishment weakens behaviour since a negative condition teaches the individual not to repeat the behaviour which was negatively reinforced.	Teaching aims to support pupils in accepting new information about existing knowledge, as well as to enable them to make the appropriate alterations to their existing intellectual framework, in order to accommodate new information. The role of the teacher is to facilitate discovery by providing the necessary resources and guidance to learners as they attempt to gain new knowledge.	Effective guidance, in order to enable pupils to develop teamwork skills, interact and collaborate with peers for the success of group learning.

### **Philosophical assumptions in music education**

According to Jewell and Abate (2001), philosophy of music education has its roots in the general tradition of philosophy that relates to both theory and practice. Philosophy has always been concerned with personal life: it has involved the search for a better life, for enlightenment, freedom, or inner peace (Smith and Haack, 2000). The term ‘philosophy’ has three different meanings: 1) it describes the study of the

fundamental nature of knowledge, existence or reality; 2) it concerns the study of the theoretical basis of a particular area of experience or knowledge or experience (for instance, the philosophy of music education); and 3) the word ‘philosophy’ can be defined as a theory or attitude held by a group, an organisation or a person that acts as a guiding principle for behaviour (Jewell and Abate, 2001). Based on the last meaning of philosophy, each person has a personal ‘philosophy’ (or each person is able to philosophize) – that is the person’s consideration or explanation from a philosophical standpoint.

As Reimer (2003) explains, the various meanings of philosophy are important for the philosophy of music education as well, since it provides assistance to the music educators during their professional life: it justifies music education as an important part of the school curriculum and it provides groundings for research in music education. Additionally, according to Jorgensen (1990) it is a way to raise consciousness for underlying assumptions and beliefs that guide actions.

Philosophizing music education means being able to think about underlying assumptions and about different aspects of teaching music as well as specific classroom experiences. This, in turn, can include unconscious aesthetic ideas about the meaning of music, or the significance of making music. One of the aims of a philosophy of music education which is also a philosophical attitude is to understand individual conceptions as well as to reflect on their meaning and effectiveness.

Philosophy of music education offers a variety of concepts with regard to its aims, meaning, visions and challenges (Kertz-Welzel, 2009). It refers to both practical and theoretical issues, reflecting the philosophical aspects of classroom experiences as well as the meaning of teaching philosophies and philosophical inquiry for music education today. Authors such as Estelle Jorgensen, David Elliott

and Bennett Reimer have attempted to establish philosophical foundations in order to rationalize music education and to set up a more effective way of teaching music. For the music educators themselves, being philosophical about music education means examining critically the basic beliefs of their profession and their everyday experiences in the classroom. As Elliott (1991) explains, for a person to be ‘critical’ (from the original Greek word *kritikos*; ‘κριτικός’), he or she needs to be “a careful scrutinizer of reasons, concepts, and beliefs to separate right from wrong” (p. 48).

In order to describe the issues of philosophy of music education, Jorgensen (2001) used two different metaphors: the architect and the building inspector. The former designs the house, taking into consideration several issues concerning the construction of a new building, while the building inspector is the one who examines and evaluates the building. According to Kertz-Welzel (2009), the latter inspection is crucial, for it is the development of new concepts and evaluation of existing ideas that are important for the profession of music education in general as well as for every music educator.

According to Smith and Haack (2000), the evaluation of specific ways of teaching can assist with the improvement of personal and professional growth as a teacher, as well as pupils’ effective learning. Pursuing professional and personal goals is very important for teachers since having new goals and broadening skills can enrich teaching and provide more effective ways to bring about learning. Reimer (2003) refers to this idea in his philosophy of music education and underlines its importance for personal and professional fulfilment, while Jorgensen (2003) also points out the significance of visions and high expectations for a better way of quality teaching. This way of teaching music by using the teachers’ and the pupils’ emotional and creative potentials liberates them from a superficial way of teaching



which focuses only on the curriculum and methodological and technical aspects. According to Jorgensen (2001) teachers and pupils can build a strong relationship and be partners in the search of knowledge, by accepting each one's perspective. These are considered as important aspects of a successful transformation of music education, which serves the pupils' effective learning as well as the teacher's personal development (Smith and Haack, 2000).

As Jorgensen (2003) also points out, expectations and goals are important issues in the philosophy of music education. Expectations can influence the way one lives, thinks or even teaches. As soon as teachers have reduced expectations of the students' ability or their teaching, then they will rarely have the power to touch the pupils deeply since "expectations are the seeds of actions, and changing them is at the core of educational transformation" (Jorgensen, 2003; p. 76) For Jorgensen (2003), changing expectations, aims, approaches, and attitudes is an important aspect of transforming music education. This transformation implies a more fulfilling way of teaching.

#### *Aesthetic and Praxial philosophies in music education*

During the 80s' - 90s', the dominant philosophy in music education was music education as "aesthetic" education and according to Reimer (1989), it was one of the most important concepts in the history of music education. Reimer's (1989) philosophy of music education is based on the idea that "the essential nature and value of music education are determined by the nature and value of the art" (p. 1). As Reimer (1989) also argues, the musical materials used in the classroom (for instance, rock, folk or jazz music), which reflect the music of various ethnic and cultural groups can be considered as "proper sources for finding expressive music" (p. 54). As McCarthy and Goble (2002) denote, "music education as aesthetic education

focuses on preparing students to perceive and respond appropriately to musical works as forms of art - especially great works or ‘master pieces’ - in order to ‘educate their feelings’ and to evoke in them ‘aesthetic experience’ ” (p. 21).

In contrast, scholars such as Elliott (1995) and Regelski (2005) characterise music education philosophers who embrace the aesthetic concept of music education as uncritical and unaware of the contextual and historical realities of this aesthetic theory, since, as they support, aesthetic education may fail to capture the multiplicity of musical practices worldwide, and as a result, various sociological or cultural dimensions of music may be neglected (Elliott, 1995; Regelski, 2005)

Thus, as an opponent of Reimer’s philosophy of aesthetic music education, Elliott (2005) advances the notion of praxial music education, building his philosophy on the idea that “music is not simply a collection of products or objects”; music is something people do (p. 39). In this context, music can be seen as a form of intentional human activity that involves four dimensions: “a doer, some kind of doing, something done, and the complete context in which doers do what they do” (Elliott, 2005; p. 40).

The grounds of Elliott’s philosophy of music education are based on the assumption that: (a) “the nature of music education depends on the nature of music” and; (b) “the significance of music education depends on the significance of music in human life” (Elliott, 1995; p. 12). As Elliott believes, his philosophy of music education which has been provided in his seminal text *Music Matters* (1995) is a praxial one, since it requires “a full understanding of the nature and significance of music [that] involves more than an understanding of pieces or works of music” (p. 14). Pedagogically, praxial music education “focus[es] on involving students in the musical practices and helping them to understand the intensions of those who

undertake them, as well as the social, historical, and cultural conditions in which they organize, exist and have meaning” (McCarthy and Goble, 2002; p. 21). As Elliott (2005) argues, providing the opportunity to pupils to experience other music will enable them to be more creative and critical in music making and listening.

### **General and music education in Cyprus**

The rest of this chapter describes the education context in Cyprus, with an emphasis on secondary education as it forms the main focus of this thesis. Firstly, a brief description of Cyprus is given before the education system is presented. It is necessary to describe aspects of both primary and secondary school sectors initially, then to concentrate on the secondary general education system across Gymnasium and Lyceum schools. The discussion then outlines the existing music curriculum for Gymnasium and Lyceum schools, in order to help the reader to understand the way in which the subject of Music is delivered in Cypriot secondary schools. Finally, the new music programme that will be introduced in September 2011 will be described. It is recognised that the Cypriot education system, including the school structure, timetable and curriculum, shares similarities and differences with education systems in other countries, such as the UK, although it is beyond the scope of this thesis to provide a critical comparison of international education systems and music curricula worldwide.

#### *Background information on Cyprus*

Cyprus is an island state (9,251 square kilometres) in the Eastern Mediterranean and has a population of approximately 804.435 (Eurostat, 2011). It achieved its independence from Britain in 1960, becoming the Republic of Cyprus. The country was divided in 1974 after the Turkish invasion of the northern part of the island and a settlement is still being sought.

Cyprus is a member of many international organisations. It joined the United Nations (UN) and the Non-Aligned Movement (NAM) in 1960; the Council of Europe and the Commonwealth in 1961; the Organisation for Security and Co-operation in Europe (OSCE) in 1975; and the World Trade Organisation in 1995. Cyprus applied for membership of the European Union (EU) in 1990 and joined the EU on 1 May 2004 (BBC, 2011).

### **General Education in Cyprus**

In Cyprus, there is a top-down dissemination of power, since the Ministry of Education and Culture (MOEC) is responsible for the administration of public education in Cyprus, as well as for the provision of the curricula (Pashiardis, 2004). General education (or public education) in Cyprus is divided into the primary and secondary sectors. Public schools in Cyprus are free of charge and administered by the Government.

#### *Primary education*

Primary education in public schools is compulsory and caters for children who reach the age of 5 and 8 months, over a six-year period. There are no formal completion examinations, so readiness to proceed to secondary school is assessed by on-going evaluations throughout the learning period. A pupil cannot enter secondary school, however, without a leaving certificate which confirms completion of primary education.

The primary school year is divided into three trimesters, beginning in September and ending in June with two-week breaks at Christmas and Easter. The school day begins at 7.45 a.m. and ends at 1.05 p.m. on a five-day week timetable. Primary school subjects are compulsory. Teachers are provided with textbooks and advice on how to implement the national curriculum.

Teachers are allocated by class and therefore are not trained to become subject specialists. In-service training of primary teachers consists primarily of optional courses or seminars offered by the Pedagogical Institute (Cyprus Pedagogical Institute, 2011).

A small number of private primary schools also exist in Cyprus that charge tuition fees. All private schools are subject to supervision and inspection by the MOEC.

### *Secondary education*

Secondary education takes place over six years and caters for children aged 12 to 18. The secondary school cycle is broken into two phases: a) Gymnasio Cycle or Gymnasium (lower secondary school) for ages 12 to 15; and b) Lykeio Cycle or Lyceum (upper secondary school) for ages 15 to 18. Although the first three years of secondary education are compulsory (Gymnasium), with school leaving permitted after the fifteenth birthday, the majority of pupils continue to the Lyceum school.

For both Gymnasium and Lyceum schools, the school day runs from 7.30 a.m. to 1.35 p.m. from Monday to Friday. The secondary school timetable is usually broken into seven periods of 45 minutes each. Like the primary calendar, the school year begins in September and ends in June, with three trimesters: September to December, December to March and March to May. Examinations take place in June and pupils cannot continue to the next level without passing examinations in selected subjects.

The Lyceum Cycle (Upper secondary school) comprises two types of schools: the Eniaio Lykeio (Lyceum) and Technical and Vocational Schools (STVE). With regard to the Eniaio Lykeio or Lyceum, admission is available to pupils who have completed and passed the Gymnasium Cycle. In the first grade of the Lyceum, all of

the subjects are common core, which means that they are compulsory; thereafter, in Grades B and C, pupils attend common core subjects that are considered essential for all pupils. At the same time, they have the opportunity to select optional subjects, including music, that are intended to prepare them for a future career as well as to satisfy or enrich their specialist interests.

In order to progress from one grade to another, pupils complete final examinations, which include marks for individual subjects. The final examinations for the third and final year are organised externally for each school. Successful completion of the Lyceum school allows a graduate to attend a higher education institution in Cyprus or Greece. In other cases, pupils prepare for specific examinations, such as A-levels, so as to attend an international University, and such examinations are held externally via the British Council in Cyprus (for instance). In terms of Secondary Technical and Vocational Education (STVE), after completion of compulsory secondary education – the Gymnasium Cycle – a pupil can continue with a three-year technical education (STVE) provided that they possess a leaving certificate. Both technical education, which focuses on the sciences, and vocational education, which focuses technology, industry and workshop training, involve theoretical and practical training in subjects. Successful completion of STVE allows a graduate to attend a tertiary institution.

Private international schools also exist within Cyprus which involve tuition fees. The majority of private schools are registered with the MOEC and comply with certain curriculum and facility requirements mandated by law. Most private schools will require a child to attend an interview and/or take an entrance test for their level to be assessed before admission. Teaching at most Cypriot international schools is in English; however most will have ESL (English as a Second Language) teachers to

help pupils from non-English-language countries. Within the following section, a more detail description on the programme of studies and courses provided within the Gymnasium and Lyceum school will be provided.

*Programme of studies – courses in Gymnasium schools*

The Gymnasium school aims to promote the development of pupils in relation to their capabilities, as well as to prepare them for the Lyceum or STVE. According to the MOEC (2011a), extensive analytical programmes exist for all subjects, providing guidelines of teaching and teaching practices for teachers, as well as other instructions for better coverage and assimilation of the syllabi.

In terms of assessment, Gymnasium pupils may be evaluated in each specific subject by one or more of the following methods: a) Oral examination and evaluation of their attendance during the lesson; b) Brief written exercises; c) Revision tests, with or without notice; and d) Homework. In addition, all pupils take final written exams each year in June, which are based on selected aspects (up to two thirds) of the subject syllabus (MOEC, 2011a). The examination courses in the three grades of Gymnasium include Modern Greek, History, Mathematics, Science, Chemistry and Physics.

*Programme of studies – courses in Lyceum schools*

According to the MOEC (2011a), the Lyceum school aims to promote pupils' critical thinking, initiative, collectiveness and imagination, as well as the development of essential abilities, knowledge, skills, attitudes and values that will transform them into citizens who will be conscious of the problems faced by humanity and enable them to act effectively and deal with similar problems in their everyday lives.

Grade A of the Lyceum is a common grade for all pupils in which they develop general knowledge as well as social and emotional skills.

In Grades B and C of the Lyceum, pupils attend common core subjects that are considered essential, but also have the flexibility to form their own programme by selecting optional subjects (either two or four periods per week) in accordance with their interests and abilities. More specifically, in Grade B, pupils are required to attend 19 periods of common core subjects. In addition, they must also select three or four optional subjects of four periods per week and either zero or two optional subjects of two periods per week. With regard to Grade C, pupils are required to attend 17 teaching periods of common core subjects. In addition, they should also select four optional subjects of four periods per week and one optional subject of two periods per week. This choice is made from a list of courses that is given to all pupils, and restrictions that should be taken into consideration are applied.

In terms of assessment in the Lyceum, all pupils take final written examinations each year in June, which are based on selected aspects of the syllabus [up to two thirds] (MOEC, 2011a). The examination courses in Grade A of the Lyceum include Modern Greek, Mathematics, History and Natural Studies, while in Grades B and C pupils are assessed in Modern Greek, Mathematics and two of the their chosen optional subjects (four periods per week).

### **The situation of music education in secondary schools in Cyprus**

As discussed above, secondary education in Cyprus is divided into the Gymnasium (lower secondary) and the Lyceum (upper secondary). The school Music is a core subject within all grades of the Gymnasium and the first grade of the Lyceum, while it becomes an optional subject within Grades B and C of the Lyceum. It should be noted here that the current study is related to the existing curriculum for



music even though a new curriculum is to be introduced in September 2011 (the changes will be discussed below).

### *Music in Gymnasium schools*

With regard to the existing music curriculum in the Gymnasium (for pupils aged 12 to 15), the subject of Music is obligatory and pupils receive two periods per week of compulsory music teaching in Grades A and B, while in Grade C they receive one period per week (MOEC, 2011a).

The general aims of music education within the Gymnasium are as follows: pupils are expected to be able to sing and use some class instruments; they should develop the ability to write melodic parts in the score (notation); they should also learn music theory and history; they are expected to be able to compare music with other arts and subjects; and they should develop abilities for co-operation, responsibility, communication and socialisation among other pupils. In addition, pupils should learn to read the notes and the symbols from the score, recognise the rhythm (e.g. crotchets, quavers etc.), identify the harmony, and become familiar with musical forms and styles (MOEC, 2007a; 2006; 2005; 2004; 1981).

According to the MOEC (2005), music education in Grade A of the Gymnasium focuses upon nine different areas: sound, rhythm, melody, harmony, form, style, texture, technology and knowledge of music instruments, and 'simiographia' (ability to read and write notes). Generally, by the end of Grade A, pupils should be able to recognise and use sound attributes in relation to the dynamics of sound (forte, piano, fortissimo, pianissimo, crescendo, decrescendo), tempo (allegro, moderato, andante, largo–adagio, presto, A tempo, and so on) and articulation (legato, staccato, arpeggio, glissando pizzicato, and so on). In addition, they should learn note values (quarter, quaver, half and whole note), rests (whole

rest, half rest, quarter rest), recognise melodic patterns, intervals, scales (C, G, F major scales, A minor scale) as well as accidentals (sharp, flat, natural). Moreover, pupils should be able to use appropriate terminology to identify key formal and technical aspects of the music, such as ostinato, canon, and Rondo. The curriculum also encourages pupils to cross-compare different versions of many famous compositions.

According to the MOEC (2006; 2005), pupils should develop their musical abilities and extend their knowledge across these nine areas during Grades B and C of the Gymnasium. Within Grade C of the Gymnasium there is a general repetition of the topics covered in Grades A and B in order to consolidate pupils' knowledge (MOEC, 2007a). Thus, pupils should recognise and use sound attributes in relation to the dynamics of sound, tempo, articulation and points of expression. Moreover, they should learn further note values, rests, melodic patterns, intervals, scales, simple chords, cadences, parallel octaves, and a number of forms. In addition, the curriculum specifically encourages pupils to cross-compare different versions of famous romantic compositions in relation to rhythm, melody and harmony.

Generally, in terms of assessment in music across the Gymnasium, oral and written examination takes place during lessons, including written exercises, homework and revision tests, with or without notice. No final examination courses are undertaken for the subject of Music in the Gymnasium.

#### *Music in Lyceum schools*

With regard to the music education in Lyceum schools, according to the music analytic programmes of the MOEC (2011a), in Grade A of the Lyceum the subject of Music is obligatory, once per week, while in Grades B and C the school Music

becomes optional; thus, pupils who are interested in music may choose to be taught the subject of Music two or four periods per week.

According to the music curriculum of Cyprus (MOEC, 2002e), the aim of music education in Grade A of the Lyceum, in which the school Music is obligatory for all pupils, is to combine music theory with practice and music activities, enabling the creation of general critical thoughts and techniques of learning in music.

In Grade A of the Lyceum, the curriculum is divided into four units: Unit A comprises Ancient Greek Music, Byzantine Music, Cypriot traditional music, Greek traditional music and traditional music from all over the world; Unit B includes music of the Renaissance, Baroque, Classical and Romantic periods; Unit C includes movements of twentieth-century music such as Impressionism, Symbolism, Expressionism, Atonality, Minimalism, Electronic music, and Jazz; and finally, Unit D refers to National and modern Greek music, specifically ‘Rebetico’ (music usually accompanied by the bouzouki); ‘Entekhno’ song (orchestral music with elements from Greek folk rhythm and melody), and modern Cypriot music. According to the MOEC (2002e), teachers should choose and teach eight themes from the four Units (two themes from each Unit).

For the first theme of Unit A, ‘Ancient Greek Music’, for each type of music, pupils should be able to perform, sing and create songs with traditional instruments, as well as to create and execute dances to the traditional songs. With regard to Unit B, for each period, pupils should be able to compose small melodic and rhythmic parts, based on the elements of each period. In addition, they should perform and sing simple songs with the use of certain techniques. Finally, they should use appropriate terminology to identify key aspects of the music of each period. Within Unit C, for each art movement, pupils are expected to compose melodic and

rhythmic parts with repetition, arrange small phrases, based on the elements and the characteristics of the composers for each movement, as well as to perform and sing simple themes from a range famous composers' masterpieces.

Finally, within Unit D, pupils should be able to compose simple music with lyrics based on Cypriot rhythmic models and traditional scales. Finally, pupils should be able to sing Greek and Cypriot songs, and perform Greek and Cypriot pieces with the use of class instruments.

The music curriculum in Grade B of the Lyceum is divided into two parts: one for pupils who choose to do the school Music two periods per week and the other for pupils who select to do the school Music four periods per week.

For the two-period school Music, pupils focus on seven key areas: texture, human voice, traditional dances and music instruments, South America-Andes music, technology, cinema and the history of Greek song. By the end of Grade B of the Lyceum, pupils should be able to recognise visual/aurally and describe the texture of various compositions within each area; they should be able to compose pieces with the use of computer music software, as well as to create film music by using appropriate techniques. In addition, they are expected to sing songs by using several voice techniques, perform with their instruments various dances, and recognise the characteristics of various songs in relation to the rhythmic, melodic and harmonic content (MOEC, 2002a).

For the four-period school Music, pupils are taught harmony, keyboard harmony, notation, sight-reading, music history and morphology. There are seven key areas: Ancient Greek music, Byzantine music, the Middle Ages, the Renaissance, the Baroque period, Rococo and Classicism (MOEC, 2002b). For each area pupils should be able to understand a range of forms with regard to the relevant

musical period, use appropriate terminology to identify key aspects of the music, such as modes, harmonies, compositional techniques and formal characteristics as well as compose and perform the material by using traditional or relevant instruments. The curriculum encourages pupils to cross-compare different genres within and across the various periods (e.g. Baroque and Classical, Suites and Operas).

Like the Grade B music curriculum, the material for pupils in Grade C of the Lyceum is divided into two parts according to the number of contact periods per week (in this case, the four-period option is an examination subject).

The two-period school Music focuses on six key areas: texture, Human voice, traditional dances and music instruments, Jazz music, Cinema and Technology (2002c). For each area pupils should be able to understand a range of terms with regard to the relevant area, use appropriate terminology to identify key aspects of the music, compose by using a range of techniques in their own compositions as well as to perform songs and dances by using their instruments. Finally, they should be able to use computer music software in order to create film music with the correct elements of rhythm, timing, dynamics, harmony and style (MOEC, 2002c).

According to the MOEC (2002d), the major four-period subject of Music within the Grade C of the Lyceum aims to provide specialist teaching of harmony, keyboard harmony, notation, sight-reading, music history and morphology, and it focuses on seven key areas: Classicism, Romanticism, Impressionism, Expressionism, Neoclassicism, Twentieth-century National movements, and Greek and Cypriot contemporary composers. The following Table 1.3 summarises the key areas that are covered in the music curriculum across each Grade of the Gymnasium and Lyceum.

**Table 1.3.** Key areas of the Cypriot music curriculum in secondary schools

Gymnasium school			Lyceum school				
Grade A	Grade B	Grade C	Grade A	Grade B		Grade C	
–Sound –Rhythm –Melody –Harmony –Form –Style –Texture –Technology and knowledge on musical instruments –‘Simiographia’			–Unit A: Ancient Greek Music, Byzantine Music, Cypriot traditional music, Greek traditional music and traditional music from all over the world;	<i>Two periods per week</i>	<i>Four periods per week</i>	<i>Two periods per week</i>	<i>Four periods per week</i>
			–Unit B: music of the Renaissance, Baroque, Classical and Romantic periods; –Unit C: movements of twentieth-century such as Impressionism, Symbolism, Expressionism, Atonality, Minimalism, Electronic music, and Jazz; –Unit D: National and modern Greek music: ‘Rebetico’ (music usually accompanied by the bouzouki); ‘Entekhno’ song, and modern Cypriot music.	–Texture –Human voice –Traditional dances and musical instruments –South America–Andes –Technology –Cinema –The history of Greek song	–Ancient Greek music –Byzantine music – Middle Ages period – Renaissance period –Baroque period –Rococo –Classicism	–Texture –Human voice –Traditional dances and musical instruments –Jazz music –Cinema –Technology	–Classicism –Romanticism –Impressionism –Expressionism –Neoclassicism –20 <sup>th</sup> century National movements –Greek and Cypriot contemporary composers

In 2006, as the MOEC (2011a; 2007b) points out, two state ‘music schools’ were established in Cyprus (in Nicosia and Limassol) which function in the afternoon to provide a form of whole-day school (that is, general school in the morning, music school in the afternoon). The aim of the music school is to provide specialist training for pupils who wish to follow a career in music, while at the same time offer general education in the morning. Attendance at these music schools is free as places are fully funded and supported by the MOEC. The teaching in the music schools includes personal and group lessons, and pupils receive 12 periods of music classes per week. The curriculum of the specialist music schools comprises piano lessons, lessons on a second-study instrument (compulsory), theory and

harmony classes, lessons in Greek/Cypriot traditional music, lute (Cypriot instrument) lessons, Byzantine music, ensemble playing, history of music, and regular performances in an orchestra and choir (MOEC, 2011a; 2007b).

*Provision of extra-curricular and other activities in secondary schools*

As part of secondary music education provision in Cyprus, each school runs its own orchestra and choir. These ensembles are optional extra-curricular activities that enable pupils to participate in all in-school performances and, in certain cases, external events (for example, radio/TV shows, and cultural events). Another important aspect of music provision includes workshop training that takes place during school music lessons. Workshops are normally presented by classical, jazz and folk professional artists, especially in secondary schools. The artists in these workshops perform short pieces and also create music with pupils (MOEC, 2011a; 2007b).

Many educational concerts (classical, folk and jazz) are organised annually for school pupils, mostly given by the Cyprus State Orchestra (almost 50 concerts per year), and these provide important opportunities for pupils to attend and share musical experiences with other pupils or with their parents/carers. The educational concerts are sponsored by the MOEC and other organisations. In addition, many music competitions are run every year, including vocal and instrumental performance competitions such as the 'Music Games', the 'Pharos Trust Award', and the 'Panhellenic Pupil Music Competition' as well as song-writing and composition contests, such as 'Marios Tokas' and 'Ksenios' award contests. According to the MOEC (2011a; 2007b), the purpose of the competitions is to provide opportunities to secondary education pupils for aural, analytical skill and

musical memory development, as well as the acquisition of knowledge on the history of music and style.

Finally, several foundations, such as the ‘Pharos Trust’, the ‘Ledra Music Soloists’, the cultural organisation ‘Avant Garde’, the ‘Evangelia Tziarri’ Music Foundation, the ‘Musicorama’, the ‘Centre of Cypriot Composers’ and the ‘Cyprus Music Committee’, organise annual programmes, conferences, symposia, festivals and other events for musicians in Cyprus, all of which provide key opportunities for Cypriot school pupils (MOEC, 2011a).

*Other music education provision in Cyprus: The private setting*

Private instrumental, vocal and theory lessons also take place in the afternoon outside of school, typically in one-to-one lessons lasting 30 to 60 minutes, one or two times per week. Usually lessons take place in tutors’ residences, many of which are set up as (‘home’) music schools, and pupils can choose to learn one or more instruments (for instance, piano, violin, guitar, bouzouki), voice and/or theory on a private basis. Pupils normally have the opportunity to prepare and complete international graded examinations with their private tutor, such as those offered by the Associated Board of the Royal Schools of Music, London School of Music and Trinity Guildhall. In effect, the graded examinations provide a tailored practical and/or theoretical music curriculum for pupils outside of the school education system. Tuition fees for private music lessons vary from tutor to tutor and can reflect pupils’ ability levels: current prices range from between 60–70 euros per month for initial grades, and 80–100 euros per month for the higher grades. It is not possible to provide details about the number of private music (home) schools that exist in Cyprus, or the number of pupils enrolled in private music tuition because there is no official register or organisational affiliation for such establishments. Nevertheless,



personal experience suggests that there are numerous private music teachers within each of the main districts of Cyprus.

### **The New Cypriot Music Curriculum**

From September 2011, a new curriculum will commence in Cypriot schools (from preschool/kindergarten up to Grade A of the Lyceum School) for all subjects, including music. The curriculum for Grades B and C of the Lyceum will remain the same.

As discussed above, the existing school system in Cyprus (up until August 2011) separates into Primary School (Grades A–F), Gymnasium School (Grades A–C), and Lyceum School (Grades A–C), and each Grade follows a specific programme of study as part of the National Curriculum. The new curriculum that will be commenced in September 2011 will be divided into 4 Key Stages (similar to the structure of the National Curriculum in the UK), and aims to promote connection from preschool up to Grade A of the Lyceum as follows (MOEC, 2011b):

- Key Stage 1: Preschool to Grade B of Primary school
- Key Stage 2: Grade C of Primary school to Grade E of Primary school
- Key Stage 3: Grade F of Primary school to Grade B of Gymnasium
- Key Stage 4: Grade C of Gymnasium to Grade A of Lyceum

#### *Aims of the new music curriculum*

According to the MOEC (2011b), the new music curriculum aims to provide musical growth for all pupils through experiences that combine skills, knowledge, attitudes and behaviour. Pupils will engage as listeners, performers and composers so as to communicate and develop life-long relationships with music. Pupils are expected to develop: listening skills; vocal skills; performing skills; skills for improvisation and composition; acquire knowledge and develop reading skills;

acquire knowledge for the basic musical terms (such as rhythm, melody, harmony texture, form, dynamics, speed and articulation); discover different ways to combine the various types and styles of music; and to acquire and strengthen positive attitudes and behaviours towards musical activities, in terms of listening, performing and composing.

#### *Characteristics of the new music curriculum*

The new music programme is intended as a flexible, open curriculum that encourages both teachers and pupils to engage with the subject within lessons. Pupils will have the opportunity to be actively involved in lessons and to participate in the teaching processes and in the delivery of music content. Particular emphasis will be given to the following points in the delivery of the new curriculum:

- A new model for learning, whereby pupils' interests, knowledge and experiences are to be developed directly. During the planning of the programme of study, pupils' musical experiences will be taken into consideration according to their family environment and preferences with regard to their listening, abilities and responses to different styles of learning. Also, the new programme aims to provide equal learning for all pupils through various activities;
- Experiential involvement of pupils through performing, listening and composing in order to gain knowledge and musical experience through practice;
- Collaboration with the community, which is an innovation that recognises the importance of such musical experiences in the teaching and learning of the school Music, and the creation of positive attitudes towards the subject. Meeting with famous musicians and artists, along with involvement of musical organisations in the preparation of projects are considered to be vital.

Further information about the new programme, including the thematic areas, musical concepts and activities that will be covered in Key Stages 3–4, is given in Appendix I and will be revisited in the later stages of the thesis.

### **Summary**

This chapter has provided a context about education research for the purpose of this thesis. At the outset, philosophical and theoretical approaches to education were discussed before consideration of music education in schools. It was noted that this research is driven from a social constructivist viewpoint and that gathering pupils' perspectives on their music lessons is vital in carrying out educational research. The remainder of the chapter provided an outline of philosophical assumptions in music education as well as a comprehensive overview of the Cypriot education system with insight into secondary curricula (general and music) across Gymnasium and Lyceum schools. Options for extra-curricula and other music activities were discussed along with an account of private music provision for Cypriot pupils. In order to evaluate pupils' attitudes towards secondary music education in Cyprus, it is necessary to explore research on attitude theory and measurement, which is the topic of the next chapter.

## CHAPTER 2

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### Researching Attitudes

#### Introduction

It is generally accepted that attitudes can be and are learned from parents, peers, society, schools or teachers (Peters and Miller, 1982; Evans, 1965). Peters and Miller (1982) claim that attitudes are virtually ‘products’ of the educational process and the form that they take is dependent upon the environment in which pupils grow up and the treatments they receive.

This chapter focuses on pupils’ attitudes towards general and music education as evidenced in previous research. It aims to uncover the various aspects that contribute to the creation of certain attitudes towards school subjects in the light of theoretical and empirical findings from studies in general and music education. Before exploring pupils’ attitudes, it is relevant to consider psychological definitions and theories of attitudes in order to understand the way in which they develop and change. The chapter thus divides into various sections, first dealing with definitions and theories about attitudes, then research on pupils’ attitudes towards music education in Cyprus and other countries. The remaining part of the chapter puts forward an original model about the study of pupils’ attitudes and provides a review of related literature in accordance with it.

#### Definition of attitudes

In social psychology, a variety of definitions have been used by theorists about the term ‘attitude’. According to Eagly and Chaiken (1993), ‘attitude is a psychological tendency that is expressed by evaluating a particular entity with some degree of favour or disfavour’ (p. 1). As Eagly and Chaiken (1993) explain, the term

‘psychological tendency’ refers to a state that is internal to the person, and the ‘evaluating’ refers to all classes of evaluative response. This resonates with Katz’s earlier definition (1960), wherein an attitude is the predisposition of a person to evaluate some symbol or object or aspect of the individual’s world in a favourable or unfavourable manner. Other definitions highlight the social context of an attitude. According to Greenwald, Hedges, and Laine (1996) ‘an attitude is the association of a social object or social group concept with a valence attribute concept (p. 5). Allport (1935) defines attitude as ‘a mental and neural state of readiness, organised through experience, exerting a directive or dynamic influence upon the individual’s response to all objects and situations with which it is related’ (p. 810). Many psychologists agree that the term attitude refers to a general (positive or negative) feeling or evaluation of a person, object or issue (Oskamp, 1977; Bem, 1970). Interestingly, Himmelfarb and Eagly (1974) describe attitude as a relatively enduring organisation of beliefs, feelings and behavioural tendencies towards significant objects, groups, events and symbols. This description emphasises that attitudes are permanent; they persist across time or situations, and are limited to socially significant events or objects. Despite the idea of permanence, Oppenheim (2001) indicates that attitudes can be put across in a brief utterance, in ‘a single sentence that expresses a point of view, a belief, a preference, a judgment, an emotional feeling, a position for or against something’ (p. 174).

A useful definition that encapsulates most of these central ideas is thus: an attitude is ‘an idea charged with emotion which predisposes a class of actions to a particular class of social situations’ (Triandis, 1971; p. 2). As Triandis (1971) explains, this definition suggests that attitudes have three components (discussed below).

**The three-components of attitudes**

The responses that express evaluation and therefore reveal people's attitudes have been described by psychologists as representing three classes: cognitive, affective, and behavioural (Breckler, 1984; Triandis, 1971; Rosenberg and Hovland, 1960). According to Triandis (1971), an attitude can be conceived to include: 'a) the cognitive component – described by the person's categorisations, and the relationships between his categories, b) the affective component – described by the way the person evaluates the objects which are included in a particular category; and c) the behavioural component – which reflects the behavioural intentions of the person toward the objects included in a particular category' (p. 8). In other words, the thoughts or beliefs that people create to link an attitude object represent the cognitive component. The feelings, moods and emotions that people experience during the exposition to the attitude object represent the affective component. Finally, the person's actions toward the attitude object represent the behavioural component.

Although attitudes can be expressed through the cognitive, affective, and behavioural components, the combination of all three components together is not necessary for the formation of a particular attitude. According to Eagly and Chaiken (1998), attitude formation can be based exclusively on any one of the three components. This is important because when exploring pupils' attitudes towards music in a questionnaire format (see Chapter 3), the cognitive component of the attitude will be made explicit, while the affective and behavioural responses will be implicit.

### **Development and functions of attitudes**

According to Katz and Scotland (1959) attitudes are developed through the process of the organism fulfilling some need. Within this process, different types of attitudes may be developed, including the following:

a) ‘The proximal attitude’: This attitude may be demonstrated through an immediate response. For example, if a pupil is encouraged and rewarded (motivated) by a teacher in a pleasant environment during a school lesson, then the pupil develops an immediate liking towards the subject. Generally, proximal attitudes are developed about the object of the attitude in association with a particular affective condition (Green, 1970; Katz and Scotland, 1959). The proximal attitude resonates with the behaviourist approach to teaching and learning as it is based on the idea that learners are motivated by rewards.

b) ‘Ego instrumental attitudes’: ‘Ego’ is the knowledge or idea concerning the self. In other words, each individual has an idea about what he/she is, what he/she would like to be and what he/she would like others to think he/she is. People tend to adopt the views of those for whom they have a positive attraction (Green, 1970; Katz and Scotland, 1959). In the case of school pupils, the ‘ego’ will influence pupils’ attitudes because, for example, an individual may feel the need to match his or her attitude towards a subject with that of a peer group. The function of the ‘ego’ in social constructivist approaches to learning and teaching is implicit as learners might progress or regress depending on those around them (see discussion of Vygotsky’s ‘zone of proximal development’ in Chapter 1).

People develop attitudes for various reasons: attitudes enable individuals to adapt to their environment (Eagly and Chaiken, 1998); attitudes can help people to understand the world around them; attitudes may protect people’s self-esteem by

avoiding unpleasant truths about themselves; attitudes can help individuals to adjust in a complex world; and attitudes allow individuals to express their fundamental values (Triandis, 1971). Smith, Bruner and White (1956) promote the object-appraisal function of attitudes, by which ‘attitudes enable people to classify for action the objects of the environment and to make available appropriate response tendencies’ in relation to these objects (p. 42). In other words, attitudes allow people to appraise stimuli in terms of their goals and concerns (Eagly and Chaiken, 1998).

Katz (1960) discusses four functions that attitudes’ perform in terms of personality: a) the adjustment function, b) the ego-defensive function, c) the value-expressive function and d) the knowledge function. The adjustment function enables people to maximise rewards in their environment and minimise the penalties; the ego-defensive function allows people to protect themselves from unpleasant truths about themselves or about other people who are important to them; the value-expressive function allows people to convey in a positive way an important value; and the knowledge function allows people to better understand the world, the people around them and predict events (Petty and Cacioppo, 1996; Katz, 1960; Triandis, 1971). There is thus a continual dynamic relationship between self and society which seems to underpin the development and function of our attitudes.

### **Attitude change**

Attitude change simply means that a person’s evaluation is influenced and modified from one value to another. This change is often based on the person’s initial attitude. But how do people change their minds and their values? One way to answer this question is to say that people’s minds or values change if someone changes their attitudes and opinions. An opinion, according to Katz (1960), is the verbal expression of an attitude. Attitudes or opinions may change by social



influence. Kelman (1958) denotes three kinds of social influence: a) compliance; b) identification; and c) internalisation. According to Kelman (1958) compliance occurs ‘when an individual accepts influence from another person or group because he hopes to achieve a favourable reaction from the other’ (p. 511); identification occurs ‘when an individual adopts behaviour derived from another person or a group because this behaviour is associated with a satisfying self-defining relationship to this person or group’ (p. 511); and finally, internalisation occurs ‘when an individual accepts influence because the induced behaviour is congruent with his value system’ (p. 511).

Central to these is the idea that communication between individuals (verbal or non-verbal) can serve as the vehicle for change (Green, 1970). The process of communication in attitude change is linked to the source of communication and the expertise and credibility of the communicator, on the content and presentation of communication, and on the characteristics of the audience, such as his or her motivational level, personality traits and intelligence (Green, 1970).

According to Triandis (1971), attitudes may change when a person receives new information from other people that could produce shifts in the cognitive, affective and behavioural components of his/her attitude and also through direct personal experience. Petty and Wegener (1998) organise the variables that influence and affect attitudes into four categories: source variables; message variables; recipient variables; and context variables. The influence of the person during attitude change begins with the source of attitude change (Triandis, 1971). This source can be a person, a group or the media (Triandis, 1971), and it refers to person’s presentation of a message and includes credibility, attractiveness and power (Petty and Wegener, 1998). The source produces a message that can be something said,

done, or decided by a person or a group (Triandis, 1971), and it refers to the elements of the topic, which include the message topic and content, and the way in which the message is organised (Petty and Wegener, 1998). As Petty and Wegener (1998) explain, the influence on the recipient relates to his/her personality (including intelligence and self-esteem), demographic (including gender and age), and previous levels of knowledge and skill about the people who receive the message. Finally, the context variables refer to the setting in which communication occurs. This may include audience reactions, the message mode and the recipients' mood (Petty and Wegener, 1998).

In order to explore attitude change in school pupils at a micro-level, it would be necessary to document conversations between individuals. The purpose of this study, however, is to evaluate pupils' attitudes via object appraisal through monitoring levels of self-perception at a particular instance in time. Pupils' changing attitudes may become apparent through comparison of their opinions towards music across different stages in their education.

### **Pupils' attitudes in general and music education**

'Education is a social process made possible through human relationships' (Peters and Miller, 1982; p. 74). Within education individuals learn a way of life through interactions with family, peer groups, schools, teachers and social communities. Although the content of education may differ from culture to culture, the will of people for learning does not.

The literature recognises the power of music to bring enjoyment, pleasure, beauty, happiness and satisfaction to people's lives (Sloboda, 1992). Hughes (1983) describes music within education as 'an exercise in friendship and co-operation where the completed whole is more than the sum of the parts, that represents a goal

which few subjects in the curriculum can readily attain' (p. 17). As Bentley (1975) claims, success in music education is largely based on the positive attitudes of pupils and failure based on negative attitudes. According to Brocklehurst (1971) success in the teaching of music 'depends on creating favourable dispositions and positive constructive attitudes as well as imparting information and developing skills' (p. 57). Therefore, the creation of positive attitudes towards music is essential, since it determines the quantity and quality of musical teaching and learning; by contrast, the creation of negative attitudes (as with any subject) may result in it becoming perceived as dull, while musical learners may sense unimportance or aimlessness in musical teaching.

Although the term 'music education' is now commonly used, its meaning is often debatable. As Ernst and Gary (1965) predicted, children will attend a school in which music will be more available to them and thus there would be implications for the music curriculum. With the advent of music education in mainstream curricula, there may be a tendency to think of music as another 'school subject'. According to Brocklehurst (1971), for many researchers, the purpose of music education is to provide a means of relaxation and recreation for pupils among more important activities, while some educators have regarded it as a fully undesirable and time-wasting pursuit (Rainbow, 1985). Music educationalists assert that 'music should not be regarded as a mere accessory to education' (Brocklehurst 1971, p. 16) since it is a source of emotional enrichment and refreshment and offers a unique form of non-verbal communication; it should not be seen as mere relaxation, diversion or time-wasting, but it should be accepted by pupils and administrators as a serious discipline with its own meanings, standards, procedures, feels and techniques

(Plummeridge, 1991; Bessom, Tatarunis and Forcucci, 1980), which aims at pupils' emotional, intellectual, physical and social development (Brocklehurst, 1971).

It is extremely important to understand the way that music is carried out in schools as this represents the notion of music education. In effect, music education describes a course of training in which pupils practice and use certain techniques in order to acquire expertise (Paynter, 1978). The power of music education can be measured via its contribution towards the development of pupils' intelligence as well as in the development of creative thought and action; the exploration of values; and the development of perceptual skills (Gulbenkian Report, 1982). The ideal goal of music education in schools is to ensure that pupils participate in music making and listening (Kaplan, 1966), as well as to equip them with the ability to make rational choices about music (Peters and Miller, 1982). Music schooling has been defined as the systematic teaching and learning of music in schools (Bonham, 1984; Peters and Miller, 1982). Music education within a school can be evaluated according to six elements (Jorgensen, 2008; 1980), each of which relates to Kaplan's (1966) social and aesthetic parameters: music, teaching, learning, instruction, curriculum and administration. All of these aspects have the power to influence pupils' attitudes towards the subject: 'music', refers to 'the particular subject matter of education that distinguishes music education from education in other subject areas'; 'teaching' focuses on 'the actions of those who transmit wisdom from one generation to the next'; 'learning' refers to 'the process of coming to know about and how to do the subject matter in question and relates to epistemological aspects of self, world, and whatever lies beyond'; 'instruction' represents 'the interaction between teachers and pupils in pedagogical situations'; 'curriculum' refers to 'the engagement of the individual and the subject matter; and finally, 'administration' relates to 'the

organisational and institutional contexts in which instruction takes place' (Jorgensen, 2008, p. 332).

Many factors can affect pupils' attitudes towards general and music education (Peters and Miller, 1982; Bentley, 1975; Brocklehurst, 1971; Kaplan, 1966). The form that attitudes take is dependent upon the environment in which pupils grow up and the treatments they receive from both home and school. If success in music education is based upon the construction of positive attitudes among pupils (Bentley, 1975), then the evaluation of the factors that influence and affect pupils' attitudes is vital. Moreover, if 'pupils' voices can be seen as a valuable source of educational evaluation and agent for school improvement' (Finney and Tymoczko, 2003, p. 26), then knowledge of pupils' attitudes and their reasons for holding them may provide useful information for all involved in the educational setting, including music teachers, head teachers, and curriculum planners (Sanderson and Savva, 2004). As the Programme for International Student Assessment (PISA, 2003) denotes, while the development of attitudes has not always been an explicit focus of teaching in schools, it is increasingly being explicitly identified as a major goal of schooling and should, therefore, also be regarded as a significant outcome of the learning process.

*Previous Cypriot and International studies on pupils' attitudes towards music education in schools*

One of the first in-depth studies about Cypriot music education was carried out by Forari in 2005 in order to monitor the processes through which upper secondary music education was constructed. Four groups of key actors were examined, each involved in music education's journey from education policy to curriculum delivery: firstly, the policymakers of the Cyprus Ministry of Education, who developed and presented an education policy with curriculum ideologies; second, the music

inspector who had the main responsibility of interpreting, adapting and embodying this education policy in the intended music curricula; third, the music teachers who implemented this education policy; and, finally, the pupils who actively received the delivered music curriculum. Forari's thesis investigated the various viewpoints of each group by gathering mostly qualitative data in order to reveal what counted as music education for the participants and how they conceived each others' meanings. The findings are important since they provide a chain of insights about people's views on music education in Cypriot schools.

The majority of teachers within the study expressed the importance and the need for pupils to take pleasure from the curriculum content which they were experiencing. However, some music teachers believed that, in general, the majority of pupils enjoyed doing nothing, with only a few wanting to learn and showing interest in the subject. The music inspector stated the importance of musical activities in music education, along with the development of pupils' musical skills as significant components of an effective music education. For the music inspector, pupils' development of musical skills and their active participation in musical activities would lead to musical knowledge. According to the music teachers, such activities included singing and listening since they did not demand any 'special equipment', they were easy to perform and all pupils could participate. However, according to the teachers, the organisation of the class, the limited equipment and the large number of pupils in the class did not help other musical activities which, although basic yet challenging for the pupils, often could not be done. As they explained, for example, although music technology is very interesting, the available equipment is insufficient. The issue of the lack of equipment for music technology was also raised by the music inspector. The restriction of musical activities to listening and singing was problematic

for the music inspector, who expected pupils to be engaged with a rich variety of musical activities.

In addition, group activities were favoured by the music inspector as part of the enhancement of progressive music education since it was felt that pupils ought to be encouraged to interact instead of work independently, yet this strategy did not appear to be included in regular teaching, although the music teachers acknowledged the importance of group activities. In terms of assessment, the music teachers considered this to be a difficult issue because most pupils did not consider the subject equal to other lessons. They found that pupils often expected to receive high marks, even though many did not obtain a satisfactory level of efficiency in the subject.

According to the teachers, the lack of curriculum support in music teaching was unacceptable, since the teacher was left alone to discover, to produce and to improvise the content of the curriculum. As they explained, within the curriculum there were unknown words, and no textbook was available to assist with interpreting the curriculum. Every teacher found material from his/her own sources. In contrast, the music inspector openly raised the issue of teacher professionalism by arguing that teachers ought to be adequately trained to implement efficiently the intended music curricula. According to the music inspector, no matter how well designed a curriculum is, if teachers are not competent in lesson planning, the teaching process will still fail and 'the curriculum will remain just a piece of paper with letters written on it' (Forari, 2005, p. 154).

Music teachers were asked to indicate pupils' attitudes towards the subject of music in school. As Forari (2005) explained, pupils' attitudes towards music are an important factor in the effectiveness and quality of music education, since positive attitudes possibly lead to desired educational outcomes. Unfortunately a number of teachers described pupils' attitudes towards the subject as negative, since pupils did not

like it. Most of those who reported a negative attitude among pupils felt it was perceived as a subject for relaxation and enjoyment, and a release from the stresses of other subjects. Also, according to the teachers, pupils held negative attitudes since they found the subject difficult, lacking even basic skills. The interpretation which teachers gave in relation to such attitudes was related to the fact that music was considered a secondary subject in which pupils could escape from their overloaded school programme of core subjects. Some music teachers also raised the issue of primary music education in Cyprus, suggesting that pupils' negative attitudes stemmed from pre-secondary education, and they identified significant gaps in primary curricula. As some teachers explained, 'proper music education should start from primary school' (Forari, 2005; p. 211), so that 'pupils come to secondary schools better musically educated' (p. 212). According to the teachers, this will be possible as soon as specialist teachers are employed to teach music in primary schools, since at the moment, music is taught only by general primary teachers, who have not the particular knowledge or proper musical skills.

Of particular significance to the current thesis, Forari's research also investigated the meaning and value of music from the perspective of school pupils. The findings showed that students regarded lessons as an escape, for fun and to relax from other more 'serious' subjects. Pupils acknowledged the low status of the subject as related to the low levels of attainment in it. In other words, according to pupils, the status of the subject could be raised via increasing the levels of knowledge that it provides.

In terms of musical preferences, pupils showed a specific choice for Greek and foreign popular music. It should be noted that these choices were made in accordance with teachers' observations, except no particular interest was shown by pupils towards Greek and Cypriot folk music. It appeared that both foreign and Greek popular music were appropriated as a musical resource by young Cypriot pupils.



In response to one of the questions concerning their enjoyment of the content of the curriculum, pupils stressed that they wanted something that related to them and was modern. They asked for an up-to-date music curriculum, which was interesting and challenging to them, since the current curriculum was perceived as boring. In terms of performing activities, as Forari (2005) claims, although the instrumental teaching in Cypriot schools was limited mainly to the recorder, in her study, pupils did not appear very enthusiastic about playing the recorder, and some admitted that although they had been taught how to play it since primary school they had not learnt how to play it. On the other hand, listening was perceived as an activity that was enjoyed by most pupils. Finally, liking the teacher appeared to be a significant factor in the effectiveness of music lessons according to pupils, together with good communication between them and the teacher.

One year after Forari's study, significant research was conducted within the Cypriot context by Economidou (2006) that identified pupils' attitudes towards music within primary schools. More specifically, the aim of this study was to explore final year pupils' attitudes towards primary school music in terms of the way that they experienced the 'received' music curriculum as well as the degree to which they grasped musical knowledge presented within primary education. A questionnaire survey was carried out and data were collected from a sample of 1196 final-year primary school pupils from 23 primary schools of Cyprus. Generally, pupils within this study expressed negative attitudes towards music in primary school, since music was found to be one of pupils' least favourite school subjects, and only 55 out of 1196 children chose music as their favourite school subject. While a number of pupils described music as a pleasant, interesting and relaxing school subject, 150–200 primary children described it in less positive terms, such as useless and boring.

As Economidou explains, music curriculum designers have extreme expectations about Cypriot primary education, and this can be considered as a possible reason for the negative attitudes. She also points out that the ‘received’ curriculum does not correspond to the ‘official’ curriculum based on pupils’ responses to the study. From a total number of 1196 pupils, only 103 pupils were able to simply name a classical piece. This finding is alarming given that the primary music curriculum includes reference to 423 Western classical music pieces (see Economidou, 2006). In addition, most of the pupils answered correctly only three out of ten questions relating to rhythm, melody and form, themes that were supposed to be taught in the first two years of primary school. As Economidou remarks, the findings illustrate the need for further research with regard to pupils’ attitudes towards music within the Cypriot context, and an exploration of the reasons lying behind the negative attitudes and the general failure of the subject of Music in Cypriot primary schools. This thesis develops the primary strand of research undertaken by Economidou and necessarily turns towards the secondary Cypriot education context.

The findings revealed by Economidou are by no means isolated. In a similar study conducted by Lamont and Maton (2008) in the UK, pupils were seen to view music as ‘less significant’ than other subjects and rated themselves as ‘less able’ in music compared with other subjects. Another important project examined pupils’ attitudes towards music both inside and outside of school in the USA (Campbell, Connell and Beegle, 2007). The aim of this research was to determine the significance of music in middle and high school pupils, including those enrolled and not enrolled in school music programmes. More specifically, this study paid attention to pupils’ views on the role of music in identity formation, the pupils’

benefits in relation to their engagement with music, the content of the secondary school music curriculum, as well as the way that teachers facilitated music-learning experiences within middle and high school classes.

In Campbell *et al.*'s study, 1115 American middle–and high–school pupils participated, ranging in age from 13 to 18 years. In terms of musical involvement, more than a third of participants reported that they were previously or currently involved in music learning experiences, whether through instrumental or vocal lessons, participation in school choirs or orchestras and, more rarely, through the subject of Music in school. Some pupils claimed that they had given up music in school for reasons that included ‘too much homework’ and an interest in musical instruments and styles that were not included within the school music programme. In addition, pupils reported that they gave up music in or out of school during the transition from middle to high school, since more opportunities were presented to them from different learning areas at high school.

In terms of the role of music, according to pupils' views, music was seen as a vehicle for personal enjoyment, and had the power to control negative emotions. According to the research team, for some pupils, the importance of music classes was related to the discovery of talent in pupils that might otherwise go undiscovered. In terms of the music curriculum within the secondary schools, many pupils asserted music on a level with sciences, language, and mathematics. However, some pupils expressed negative attitudes towards the music curriculum, complaining about the absence of piano instruction, as well as lessons for guitar and electric instruments, since pupils recognised performance skills as the major goal of the school Music. In addition, popular and rock music were referred to as ‘missing pieces in a school music program’ (Campbell *et al.*, 2007, p. 231). Some pupils complained about

‘boring’ classes and ‘dull’ music that did not challenge them or did not include the genres and styles they preferred. In terms of the role of music teachers, teachers who inspired and supported the pupils were described as encouraging and motivating; however, teachers who had too little time for their pupils were viewed as uncaring and uninterested.

This particular study connects directly with the aims of this thesis, since it raises issues about pupils’ attitudes towards the subject of Music in secondary education. Additionally, the examination of pupils’ attitudes and beliefs, including those not attending music classes, is very useful and significant, since it can provide insight into reasons for dropout. Within Campbell *et al.*’s study, pupils viewed music as a ‘common need’, and the expression of certain attitudes and beliefs towards the school Music was built upon certain issues, notably the content of subject of Music, the exclusion of particular ‘favourite’ music styles and genres within lessons, the absence of instrumental tuition, the effectiveness of the music teachers, and the impact of the transition from middle to high school. These issues will be considered further in the current thesis.

Finally, Ghazali and McPherson (2009) conducted research about Malaysian pupils’ attitudes towards learning music. Their questionnaire included a seven–point Likert scale that was used to measure the degree to which pupils considered learning a musical instrument inside and outside of school as important, useful, interesting, enjoyable and easy/difficult. The design of the questionnaire used in this particular study was based on the idea that a study of attitudes is better addressed through quantitative methods and the use of questionnaires (Oppenheim, 2001). The sample consisted of 1060 pupils within Primary Stage 2 (Grades 4–6) of the Malaysian education system, which meant that pupils received school music lessons for one

hour per week. The majority of pupils described learning music in school as more interesting and enjoyable, but less important and easy. In addition, there were also significant differences between boys and girls, with girls expressing more positive attitudes towards learning music in school than boys. Also, pupils who had previous musical experience, such as learning an instrument, expressed more positive attitudes towards learning music in school than those who had never learned an instrument. Finally, differences on pupils' attitudes were observed according to the five ethnic groups (Malay Muslims, Chinese Buddhists, Chinese Christians, Indian Hindus, Indian Christians) with the latter been expressed more positive towards school music.

In terms of learning an instrument outside of school, from the proportion of pupils participating in this research, the majority of girls expressed higher opinions about the importance of learning an instrument than boys. In addition, girls perceived learning an instrument outside of school as more enjoyable than boys. Pupils who had previous musical experience, such as learning an instrument, expressed more positive attitudes towards learning music outside of school than those who had never learned an instrument. Generally, the study indicates that boys viewed learning an instrument as more difficult compared to girls. In addition, girls perceived learning an instrument to be more interesting than boys. Pupils who had previous musical experiences, such as learning an instrument, reported that learning an instrument was more interesting than those who had never learned an instrument. In terms of usefulness, the analysis showed that girls held more positive beliefs about the usefulness of learning an instrument than boys. In addition, pupils who had previous musical experiences regarded learning an instrument to be more useful than those who had never learned an instrument.

The findings of this research are particularly important in the light of the current thesis, since they indicate the way that pupils value music inside and outside of school in terms of usefulness, interest, enjoyability, importance and ease. Pupils' gender, ethnic group and musical experience seemed to play a significant role in the way that they valued and expressed certain attitudes towards music. The design and analysis of data manifested in Ghazali and McPherson's study influenced the shape of the empirical enquiry in this thesis (will be discussed in Chapter 3).

It is generally recognised that pupils' attitudes are very important since they influence the way that music or any other subjects will be received in schools. The following section aims to define a model with aspects that may affect pupils' views and create certain attitudes for the purpose of empirical enquiry.

### **Towards the development of a model with aspects affecting pupils' attitudes in general and music education**

Bronfenbrenner (1979) established the metaphor of ecological systems and the ecological niche from biology to explore key dimensions impacting on the development of children in society. 'Ecological niche' is defined as 'particular regions in the environment that are especially favourable or unfavourable to the development of individuals with particular personal characteristics. Operationally, occupational niches are defined by the intersection between one or more social addresses and one or more personal attributes of individuals who live at these addresses' (pp. 193–194). Bronfenbrenner presented his ecological model as a nest of concentric circles (see Figure 2.1).

The importance of Bronfenbrenner's theory is that it takes into account the social and educational context of child development by seeking to highlight the learner's interaction with his/her environment. This theory is useful in determining

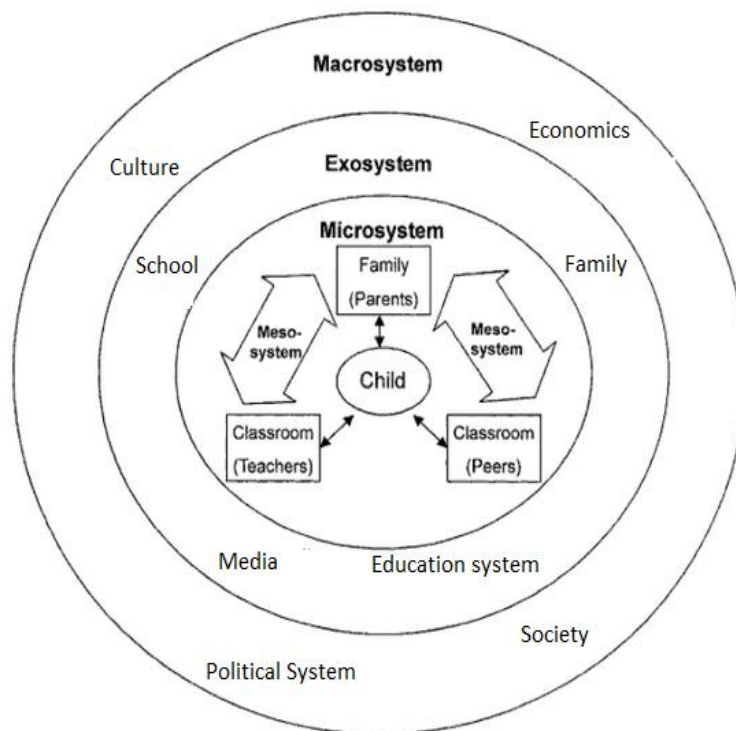
issues relevant to the study of pupils' attitudes because it incorporates both the personal characteristics of the learner and the learner's social and educational environment. The system falls in line with theories about attitudes (Petty *et al.*, 1998; Triandis, 1971), where it is suggested that attitudes can be shaped and changed by the interaction between personal, social and educational characteristics. The ecological system that Bronfenbrenner (1992; 1989; 1979) proposed consists of four levels – 'niches' – of environment and these are: a) Macrosystem; b) Exosystem; c) Mesosystem; and d) Microsystem. The systems which seem to reflect the aims of this study are embodied within the microsystem and, to some extent, the macro – and exosystem (see Figure 2.1).

Bronfenbrenner (1992) explains that the microsystem consists of a 'pattern of activities, roles, and interpersonal relationships experienced by the developing person in a given face-to-face setting with particular physical and material features, and containing other persons with distinctive characteristics of temperament, personality, and systems of belief' (p. 227). As Rogoff (2003) explains, the microsystem is the most intimate level of interaction in which pupils exist; for example, this can be the home or the school.

According to Bronfenbrenner, in the microsystem of school and specifically in the classroom setting, there is an emphasis on the roles of pupils as learners in possessing distinctive characteristics of temperament and personality through a socio-cultural system of beliefs. This means that the pupils, as well as the peers and teachers that the pupils are interacting with, are influenced by the immediate and higher levels of the exosystem. Another microsystem in Bronfenbrenner's terms may be considered to be the family and the interaction that a pupil has with his or her

parent and siblings. The immediate personal and social aspects of the microsystem are vital in shaping the developing pupil.

**Figure 2.1:** Bronfenbrenner's ecological system model applied to the school setting



[Adapted from Shaffer, D. and Kipp, K. (2006). *Developmental Psychology: Childhood and Adolescence*]

Beyond this, the exosystem represents the influence of wider cultural policies, including educational aspects, on the child. Given the centralised education system of Cyprus, where all schools follow the education policies and core programmes of studies as planned by the MOEC, the exosystem in Bronfenbrenner's terms provides a useful way of explaining the impact of an education system on pupils' attitudes. According to Bronfenbrenner's theory (1989), 'the exosystem encompasses the linkages and processes taking place between two or more settings, at least one of which does not ordinarily contain the developing person, but in which events occur that influence processes within the immediate setting that does not contain the



person' (p. 226). As he explains (1992; 1989), the exosystem is the third level of the ecological environment, and evokes a hypothesis that the person's development is affected by events happening in settings in which the person is not present. This implies that educational policy and systems, such as curriculum development, school transition and school structure, extra-curricular activities and subject structures are contained within the exosystem. In effect, therefore, the exosystem consists of events or actions that do not contain the developing person but have an influence on events or actions in the microsystem.

Interestingly, Kaplan (1966) also presents a model about pupil development which relates to planning and receiving music education. Within this model four key areas of interest are highlighted that relate to music-making and listening in school: a) the pupil (personalities characteristics, interests, abilities); b) the family (interest, encouragement); c) the school (structure, activities); and d) the curriculum (materials, methods, content). In Kaplan's model, (a) and (b) reflect personal and social aspects, while (c) and (d) relate to educational aspects. As with Bronfenbrenner's model, it is the interaction of personal, social and educational aspects that can possibly influence pupils' attitudes towards music education in school as well as other learning areas.

To summarise, based on these models, it could be argued that pupils' personal characteristics and social environment are interlinked. These aspects are embodied in a microsystem. Educational factors impact upon this system, as manifested through an exosystem which envelopes the microsystem. Both areas impact upon the development of pupils' attitudes.

The literature which follows is organised into two thematic areas – personal/social and educational – as derived from these models and related research

is discussed in order to highlight more closely the relevant factors for the ensuing empirical enquiry.

Three key aspects relate to the personal and social area. These are:

- 1) *Personal engagement*: including pupils' values/beliefs (Finn, 1993; 1989), participation (PISA, 2003), efforts (Hallam, 2006; Asmus, 1994), strengths and weaknesses in the subject (Bentley, 1975);
- 2) *Personal learning experiences and goals*: including the previous and current experiences (Peters and Miller, 1982; Wadsworth, 1978; Bentley, 1975), the quality of the experience (Dewey, 1938), pupils' achievements (Awodeyi, 2005; Ochilangua, 2001) and preferences (Schwartz and Fouts, 2003);
- 3) *Family and peer influences on learning and studying a particular subject*: including family's encouragement (Fredricks and Eccles, 2002), involvement (Davidson and McPherson, 1998), family support (Davidson and Pitts, 2001; Crozier, 1999), attitudes (McPherson, 2006), peer influence (Schunk, 1987), peer support (Sichivitsa, 2007; Burnard, 2002) and peer interaction (Smidt, 2009; Vygotsky, 1978).

The following three aspects emerged from the literature in relation to the educational area:

1. *School, activities and competitions*: including availability of activities (Lamont, Hargreaves, Marshall and Tarrant, 2003), participation in such activities (Pitts, 2007) and the role of teachers (Lum, 2008; Button, 2006);
2. *School transition and subject choices*: including views on the transition from one school to another (Marshall and Hargreaves, 2007), influences (Peters and Miller, 1982; Bentley, 1975), school changes (Marshall and Hargreaves, 2008), ongoing musical involvement (Radocy, 1986; Wragg, 1974), musical

opportunities (Pitts, 2008) and future engagement (Ghazali and McPherson, 2009);

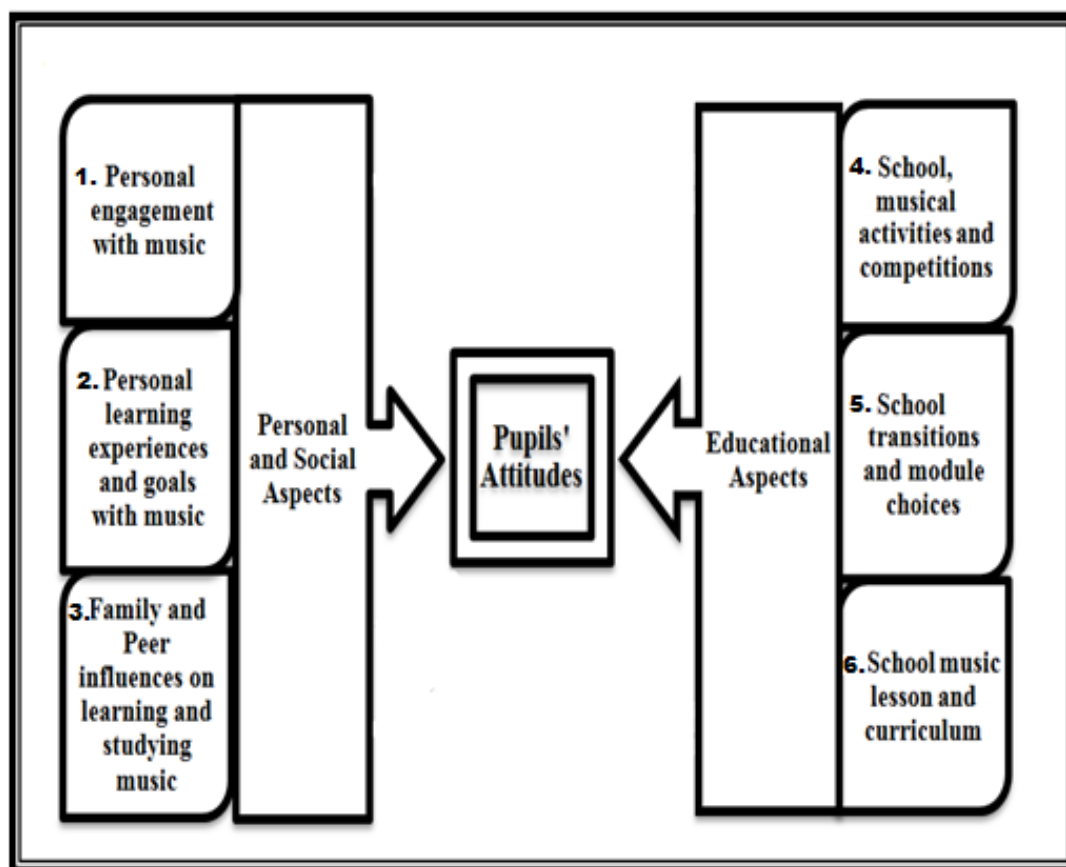
3. *School lesson and curriculum*: including aims and objectives (Krathwohl, Bloom and Masia, 1973), methods (Burrell, 1988) and materials (Tanner, 2000) used within the school lesson and suggested curriculum.

In order to draw together the various strands that will be discussed in this chapter, the following model (see Figure 2.2) conceptualises the two thematic areas highlighted above, along with their component aspects in accordance with Bronfenbrenner's concentric model and Kaplan's key categories. The two thematic areas may affect directly pupils' attitudes, and are presented with solid arrows. It should be also noted that educational aspects may affect the personal aspects (such as pupils' engagement, experiences and goals) as well as the social aspects (especially the peers, who directly interact with other pupils in school), because the former is part of a 'system' (governed, in this case, by the MOEC), whereas the latter are not, and any decisions or actions undertaken may affect them.

### **Thematic Area A: Personal and social aspects related to pupils' attitudes in music education**

As noted above, many researchers claim that attitudes are influenced by personal and socialisation factors, such as an individual's personality, family, teachers and peers (Fredricks and Eccles, 2002; Davidson and McPherson, 1998; Kaplan, 1966). Fry and Fry (1997) argue that personal and social factors are essential for shaping the attitudes of young pupils.

**Figure 2.2:** Thematic areas, including key aspects (numbered 1 to 6), for investigating pupils' attitudes towards music education



*Aspect 1: Personal engagement with music*

Pupils' engagement in school and their participation in school activities are highly related with their attitudes towards a particular subject (PISA, 2003). Accordingly, the term engagement refers to the extent to which pupils value the school outcome, as well as their participation in school activities (Finn, 1993; 1989). As Voelkl (1995) also explains, its definition usually comprises a psychological component that is relevant to pupils' acceptance of school values, and a behavioural component that is associated with their participation in school activities. The psychological component emphasises pupils' sense of belonging to school, which relates to their feelings of being accepted and valued by their peers and teachers in their school (Finn: 1993, 1989; Voelkl, 1995). The participation component is

characterised by factors such as school and lesson attendance, preparation for the lesson, homework completion and involvement with extra-curricular activities (PISA, 2003).

Pupils' engagement with a school subject also depends on their personality type (Pritchard, 2008). As Holland (1997) argues, an individual personality can be divided into six types: realistic, investigative, artistic, social, enterprising, and conventional. The level of a pupil's engagement with a particular subject is related directly to their personality type.

In an educational context, realistic types perceive themselves to be persistent, practical and conservative; they prefer activities that involve manipulating machines and tools, and they tend to dislike educational and social activities (Pike, 2006). Realistic types prefer subjects such as engineering, sciences, and design (Smart, Feldman and Ethington, 2000).

Investigative types perceive themselves as critical and intelligent; they prefer activities that involve prediction, exploration, and understanding, and they value the acquisition of knowledge and academic achievements in science and technology (Pike, 2006). Investigative types prefer subjects such as biology, chemistry, mathematics, physics, statistics, sociology and economics (Smart *et al.*, 2000).

Artistic types perceive themselves as emotional, sensitive, open and innovative; they prefer artistic, literary, and musical activities, and they value aesthetic qualities and creativity (Pike, 2006). Artistic types prefer subjects such as arts, music, drama and language (Smart *et al.*, 2000).

Social types perceive themselves as empathetic, helpful, and understanding; they prefer to help others through personal interaction, and they value education and

social services (Pike, 2006). Social types prefer subjects such as history, philosophy, psychology and religion (Smart *et al.*, 2000).

Enterprising pupils perceive themselves as leaders; they are self confident and sociable, they prefer to convince and direct others to attain personal goals and they value political and economic achievements (Pike, 2006). Enterprising types prefer subjects like computer science, marketing, management and business administration (Smart *et al.*, 2000).

Finally, pupils who are conventional types perceive themselves as conforming and methodical; they prefer to attain personal goals and they value material and financial accomplishments (Pike, 2006). Conventional types prefer subjects such as accounting and secretarial studies (Smart *et al.*, 2000). According to Holland (1997), individuals can be classified using one or more of these six personality types. In terms of education, pupils select majors that are compatible with their personality types (Pike, 2006) based on their goals, skills, talents, interest, abilities and knowledge. Given that every individual is unique, this means that pupils will gravitate towards different subjects, so it is unrealistic to assume that a majority will choose to pursue music, for instance, as not everybody may be of an artistic personality type.

In order to explain further the influence of personality factors on pupils' attitudes towards music, Bentley (1975) provides an interesting example of two pupils within the same family, all given the same opportunities, facilities and family encouragement for music learning: one child becomes interested in music, he/she wants to play the violin, and there is rapid progress and positive attitude towards music; the second child tries, but makes slow progress, and despite parental encouragement, gives up. This child is more likely to convey negative attitudes

towards music despite family support. This example illustrates that certain attitudes will be created according to pupils' personal abilities, interests and efforts (hence aptitude for the subject).

A second example provides an alternative scenario, this time with 32 pupils in a music classroom (Bentley, 1975). The teacher sets the goals for the subject and encourages the pupils to try to achieve them. Pupils will move alone towards these goals, at different speeds, based on how hard they try to learn as well as their aptitude for the subject. As Bentley explains, pupils' attitudes towards music will depend to some extent on the degree of their achievement and efforts for success within school music.

Pupils' personality in relation to their attitudes in music can also be related to the expectancy-value theory (Eccles and Wigfield, 2002, 1995; Eccles, Wigfield and Schiefele, 1998). The theory comprises four components:

- a) *The attainment value*: this component refers to pupils' expectations of how important it is to do well in an activity (e.g. in the subject of Music);
- b) *The intrinsic value*: this construct refers to how interesting and enjoyable the activity (e.g. school Music) is for the pupil;
- c) *The utility value*: this refers to how relevant the activity is to the pupils' current and future goals. In other words, how useful music in schools is perceived to be by pupils in relation to other subjects that they might also be learning;
- d) *The perceived cost of engaging in the activity*: this refers to the negative and emotional costs that are associated with pupils' participation in the activity, including the stress and difficulty of the subject (see Ghazali and McPherson, 2009).

Attitudes are also related to values, since attitudes allow people to convey their fundamental values (Triandis, 1971). According to Ghazali and McPherson (2009)

one of the major findings of the expectancy-value theory is that ‘the value a learner places on an activity predicts his or her future choice to continue engaging in that activity’ (p. 194). Thus, the attitudes that pupils hold towards music can predict their future choices about engaging with the subject, especially when it becomes optional within the school timetable.

In addition, pupils’ attitudes towards music are related to their personal strengths and weaknesses (Bentley, 1975). In situations where pupils achieve success in music, their attitudes are likely to be positive; however, in situations where they encounter weaknesses and relative failure, then they tend to avoid and dislike the subject and their attitudes are likely to be negative (Bentley, 1975).

Pupils’ efforts and, consequently, the views and attitudes they hold towards a specific school subject, are also largely dependent upon previous experiences and their goals (Bentley 1975). In terms of pupils’ goals and achievements, these are highly related to their attitudes, since according to Awodeyi (2005) and Ochilangua (2001), enhancement in school through achievement leads to the development of positive attitudes towards a subject in secondary schools.

*Aspect 2: Personal learning experiences and goals with music*

As Peters and Miller (1982) explain, learning is a process of personal development based on experience. Pupils in education learn through interaction with the environment and their experiences (Smidt, 2009). Piaget’s theory supports the notion that experiences are essential for pupils’ development.

According to Dewey (1938), experiences enable pupils to contribute to society. As he explains, experience occurs from the interaction of two principles: continuity and interaction. Continuity refers to people’s experiences that will influence their future, for better or for worse. Such experiences use the experiences that have gone



before, and modify the quality of experiences that come after (Dewey, 1938). Interaction refers to the influence on people's experiences. In other words, a present experience is a function of the interaction between a past experience and the present situation. For example, my experience within a music lesson will depend on how the teacher arranges and facilitates the lesson, the methods he/she uses, along with my previous experience of similar lessons and teachers. Thus, past experiences are summarised into attitudes that may predict or influence future actions. Therefore, teachers/instructors, curriculum planners and other state holders should arrange subject matter in a way that it accounts for pupils' previous experiences, and then provide new experiences to help them to open up and maximise rather than minimise their efforts, as well as to prepare them for future responsibilities and a successful life (Dewey, 1938).

The principle of continuity of experience is also based on the notion of habit (Dewey, 1938): 'every experience enacted and undergone modifies the one who acts and undergoes, while this modification affects, whether we wish it or not, the quality of subsequent experiences' (p. 26). Habit covers the formation of attitudes and basic sensitivities. Therefore, previous and current experience may affect pupils' feelings, values, attitudes and human qualities (Wadsworth, 1978). As Dewey (1938) supports, 'an experience may be immediately enjoyable and yet promote the formation of a slack and careless attitude; this attitude then operates to modify the quality of subsequent experiences so as to prevent a person from getting out of them what they have to give' (p. 13). Everything depends on the quality of the experience. During the school years, pupils are provided with a wide range of experiences in many areas of learning, and they appear to become more selective in their future choices: for example, such experiences in a subject (e.g. music) include the teacher

and the family's interest in music; a pupil's favourite song, or some inspiring teaching methods. These factors can influence in a positive way and help to shape a pupil's attitude towards a specific subject. However, the experience of a bad music teacher, or dull music material, can affect pupils' attitudes negatively.

According to Dewey (1938), experience has a central role in education, since 'a philosophy of education is based upon a philosophy of experience' (p. 19). Bonham (1984) highlights the powerful role of experiences within music in education. Particularly he defines school music as the total of music learning and teaching experiences available in schools. As Peters and Miller (1982) claim, learning is based on experience, and people learn by becoming involved in musical experiences. Additionally, music can be learned through pupils' participation in musical experiences, as a result of interaction with teachers, families and peers (Campbell *et al.*, 2007).

Experience within music education is thus vital in the creation of positive attitudes (Bentley, 1975; Brocklehurst, 1971). According to Bentley (1975), pupils' attitudes are discovered through experience. In Ghazali and McPherson's study (2009) as discussed previously, pupils who had prior musical experience expressed more positive attitudes towards learning music in and out of school than those who lacked musical experience. Experience may affect pupils' feelings, values, attitudes and human qualities, since it may produce love or hate, joy or sadness towards the subject (Peters and Miller, 1982).

Other types of musical experience may be gained through extra-curricular activities. In studies on the value of participation in school choirs and orchestras (Pitts, 2008), instrumental and vocal music, music in ensembles as well as solo performance across kindergarten, primary and secondary education (Bonham, 1984),

it is recognised that practical music making can offer enjoyable and pleasurable experiences. Such opportunities provide pupils with the facilities to develop creative and listening skills through active involvement and participation, as well as invite challenges and offer experience through achievement without being over-stretched. However, music education in schools is not just a form of entertainment, so pupils should demonstrate a high standard of work, achievement and performance. Arguably, lack of musical experience may result in pupils' strengths being ignored or undiscovered, which may frustrate individuals and lead towards negativity in a subject (Bentley, 1975).

According to Leonhard and House (1974), music attitudes are developed in four major ways:

a) Long exposure to cumulative experiences which influence the individual: this is an 'environmental' way of acquiring a musical attitude. If peers and parents present favourable attitudes towards music and pupils' experiences are pleasant, the resultant attitudes will be positive; however, if pupils come from a home with unfavourable attitudes towards music, the resultant attitudes will be negative. These experiences may be brought to the classroom by pupils, and they are very difficult to be controlled;

b) Vivid or traumatic single experiences in music: a strong, isolated experience can mark or change a pupil's attitude towards music. For example, pupils may have negative attitudes towards participating in an orchestra until they are exposed to a vibrant live performance which may be utterly inspiring. On the other hand, an embarrassing or intimidating experience with music may foster feelings of negativity in a pupil (Vispoel and Austin, 1993). Through vivid or traumatic experience, pupils' musical attitudes can be directly acquired (Peters and Miller, 1982);

c) Emulation of a person or organisation: modelling oneself on another is an important component of the learning process; pupil's acquisition of attitudes through emulation may be affected by one or more persons, such as a teacher or ensemble, who act as a model;

d) Association of positive or negative factors in a situation: the general association of positive or negative experiences in relation to a subject like music will inevitably provoke the creation of certain attitudes towards the subject (in general).

Throughout primary school, pupils should be provided with a wide set of musical experiences in order to acquire new skills, as well as to discover what interests them and to begin to develop their strengths. According to Bentley (1975), pupils within primary schools develop crucial attitudes towards a subject, which are the direct outcomes of their interest in music education in relation to their strengths and weakness. Denac (2007) claims, however, that the development of interest in music is spurred by the teachers who influence the pupils so as to form a positive attitude towards the subject. After the transition from primary to secondary school, pupils will continue to develop attitudes towards music. As Bentley (1975) asserts, those attitudes will depend to a large extent upon the kind of experience that the pupil received during primary education.

A study of pupils' musical experiences from kindergarten to secondary school was carried out by Ruismaki and Tereska (2008). Specifically, this study involved Finnish pre-service elementary teachers (n=590) with musical experiences as pupils in nursery, elementary and secondary schools. Musical experiences were assessed retrospectively in different school phases as follows: kindergarten (4–6 years); lower-level comprehensive school (7–12 years); upper-level comprehensive school (13–15 years); and upper secondary school (16–19 years). A questionnaire survey

was carried out, including questions that examined positive or negative views about the subject, and gathered specific reasons for certain views. With regard to the most pleasant and unpleasant musical experiences within kindergarten, the majority of individuals emphasised satisfaction and enjoyment for singing, but expressed negativity towards music theory. The satisfaction and enjoyment for singing was also expressed in lower-level comprehensive school, with emphasis given on choir activities that had remained as positive experiences in participants' minds; however, solo singing in front of the class was connected with negative experiences. In terms of musical instruments, and more specifically playing the recorder, this was experienced negatively since it was perceived to be a common instrument associated with lower-level comprehensive school. In addition, dissatisfaction for music theory was also expressed within this level due to the difficulty of the topic. In terms of participants' recollections of their music teachers, they admired and liked them, and they were regarded in a positive light. However, negative experiences were connected with strictness in some teachers and with those that showed 'unprofessional attitudes towards pupils' (Ruismaki and Tereska, 2008; p. 31). With regard to pleasurable pursuits within upper-level comprehensive school, although singing remained the 'most pleasant' activity, the old-fashioned songs were considered to be 'least pleasant'. In terms of instrumental playing, orchestral performances were experienced as the 'most pleasant'. Again, music theory remained the 'least pleasant' experience within this stage, since participants felt it was unnecessary and boring. In contrast with the lower-level, however, upper-level participants perceived their teachers negatively, since the majority felt that they did not encourage pupils to be interested in music. Moreover, according to the participants' responses, teachers had no goals, and the content of music lessons was

repetitious with previous stages (it should be noted that music is an optional subject within Finnish upper secondary schools so only some of the sample responded to this aspect of the questionnaire). Some of the participants recalled music history in a negative way and proposed the history of pop as a positive alternative.

Overall, this study is important because it provides a long-term view of participants' musical experiences from kindergarten to upper secondary school, however, the findings are based on teachers' memories from their school years, and memory cannot recall everything. Nevertheless, it is interesting to track the way in which previous experiences affected people's later attitudes and the study indicates that certain viewpoints are consistent; for example, participants held positive attitudes towards singing from the first stage of school and throughout the levels of compulsory school, while music theory was perceived negatively across all of the stages.

Another significant study about adults' attitudes and perceptions towards their singing experiences within secondary school was carried out by Turton and Durrant (2002). They examined whether participants (n=80) remembered and regarded their singing experiences positively or negatively by conducting a series of structured interviews. The findings showed that popular music was the 'favourite' style of music that participants engaged with as teenagers, with emphasis on 1980s–90s pop. The highest proportion of respondents who connected positively with singing experiences in secondary school were female, although some females reported that they did not enjoy school singing because of the musical style. On the other hand, many male respondents did not enjoy school singing because they were unsure about their voice. The findings of this research are also supported in a study by Lamont *et al.* (2003), who found that pupils within secondary school were less willing to sing

alone in front of the class since they were unsure about their voice and they did not like the musical styles of set songs. With regard to their tuition, positive experiences were connected with their music teachers, who were considered to be enthusiastic and encouraging, although some were deemed to be ‘old-fashioned’ and too strict or aggressive.

Pupils’ goals and achievements appear to have a central role in the construction of attitudes, since attitudes are significant predictors of academic achievement (House and Prison, 1998; Levin, Sabar and Libman, 1991). Whether pupils choose to pursue a particular learning goal is dependent on self-appraisal of their abilities and potential in the subject area and on their confidence in being able to achieve this goal even in the face of difficulties (PISA, 2003).

In a study that examined pupils’ attitudes towards computer technology, Liu, Maddux and Johnson (2004) supported that pupils’ attitudes are related to their success in learning, and they investigated the way that positive attitudes might transfer to increased achievement. The authors reported that attitudes variable, such as enjoyment and importance for learning computer technology had linear relationships with achievement.

Attitudes that pupils express towards music in education may also be associated with their musical preferences. A variety of musical preferences have been found to exist among school pupils, including blues, jazz, classical and folk music; rock, alternative and heavy metal music; country, sound track, religious and pop music; rap, hip-hop, soul, funk and electronic /dance music (Delsing, Bogt, Engels and Meeus, 2008). According to Schwartz and Fouts (2003), musical preferences directly affect pupils’ attitudes towards music in schools, so the music curriculum can influence pupils’ attitudes negatively if it includes music that does

not match pupils' preferences. Music in schools, as Bonham (1984) supports, should not be limited to any particular genre or type. Listening to pupils' opinions regarding their musical preferences may have positive implications in the development of music curricula.

Thus far, pupils' attitudes towards music education in schools have been reviewed in terms of personal aspects, specifically their abilities, effort, engagement, experiences, goals and musical preferences. The next aspect concentrates on social factors, notably the way that family and peers can affect pupils' attitudes towards music education.

*Aspect 3: Family and peer influences on learning and studying music*

Most pupils are likely to be influenced by attitudes prevalent in their home environment. Parents/carers may influence pupils' interest towards particular subjects in a positive or negative way. Although parents/carers want the best for their children, sometimes, without noticing, they attempt to recapture their ambitions when they were young through the lives of their offspring, thus individuals' interests, talents and abilities are ignored (Jessup and Kiley, 1971). In effect, there is the possibility of 'family control' in pupils' choices.

Many researchers suggest that pupils' attitudes may be positively influenced by home encouragement and involvement (Fredricks and Eccles, 2002; Davidson and McPherson, 1998; Kaplan, 1966). Encouragement is a process of imparting confidence to pupils – it is not a way of conforming pupils through the use of rewards, but it helps pupils to change their views, attitudes and behaviours (Martin, 1980). Hoover-Dempsey and Sandler (1997) have concluded that parents'/carers' involvement benefits pupils' learning and academic success, and thus influences their attitudes. Greenwood and Hickman (1991) have found relationships among



parents'/carers' involvement and pupils' attitudes, while Trusty (1996) has found that parents'/carers' encouragement and involvement creates favourable attitudes towards school.

Research in the psychology of music has recognised the importance of parents/carers in the musical development of their children (Ilari, 2005; Hallam, 1998; Kemp 1996). Additionally, many researchers highlight the centrality of parents/carers in the formation of certain pupils' attitudes towards music in education, since pupils' attitudes are influenced by the family among other socialisation factors (Fredricks and Eccles, 2002; Davidson and McPherson, 1998; Kaplan, 1966). According to Davidson and Pitts (2001), family encouragement and support is recognised as a significant factor in the development of skills, enthusiasm and general musical success of pupils. According to Shuter (1968) and Kaplan (1966), the family provides the first and strongest model in the development of pupils' attitudes in music. A supportive family that encourages pupils to be involved in music is more likely to have a positive effect on their attitudes towards music (Australia Council, 2000; Asmus, 1985). Secondary school pupils welcome parental support, since they believe it is beneficial for their involvement in school music (Crozier, 1999).

While music education researchers have investigated the family involvement towards instrumental tuition (Macmillan, 2004; Creech and Hallam, 2003), few have applied the family's involvement in the formation of pupils' attitudes towards music education in schools. Nevertheless, the attitudes, beliefs and values that parents/carers hold towards music can affect pupils' attitudes towards music in school. As McPherson (2009) explains, although parents/carers may believe that children enjoy and find music interesting in school, at the same time they may view

music as an unimportant or less useful subject in comparison with other learning areas, not least in terms of future preparation or career interest. The negative family's view towards music may also have negative consequences on pupils' attitudes towards music in schools. Ideally, parents should not see music education in schools as a form of entertainment or non-serious endeavour, but should encourage children to demonstrate high standards of work, achievement and performance in the subject.

The unimportance of music from parents' perspectives in relation to other learning areas is also supported by an earlier study of McPherson (2006). Pupils within this study reported that their parents expected them to undertake 'less work' and give 'less effort' in music compared with other school subjects; they viewed music as a 'less important' school subject and they did not expect them to work as hard at it as in other academic subjects. Given that pupils were aware of the degree that their parents valued music in school, it is likely that this may have affected their attitude towards music education. Indeed, the viewpoint that music education is 'a waste of time in schools' is perpetuated if parents/carers fail to support pupils' desire to study it or undertake further music training (see Kaplan, 1966).

As McPherson and Davidson (2006) suggest, parents/carers can be actively involved in the success and the formation of pupils' positive attitudes towards music education in schools by providing resources to pupils, such as through purchasing a music instrument; by being interested in what a pupil is learning about in music; and by contributing and encouraging participation in supportive activities such as the school choir or orchestra. Family involvement also occurs when parents/carers sit with their pupils while they study music or practise an instrument, and talk about the musical learning (McPherson and Davidson, 2006). This involvement can be

extended by taking children to concerts, and being regularly informed about what is going on in music lessons. Pupil's musical attitudes can also be influenced by other people in the family who play an instrument or sing or listen to music and generally have an active interest in the subject (Kaplan, 1966).

The role of peers is also important in the construction of attitudes since it is generally accepted that pupils are influenced by their peer group (Fredricks and Eccles, 2002; Davidson and McPherson, 1998; Peters and Miller, 1982; Kaplan, 1966; Evans, 1965). As mentioned previously, Vygotsky's socio-cultural theory emphasises that 'higher psychological processes unique to humans can be acquired only through interaction with others, that is, through interpsychological processes that only later will begin to be carried out independently by the individual (Leont'ev cited in Rogoff, 1990, p. 13). If children learn to use the tools for thinking provided by culture through their interactions with more skilled peers (in Vygotsky's zone of proximal development), then pupils proceed through their participation in activities slightly beyond their skills with assistance either of their peers as mediators and as imaginative partners or with the guided assistance of their teacher. As Rogoff (1990) says, guided participation involves collaboration in problem-solving activities and this assists children in their development. Furthermore, as pupils grow up, peers become increasingly important in their life.

According to Schunk (1987), peers influence pupils' self-efficacy through the similarity model. As the model suggests, observation of success in others can raise pupils' self-efficacy and motivate them to perform a task if they believe that they can complete it too; following this, when the task becomes successful, pupils will hold positive attitudes towards it. Nevertheless, the observation of failure in others can

lead pupils to believe that they lack the ability of complete a task, and discourage them from attempting it.

Another important issue about peer influence also operates through peer network, or large groups of pupils (Schunk and Pajares, 2002). Over a period of time, pupils who belong to a network or a group become more similar to their peers; usually discussion among friends influences their choices of activities, and more often than not they make similar choices (Berndt and Keefe, 1992). Thus, the attitudes of peers may affect other pupils' attitudes about a subject or activity.

In terms of music education, as Sichivitsa (2007) points out, 'peers play a significant role in shaping pupils' values and attitudes toward music' (p. 64). In her study, although the majority of pupils did not join the school choir, peer group experiences within the classroom increased the value and attitudes placed on music. Pupils enjoyed belonging to a choral group with other peers and felt more comfortable when peers supported and accepted them in the choir. This study suggested that peer support contributed to the improvement of pupils' values and attitudes towards music, and therefore, intentions to continue music participation (Sichivitsa, 2007).

Peer support can help pupils to feel more comfortable in a classroom, and thus stimulate them to actively engage in music making and performance (Hall, 2005; Burnard, 2002). This point is also supported in Pitts' study (2004), where adult pupils felt more comfortable and productive in class when they received support from their peers. Consequently, peer support can influence in a positive way pupils' attitudes towards music, since they feel more productive and 'at ease'. On the other hand, negative attitudes towards music in school may be created if peers refuse or fail to support, appreciate and recognise each other's accomplishments; indeed, this

may create discomfort and hinder pupils' success in the music classroom (Howe and Sloboda, 1992).

Peer pressure may change pupils' behaviour and their attitudes towards music (Finnäs, 1989; Peters and Miller, 1982). In a study carried out by Finnäs (1989) pupils reported lower preferences for classical and folk music while announcing their opinions in front of peers, and higher preferences when expressing their opinions privately. As pupils grow up, interaction with other peers has the greatest effect on their activities and preferences in the field of music (Szubertowska, 2005). Musical activities that are stimulated and developed within schools are strongly related to the peer environment. In a study carried out by Szubertowska (2005), pupils expressed that the most powerful sources of pupils' musical activity and interest were found in attendance at musical concerts with peers as well as within activities such as listening, singing and playing musical instruments with other peers.

Socialisation factors are thus vital in the formation of pupils' attitudes and views. The following part focuses on the way that educational aspects can contribute to the creation of pupils' attitudes towards general and music education.

### **Thematic Area B: Educational aspects related to pupils' attitudes in music education**

Aspects of an education system, including the school, the academic year structure, the academic class structure, the provision of extra-curricular activities within a school, the format for lessons, and the suggested curriculum for a particular subject, impact upon teaching and learning (Kaplan, 1966), and great responsibility is placed upon curriculum planners, teachers, administrators and other organisations. These aspects, as represented in Bronfenbrenner's exosystem, will be reviewed below as they impact upon pupil's development.

*Aspect 4: Schools and teachers: Curriculum, pedagogy and music activities*

Although pupils' attitudes are essentially acquired during childhood as a result of home influences, fortunately, they can change and develop throughout school. It is important for anyone involved in educational settings to have knowledge of how attitudes can be changed, and the ways in which pupils' attitudes can be shaped in order to help the process. Changes in pupils' attitudes may be due to a variety of reasons, such as the nature of the curriculum, the methods of presentation of a school subject, and the school staff (teachers). Pupils will reach an age when they have sufficient knowledge to convey their opinions; certainly at secondary level, they are more intelligent and literate than at primary level, so they do not necessarily take their parents' opinions without criticism (Evans, 1965).

Pupils in school may be connected in a positive way with an activity or a school subject once this activity or subject is enjoyable and pleasurable. Piaget claims that pupils tend to perceive the importance of an activity relative to them (Wadsworth, 1978), so 'the importance of any attitude depends on the importance of the subject to which it refers' (Evans, 1965, p. 3). Moreover, as Vygotsky (1978) states in his socio-cultural theory, the efforts of individuals are related to the kinds of activities in which they are engaged.

Thus, when pupils find that they enjoy a particular activity or subject, they will develop favourable attitudes. What they enjoy may be a part of the subject matter, the personality of a particular teacher, the method of working or the conditions under which the subject is studied (Evans, 1965). However, if these factors do not satisfy pupils' needs, pupils may dislike a particular subject and, as a result, develop negative attitudes towards it.

A teacher's personality is very important since pupils who like their teacher, and believe that their teacher likes them, will learn more effectively than the pupils who do not like their teacher (Bessom, Tatarunis, and Forcucci, 1980). In addition, pupils' attitudes may be influenced by their teachers' encouragement: the teacher sets the goals in the class and encourages the pupils to try to achieve them. Therefore, the teacher is responsible to some extent for the creation of positive attitudes towards a particular learning area (Bentley, 1975).

School subjects are designed with the acquisition of knowledge in mind along with making a subject useful and attractive. It is the responsibility of curriculum planners to decide what pupils should learn and what is good for them. According to Jessup and Kiley (1971), curriculum planners, teachers and other key stakeholders should also attempt to cater for different pupils' goals. For some pupils, the aim is to pass; other pupils want to get the highest grade; some pupils wish to study a particular subject because it is required for University entrance. Recognition of pupils' goals can help to foster pupils' interest in a subject and create high levels of motivation towards it.

An important research project concerning pupils' attitudes towards school and learning was carried out by Keys and Fernandes (1993) in the UK. The research aims were to identify whether the pupils levels of motivation in Year 9 were lower than in Year 7 as well as to discover the factors associated with stimulus towards school and learning. The research embraces educational issues as well as some of the personal/social issues discussed previously. The study consisted of a questionnaire survey and the sample involved 1160 pupils in Year 7 and 980 pupils in Year 9. The main areas covered in the questionnaires included participants' attitudes towards the value of school and learning; their participation in out-of-school activities; and

finally home support, including parents'/carers' opinions about the value of school and education, and home encouragement. The findings of this research illustrated that the majority of pupils appeared to like school. However, 30% of the pupils agreed that most of the time they did not want to go to school. Furthermore, almost half of the proportion of Year 9 pupils said that they liked school more in Year 9 than they did the previous year. Overall, pupils responded that the work they received in most of the lessons was interesting and that they were not bored in lessons.

With regard to the value of school and school work, the majority of pupils expressed positive attitudes towards them. In terms of pupils' perception of the purpose of school, they agreed that schools should teach them new, useful and interesting things, help them to do well in exams, as well as to prepare them for a future career. However, the majority of pupils said that they did not talk individually to their teachers about their school work, or their career plans. In terms of their likes and dislikes, pupils expressed a preference for lessons where they could work with their friends, for lessons where they could make something, and finally for lessons they could have discussions in. With regard to the participation in school and out-of-school activities, 66% of Year 7 and 58% of Year 9 pupils reported involvement in these activities. Finally, in terms of parental perception towards school and education, the majority of pupils indicated a high percentage of parental support and interest in school and education.

Generally, the factors associated with strong pupil motivation towards school and learning were as follows: high interest in school work; high interest in learning from teachers; placement of high value upon school and school work; and finally, perception of a high level of parental support. These factors suggest that pupils who



dislike school are more likely to find it boring, to dislike their teacher, to have a low perception of the value of the school, and to perceive low levels of parental support.

Moving on from the general issue of pupil motivation about school and learning, it is important to address the impact of school music provision in relation to pupils' attitudes. According to Lamont *et al.* (2003), pupils' attitudes towards music education depend upon the musical activities that are provided within a school. In their study they found that playing instruments and composing pieces of music were on the top of the list of secondary pupils' preferences. Additionally, pupils indicated a preference for music workshops in schools so as to have contact with professional musicians. On the other hand, activities such as singing and music history were disliked within class music. Interestingly, the secondary schools which participated in their study provided opportunities for pupils to take instrumental music training in school (piano, keyboard, and guitar). Overall, pupils showed positive attitudes and high levels of interest in these particular instrumental activities, with some pupils suggesting the availability of more instruments and time to improve the general level of music provision. A study conducted by Rosevear (2003) also reveals that pupils have an inherent interest in practical music activities. O'Neill (2002) reaches similar conclusions and she also points out the importance of pupils to have a sense of choice and control over their music-making. The choice of instrument within O'Neill's (2002) study was found to be an important issue, since there were differences between what pupils wanted to learn to play (e.g. piano, flute, drums, electric guitar) and what they actually played in schools (e.g. recorder).

Another research project undertaken by Button (2006) examined pupils' ratings of musical activities in six categories: singing, instrumental work, composing, musical knowledge, music theory, and music technology. The analysis

of the results indicated that girls were more enthusiastic and that they showed more positive attitudes towards musical activities than boys, especially for singing, instrumental work and music theory. On the other hand, boys were more enthusiastic towards composing and music technology. The findings of this study highlight the issue of gender with regard to pupils' musical interests, demonstrating that, for example, females' attitudes may be more positive towards particular musical activities than males'; or clusters of musical activities may generate positive attitudes among females, but negative ones among males (or vice versa).

Economidou (2006) examined ratings of musical activities within Cypriot primary schools as part of her study (discussed previously). Comparisons of pupils' preferences for musical activities, and what was actually taught by their teachers showed that the most frequent activities taking place in a music lesson were 'choir rehearsals', 'playing the recorder' and 'singing traditional songs', despite the fact that 'singing popular songs' and 'listening to popular music' were described as favourite activities that pupils would like to experience in the music classroom (a similar finding about the gap between the offered musical activities and pupils' favourite activities emerged in a study by Forari in 2005). It is also important to note that choir and orchestra rehearsals during the music lesson were the least preferable activities, and, according to pupils, composing was an activity that appeared to be given little emphasis (Economidou, 2006).

Extra-curricular musical activities can also enhance pupils' attitudes towards music education. The literature emphasises the centrality of extra-curricular musical activities, since they are vital to the life of the school (Lamont *et al.*, 2003) and can increase the success of school music (Marsh, 1988). This centrality is recognised by the MOEC (2003, p. 13): 'attitudes can be measured by the degree to which pupils

participate particularly in extra-curriculum activities.’ O’Neill’s (2002) study dealt with pupils’ interest in music activities both inside and outside of school. She found that children involved in music activities outside of school showed greater interest in the music activities taking place in school than those involved in no such external pursuits. This is also supported by Lamont (2002), who claims that ‘pupils who engage in more extra-curricular musical activities show more positive attitudes towards school music’ (p. 56).

Opportunities such as contact with professional musicians, attendance in musical events such as festivals (Lamont *et al.*, 2003), and participation in school choirs, bands and ensembles (Pitts, 2007) can be considered as valuable extra-curricular musical activities that can affect positively pupils’ attitudes towards in-school music (Temmerman, 2005). According to Pitts (2008), the provision of opportunities through extra-curricular activities can strongly affect pupils’ attitudes towards music education, and can also influence the attitudes that individuals will hold in later life-stages. The importance of extra-curricular activities and the impact on pupils’ certain attitudes was also highlighted by the music teachers in a study carried out by Forari (2005) within the Cypriot educational context.

It is also recognised that the teacher’s role in general and music education is fundamental for the formation of certain pupils’ attitudes (Button, 2006). According to Lamont (2002), ‘teachers and the values they transmit within the classroom and beyond...play a role in influencing children’s attitudes towards music’ (p. 56). The role of the teacher in music education within schools is to interact with pupils and to engage them in instruction as well as to impart knowledge as outlined in the curriculum (Peters and Millers, 1982). As Lum (2008) explains, teachers use music and musical elements to supplement their teaching, to motivate and encourage

pupils' learning, and to enhance the class's attitudes. School music teachers can play a significant role in contributing to the musical influence and development of pupils (Forari, 2005; Lum, 2008) as well as in establishing life-long attitudes and involvement in music (Pitts, 2008). In a study with adults carried out by Pitts (2008), a number of respondents attributed their continued involvement in music as adults to the long-term influence of their music teacher, especially within secondary education, since they had acquired skills, confidence, enthusiasm, encouragement and a sense that music is an important part in their lives. Pitts (2008) concluded that teachers have significant responsibility in shaping pupils' interest and continuing involvement with music in the future (this is also supported by Denac, 2007). What makes a teacher attractive so as to arrest pupils' interest in a subject is the ability to engage pupils' attention in the classroom as well as in other activities, such as choirs and orchestras, among other aspects. The most important factor, however, seems to be the teacher's ability to relate what he/she and the pupils are doing in the music classroom to life in general (Peters and Miller, 1982).

According to Bessom *et al.* (1980), one important duty of the teacher is to inform pupils about the aims and objectives, activities and scope of the music programme, since, as Brocklehurst (1971) notes, 'awareness on the part of pupils of the purposes of and benefits to be derived from the study of a subject can profoundly influence their attitude towards the subject and consequently, the quality of their learning' (p. 3). However, he argues that in many cases, teachers are so preoccupied with short-term goals that they might neglect important (long-term) objectives: 'aimless' teaching, which is accompanied with class restlessness and inattention, is largely responsible for the lack of respect in music classrooms in some schools (Brocklehurst, 1971).

Pupils connect positively with teachers who are enthusiastic, pay attention to all pupils and encourage them. Liking the teacher is a significant factor in the effectiveness of music lessons, together with good communication between them and the teacher (Forari, 2005). Teachers who inspire and support the pupils are described as encouraging, motivating and more successful teachers (Campbell *et al.*, 2007; Marshall and Hargreaves, 2007). On the other hand, teachers who do not encourage pupils in music are described as uncaring and uninterested (Campbell *et al.*, 2007) and can affect pupils' attitudes negatively (Ruismaki and Tereska, 2008). Additionally, too strict and aggressive music teachers are described as 'old-fashioned' (Lamont *et al.*, 2003). Teachers' strictness and aggressiveness, according to Ruismaki and Tereska (2008), reflects 'unprofessional attitudes towards pupils' (p. 31), while those teachers are considered as 'bad teachers' by the pupils (Forari, 2005).

Additionally, the personality, the artistic background, the knowledge and the expertise of the teacher impacts upon the pupils (Sanderson and Savva, 2004). The gender of the teacher, according to Button (2006), also has an effect on pupils' perception of music. In Button's (2006) study, the participants were invited to report if they had any preference for either a male or female music teacher. Both male and female pupils preferred interaction with female teachers rather than male teachers in their lessons, since pupils claimed that music taught by male teachers was perceived as more difficult and more 'aggressive' (Button, 2006).

#### *Aspect 5: School transition and subject choices*

During the transition from primary to secondary school, pupils hold certain attitudes towards education based on the initial attitudes they have developed in primary school. As Bentley claims (1975), these attitudes are based on the kind of

experience and musical teaching pupils had within the primary school, as well as the skills that pupils gained within primary school.

The transition from primary to secondary school is a crucial junction in schooling. During the transition from primary to secondary school, pupils often make decisions about their ongoing musical involvement (Radocy, 1986; Wragg, 1974). The changes that pupils experience during the transition from primary to secondary school can contribute to the decline of musical interest and involvement (Wragg, 1974), and therefore to the creation of negative attitudes within secondary schools.

A study carried out by Marshall and Hargreaves in the UK (2007) is particularly significant, since it aimed to explore pupils' views during the process of transferring from primary to secondary school and to identify the ways in which pupils' attitudes changed between primary and secondary school. Many important findings in this research are relevant in the context of this thesis. With regard to primary school, pupils displayed positive views of their musical experiences; however, a number of pupils displayed negative views towards the musical styles used during lessons, the lack of instrumental performing opportunities and the regulation about compulsory school choir attendance (a similar finding about choir attendance emerged in a study by Pitts in 2008).

In terms of secondary school music education, most of the pupils in Marshall and Hargreaves's study felt that music lessons had improved since primary school, and that their interest in the subject had become more positive. However a number of pupils expressed that their expectations of secondary school music had not been met since they had anticipated learning to read music as well as to develop performing skills, thereby leaving behind 'fun' primary school activities. In fact, some pupils

said that they wished they had learned to read music in primary school. It is important to mention here that, in schools where specific expectations had not been met, many pupils changed their positive 'primary' attitudes towards music education to negative 'secondary' ones (Marshall and Hargreaves, 2007).

According to the pupils in the study, when they began music in their new secondary school, they were questioned about their attitudes towards music, about their previous experiences of music in primary school, whether or not they played an instrument, and what expectations they had about music in their new school. Many pupils saw this exercise as a 'test', so 72% of pupils reported feeling 'judged' or classified by their secondary school teacher, since as they explained later, teachers assigned more time and interest towards those pupils who were learning instruments. Teachers who paid attention to all pupils, and changed their learning styles in order to ensure that all pupils adapted to the new secondary school setting, were viewed as most successful and they received the most positive comments.

As Marshall and Hargreaves suggest, the initial lessons are very important in the development of positive attitudes towards music within secondary schools. As they also point out, good transfer practice can foster more positive attitudes among pupils: teachers should not classify pupils into categories at the outset (musician/non-musician, interested in music/not-interested in music) and 'judge' them; they should promote equality among all pupils; they should leave behind primary school activities; and finally they should change their learning styles by adapting to the 'class mood' in order to ensure consistently positive pupils' attitudes towards music, as well as to enable pupils to adapt to secondary school music. Arguably, once again, the role of the teacher as perceived by the pupils is vital in assisting the transition process.

A more recent study by the same researchers (Marshall and Hargreaves, 2008) investigated the transition and transfer process from primary to secondary school from the teachers' viewpoints, as well as explored whether or not the claims made in advance of the National Curriculum were met through the creation of a 'common language' among primary and secondary school teachers. According to Marshall and Hargreaves, despite the fact that the general link between primary and secondary schools has improved via pupils' visits to secondary schools, visits from secondary school teachers to primary schools, and meetings among primary and secondary teachers, the results of this research show that 'the national curriculum appears to have done very little in terms of providing a common language among teachers from different phases of education' (p. 73). Primary school teachers expressed that they had insufficient specialist knowledge and could not contribute to the meetings. Additionally, primary teachers felt that they left out of the overall process of transition. The majority of teachers reported that emphasis in meetings was normally placed upon pupils who were playing an instrument. Interestingly, the majority of teachers translated the term 'pupils' prior experience' as pupils with previous instrumental experience (probably instrumental tuition) rather than pupils' previous experience of primary class music. Moreover, some teachers focused on identifying possible GCSE (Generally Certificate of Secondary Education) music pupils. The secondary school teachers confirmed that, within the initial music lessons, they explored pupils' attitudes towards music, their previous experiences and expectations in order to obtain valuable information about each pupil (as noted above in the earlier study, this exploration was perceived as judgemental by the pupils).

The key issues emerging from this study demonstrate that teachers in both primary and secondary education do try to collaborate in order to ensure that the



transition from primary to secondary education will not affect pupils' attitudes towards music. Nevertheless, equal opportunities and shared attention should be given to all pupils in order to foster inclusivity and create wide interest about the subject of Music. While attention may be given in initial secondary music lessons to gathering information about the degree of musical knowledge for each pupil, judgements or classifications may produce negative attitudes towards music education in secondary school.

An alternative method suggested by Bentley (1975) is that secondary school teachers should be able to observe the primary teacher's portfolio for each pupil, which includes previous primary school work, song and other repertoire learned; music listened to; vocal reading abilities; previous musical activities that the pupil has completed; and instruments played. Thus, teachers may be able to find the information they need without 'judging or classifying' pupils.

As Peters and Miller (1982) also suggest, the following five points may be taken into account during the process of transition in order to find out about pupils' attitudes towards music:

1. Assess current pupils' attitudes towards music: in order to gain information about the attitudes pupils bring with them to the new music class, various tests can be used (cf. Marshall and Hargreaves 2007);

2. Use group discussion in order to affect attitude change: more often, pupils' attitudes are affected by the peer group than by the teacher. A group discussion may be helpful in changing pupils' attitudes rather than relying on the teacher's lecture;

3. Use 'firsthand' experiences for more effective results in altering attitudes: firsthand experiences, such as performing, listening to and creating music, can rapidly change an attitude from negative to positive;

4. Assess influences on pupils' attitudes and develop pupils' critical abilities: pupils' attitudes are often affected by peers' negative statements. A teacher can modify these attitudes by developing pupils' critical ability and judgement towards music;

5. Regularly assess pupils' attitudes towards music: the teacher should assess the progress of pupils' attitudes after frequent periods of instruction.

Nowadays, music is a compulsory subject within the first levels of most secondary school systems, while it becomes an optional subject within the last level. Since pupils have to decide whether or not to select the subject of Music, the content of the compulsory school Music during these last years may possibly influence their choice. Indeed, the attitudes that pupils hold towards music education can predict and affect their future choices to continue engaging in music within schools, especially when the subject becomes optional (Ghazali and McPherson, 2009; Bentley, 1975).

The term 'compulsory subject' involves great responsibilities for those who provide education, since they must decide the content of each particular subject (Bentley, 1975). Efforts should be made in order to design the curriculum in an enjoyable and accomplishable format that is accessible for all pupils. The selected content should consist of a simple list of topics (Lawton, 1996) and should include instructions that are understandable with logical progress from level to level (Peters and Miller, 1982). The content selection must be reviewed in terms of how it affects all pupils in a particular school system (Peters and Miller, 1982). The following part reviews literature on curriculum development and concentrates on three key areas: a) aims and objectives; b) methods and c) materials.

*Aspect 6: School music lesson and curriculum*

A curriculum is a developmental programme consisting of the aims and objectives, content and material of a school subject (Kaplan, 1966; Tyler, 1949). It is the responsibility of planners, administrators and educational organisations to ensure that pupils' attitudes are fully considered prior to designing a programme of study for a specific subject (Galton, 1998). It is important to recognise, however, that learning via a curriculum represents only one type of learning, namely 'formal', and that 'informal' learning practices are vital in understanding the broader educational picture. Prior to consideration of the content of subject curricula, including aims, objectives, methods and materials, issues relating to formal and informal learning practices will be addressed as well as current thinking about curriculum design and implementation through discussion of relevant matters, including curriculum negotiation, differentiation and school–community partnerships.

Formal and informal learning

The terms formal and informal learning have nothing to do with the formality of learning, but rather with the direction of who controls the learning objectives and goals (Cofer 2000). Informal learning has been defined as the lifelong process by which individuals acquire knowledge, attitudes and skills from their daily experiences and environmental exposure (Coombs and Ahmed, 1974). By contrast, formal learning is intended to be organised and structured, and takes place in accord with specific learning objectives. As a result, the content of a subject is generally created by a specified group of instructional designers. From the learners' standpoint, their explicit objective is to gain knowledge, skills and competences. Content and learning materials can be delivered via a traditional class room training model, complete with lectures, required reading and scheduled testing. Formal

learning can be thought of as the attempt to refine, regulate, and control certain aspects of informal learning.

Within the classroom environment, formal learning is ordinarily implemented according to a plan or method by a teacher, by means of which the student is to achieve certain planned goals set by curricula (Belle, 1982). In many countries, for example, many school subjects are almost always learned in formal educational settings, whereby the teacher presents techniques for solving relatively simple problems, which the students are then required to solve before proceeding to gradually more complex problems. This leads to the mastery of a set group of skills. On the positive side, formal learning enables society to run smoothly, and affords its members the opportunity to more easily identify and relate to one another. On the negative side, formal instruction restricts individual tendencies to seek their own voice, to express themselves in unique ways (Evans, 2009).

On the other hand, informal learning is referred to as learning by experience, which is not organised and has no set objective in terms of learning outcomes, resulting from daily life activities. The idea is that the simple fact of existing constantly exposes the individual to learning situations; this means, however, that informal learning may take place in an educational setting (and perhaps even simultaneously with formal learning). In terms of the classroom environment, pupils might engage in some form of informal learning activity for the sake of that experience itself, the result of which may or may not be desired in advance. Informal learning provides a lot more flexibility in the way content is both created and consumed (Colardyn and Bjornavold, 2004).

Most teachers employ informal strategies to complement formal approaches within the classroom. Here, in addition to the customary curriculum plan and

execution, the means for achieving some of the those ends may be guided largely by the learner, and may even occasionally encourage a sense of play in the pursuit of target goals (Folkestad, 2006). One of the advantages of informal learning comes from its tendency to arise from a relaxed, almost playful attitude. Similarly, the absence of definable goals can lead to the learner being more in control. Moreover, the mood of exploration and discovery may empower learners, putting them in charge of their own destinies. One of the disadvantages of informal learning might be that the lack of structure can lead to a shrinking of the educational journey, with no one to prompt learners to explore music outside of their already existing domain of comfort (Evans, 2009).

In terms of music education, as Mak (2007) explains, formal learning occurs within an organized and structured context whereby the aims (what to learn) and learning strategies (how to learn) are intentional. The learning process is teacher-directed, and the instructions are given by qualified music teachers. The learning results are skills and knowledge that are meant to be applicable in various life or professional contexts. According to Mak (2007) the curriculum is hierarchic: elementary skills and knowledge are acquired first on which more complex forms are built. For example, in conservatoires, emphasis is given on the acquisition of knowledge and skills that are directly related to mastering skills on a particular instrument.

On the other hand, informal learning includes unplanned learning musical activities resulting from daily life situations (Bjornavold, 2002), which are highly related to personal learning needs and motivations. Additionally, it is explicitly based on musical preferences and peer interaction (with those who share the same values, interests and beliefs). Professional musicians act as role models without

assuming the status of a teacher (see Mak 2007). This kind of learning is described as self-discovering, enjoyable and explorative.

A variety of approaches exist to enable individuals to acquire musical skills and knowledge outside formal educational settings (Green, 2002). She refers to the term ‘informal music learning’ as a set of practices instead of methods, whereby learning takes place through interaction with others such as family, peers and even other musicians who are not acting as teachers in formal capacities. Furthermore, it is argued that independent learning methods are developed through self-teaching techniques.

Both formal and informal learning processes are important parts of music education. Although formal learning is considered essential for the acquisition of musical skills and knowledge, informal learning is a complementary bottom-up process enabling pupils to self-discover music through exploration based on their personal needs and motivations. Arguably, even though formal learning is effectively harnessed by institutional curricula, pupils’ (and teachers’) voices are vital in shaping the design and implementation of curricula.

#### Curriculum and other pedagogical issues

The idea of ‘child-centred learning’ was developed in response to traditional pedagogy whereby teachers imparted knowledge to pupils in a one-way process that was directed entirely by the teacher (teacher-centred learning). As the term suggests, child-centred learning is about transferring the responsibility of learning into the hands of the child. In the same way that contemporary learning might nowadays involve both teacher-centred and child-centred activity (Anderson 2002), researchers argue that emphasis should be given to pupils’ voices in the creation of music curricula. An efficient way to achieve this is through negotiation.

The term ‘curriculum negotiation’ reflects current practice whereby negotiation takes place between pupils, teachers and other policymakers in developing school (or other) curricula and syllabi. By extension, partnerships established between schools and communities attempt to bridge the gap further by negotiating ways in which curricula activities taking place ‘inside school’ might link to those operating ‘outside school’. Recent citizenship projects have encouraged pupils to understand the value of their education by working alongside those in the local community. Such school–community partnerships aim for a mutual adaptation and consensual vision of each others’ interests, preferences, abilities, skills and practicalities, and these may be incorporated in the creation of music curricula (Hall, 1995). Potentially, all actors (including curricula planners, teachers and pupils) become ‘partners’ in policymaking and implementation (Forari, 2005) via constant dialogue and negotiation (Fullan, 1999). This partnership might also involve researchers and parents all sharing the same vision and having a sense of ownership about education policy (Fullan, 1993).

Other contemporary pedagogical issues deserve mention here, including the use of technology in today’s educational environments as a means of supporting and facilitating the design and delivery of curricula, as well as the notion of differentiation. This refers to the recent debate in schooling about the importance of valuing individual learners. While a set curriculum might be targeted at a specific class of pupils, there is recognition that there will be large differences between pupils despite similarities in age and background (see the online teaching resource, [www.teach-nology.com](http://www.teach-nology.com)). Curriculum differentiation means that lesson plans and structures are tailored to suit the aptitudes of individual learners, thereby addressing the needs of pupils working at different paces. There are challenges in this approach,

notably perceived fairness (among pupils and parents in particular), resources (how does one teacher accommodate differentiation among a class of pupils) and placement (assessing the aptitudes of individual pupils), yet the principle is valuable in recognising the fact that individuals are inherently different, so a 'one size fits all' approach to learning is undesirable.

To some extent, curriculum differentiation seems like a step towards dismantling the efforts of those involved curriculum negotiation, whereby educators have acknowledged the vital role of pupils, teachers and others in designing and implementing a curriculum that is shaped from as many as angles as possible so as to satisfy the needs of a wide range of pupils, teachers and others alike. It also moves away from social learning principles as the thinking suggests that one-to-one tuition (whether child-centred and/or teacher-centred) is the optimum learning condition because it can be tailored towards the needs of the individual. Nevertheless, while the tradition of formal learning schools is constantly evolving, the design and implementation of a curriculum involves careful consideration of the aims, objectives, methods and materials of a subject, as discussed below.

#### Subject aims and objectives

Before working out the connection between a particular subject and the curriculum, educational organisations must specify their aims and objectives. Aims and objectives for pupils' learning are a starting point for effective teaching since they assist in the selection of appropriate teaching strategies and evaluation of the effectiveness of a teaching programme (Ramsden, 1989). Aims and objectives are usually the statements of the learning which will occur within a subject. According to Ramsden (1989) aims and objectives are statements of what a pupil is expected to know and be able to do upon completion of a particular subject. McKinsey and



Company (1997) provide a framework for the clarification of such aims and objectives:

1. What we want children to learn and whether the emphasis should be on learning facts and vocational or practical skills, or on capabilities and concepts;
2. Where learning should take place, and the relative importance of the classroom, the school and the community, and the correct balance of resources between elementary and secondary education;
3. How children can be enabled and encouraged to learn reflects debates over selection and streaming versus mixed-ability classes; large and small groups; the intensity and amount of time spent learning; the balance between prescriptive and child-centred teaching, and methods of assessment (p. 25).

According to Bloom (1956), objectives consist of the action verb, which is very essential and useful for the writing up of educational objectives. Action verbs are classified into two categories (see Table 2.1), which have been articulated at all levels of education: cognitive categories concern thinking and knowing; and affective categories concern attitudes and feelings (Krathwohl *et al.*, 1973; Bloom, 1956). As Bloom explains, the cognitive domain involves knowledge and the development of intellectual skills. Six major categories are included within this domain: a) knowledge (recall of specific items or information); b) comprehension (understanding the meaning of instruction); c) application (use of a concept in a new situation); d) analysis (ability to separate material into parts); e) Synthesis (ability to put parts together in order to create a new concept or meaning); and f) evaluation (ability to make judgements about the importance of methods or materials).

According to Krathwohl *et al.* (1973), the affective domain includes four major categories: a) receiving (willingness to hear and notice a particular phenomenon/

object); b) responding (active participation and reaction to a particular object); c) valuing (to be able to value a particular object or phenomenon); and d) organisation (to organise values and examine relationships).

**Table 2.1:** Bloom's (1956) taxonomy of action verbs in the creation of objectives

Cognitive domain	Affective domain
write	accept
state	listen
define	receive
list	perceive
predict	decide
name	influence
identify	associate
contrast	derive
recall	determine
describe	be aware of
classify	appreciate
recognise	judge

[Adapted from Bloom B. (1956). *Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain*]

According to Krathwohl *et al.* (1973), aims and objectives can influence pupils' attitudes, since they affect them emotionally. For this reason, stakeholders should clarify what pupils should learn, where learning should take place and the way that pupils can be enabled and encouraged to learn (McKinsey and Company, 1997).

The aims and objectives that are included within a music programme normally relate to activities such as singing, performing, improvising, listening, and composing (Howell, 2002; Kaplan, 1996) and state what pupils should be able to achieve upon completing the school Music. For example, as DfES/QCA (1999) states, during Key Stage 2, pupils are expected to be able to 'sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions, in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and

feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures’ (p. 18). With regard to the music curriculum within Cypriot education and, more specifically, in lower-secondary education (Gymnasium), according to the MOEC (2007a; 2006; 2005; 2004a; 1981) pupils are expected ‘to be able to sing and use class instruments; they should develop the ability to write melodic parts in the score; they should also learn music theory and history; they are expected to be able to compare music with other arts and subjects; they should develop abilities for cooperation, responsibility, communication and socialisation among other pupils. In addition pupils should learn to read the notes and the symbols from the score, recognise the rhythm (e.g. crotchets, quavers etc.), identify the harmony, and become familiar with musical forms and styles. In terms of Cypriot education, the music curriculum for primary education was critically assessed by Economidou (2006). Based on the official curriculum document for primary schools, the aims of the subject of Music were ‘to assist pupils’ progressive entry into the world of sounds, develop their musical sensitivity through the understanding and use of sound patterns, which are an essential element to the development of their inner emotional and innate musical abilities, in a way that they enjoy and create music and contribute to both their own musical development and that of the society’ (MOEC, 1996; p. 195). As Economidou (2006), reports, ‘the wording of this aim is quite vague, sounding too philosophical and too complicated to interpret for generalist teachers as well as music teachers. It looks more like a summary of various objectives with five different verbs in one single sentence, stating what the pupil is expected to achieve through an education in music. It is also worth mentioning that this is the same aim stated in the 1981 reform, with the exception of a few words that changed’ (p. 189).

As Economidou also points out, although the objectives included within the music curriculum document appear to be very ‘progressive’, covering aspects of listening to various kinds of music such as popular, folk, traditional and world music, singing, music theory, music technology and integration of music with other subjects, creative activities such as improvisation or composition and performing instruments hardly appear within the aims and objectives of the music programme.

According to Bessom *et al.* (1980), one important duty of the teacher is to keep the pupils informed about the aims and objectives of the subject. However, if the wording of the aims and objectives is unclear, too philosophical or old-fashioned, it will be difficult for the music teacher to inform the pupils. According to Krathwohl *et al.* (1973) the way that objectives are scheduled and presented within a subject impacts upon their emotional reception by pupils and, consequently, influences their attitudes.

In order to formulate aims and objectives in music education, attention must be given to the broader educational aims of the total school curriculum, and thus, the music programme must be planned in relation to the whole curriculum (Brocklehurst, 1971). Aims and objectives within a music programme must be based on pupils’ developing needs, interests and abilities, and must include provision for pupils’ personal development. The music programme should be well-balanced, in order to provide a large variety of class and extra-curricular experiences and thus to include all types of pupils’ abilities and interests (Brocklehurst, 1971).

Provision should be also made for those pupils with little musical ability and knowledge, since pupils with poor singing voices, little previous experience and general lack of musical interest may develop negative attitudes towards music in school (Brocklehurst, 1971). Group work, additional optional music courses and a

variety of extra-curricular musical activities may be some solutions to this provision. Provision should be given especially for singing and performing, since lack of progress in learning to play an instrument or lack for singing can have a detrimental effect on a pupil's attitude towards music as a whole (Brocklehurst, 1971). There seems to be a fine line, however, between success and failure in vocal provision, as previous studies indicate that obligatory involvement in choirs is not necessarily the way forward.

So, the use of appropriate aims and objectives within a music programme that considers the range of pupils' abilities is essential in order to grab their attention, and make them active participants in music. Clear aims and objectives able pupils to understand, value, react, organise, and evaluate music and thus to create positive attitudes towards the subject. However, if the aims and objectives do not fulfil pupils' needs, they may dislike music and develop negative attitudes towards it.

### Subject methods

The attitudes that pupils hold towards a particular subject may be influenced by a number of factors, including the nature of the curriculum and the methods of presentation of a specific school subject. According to Kaplan (1966), methods that are used in a school subject depend upon 'content selection', 'communication' and 'learning principles'.

With regard to 'content selection', according to Tanner (2000), many school subjects are created by individuals or groups of course planners and other stakeholders who decide the content. However, these decisions may be based upon the opinions of individuals which are inherently biased according to personal experiences. As a result, the music programme may not necessarily be pupil-centred and may not produce the appropriate content that reflects the values of the pupils

within general and music education. For instance, Economidou's (2006) study on the Cypriot primary school music curriculum suggested the need for a more pupil-centred music curriculum, since the results of her study confirmed a huge gap between curriculum theory and implementation.

In order to create a more pupil-centred curriculum, the programme of study needs to be part of a practice-based curriculum (Tanner, 2000). This can be achieved by promoting the practical activities in the subject and observing pupils engaging in practice in the classroom (Burrell, 1988). A practice-based curriculum should reduce the gap between theory and practice (Stenhouse, 1983). The selection of appropriate content that is pupil-centred and practice-based can thus reinforce pupils' attitudes towards music.

In terms of 'communication', Vanderstraeten and Biesta (2006) define communication as the transmission of information from one place (the sender) to another place (the receiver). With regard to education, the teacher can be defined as the sender, while the pupil is the receiver. As Biesta (1994) also states, within the process of communication, meanings are shared through the coordination and cooperation of actions. In other words, information can be transmitted as soon as coordination and cooperation exist between teacher and pupil.

The ways in which teachers communicate and transmit the aims of the school Music are important as this helps to foster pupils' interest in the subject (Byrne, Halliday, Sheridan, Soden, and Hunter, 2001). Teachers use communication to transfer and develop musical ideas, to check that information is understood by all pupils as well as to help pupils fill gaps in their musical knowledge (Byrne, 2005). In order to communicate more effectively with pupils in a music classroom, teachers should develop an awareness of pupils' values and expectations towards the subject

(Benham, 2003). Moreover, once good communication occurs between teachers and pupils, pupils will tend to develop positive attitudes towards the subject. However, according to Regelski (1975), negative reinforcement, such as poor communication between teachers and pupils, may increase negativity (and research discussed previously indicates the vital role of the teacher in shaping pupils' attitudes).

Finally, in terms of 'learning principles', teachers need to understand their subject area in order to be effective; they should be aware of the way that pupils learn specific subject matter and they should acquire a range of strategies, practices and learning principles that support pupil learning (Hawley and Valli, 1999; Greenwald *et al.*, 1996). The Department of Education and Early Childhood Development (DEECD, 2006) recommends several learning principles: a) A supportive and productive learning environment; b) Promotion of independence and self-motivation through the learning environment; c) The learning programme reflects pupils' needs and interests; and d) Challenge and support pupils to develop deep levels of thinking.

The 'learning principles' for music education in schools are directly related to the effectiveness of music-making and listening in the classroom (Kaplan, 1966). Bessom *et al.* (1980) suggest a list of learning principles that can have practical application in many learning situations, and should guide the teachers in organising successfully the musical learning process:

- Pupils' success or failure is based on the total music classroom's environment;
- Pupils' must experience a greater degree of success than failure in the learning process;

- The musical information that is transmitted to pupils must be of significant value to them;

- Musical learning takes place when pupils are actively involved;

- Learning must be related to the developmental characteristics of pupils;

- Musical learning is more efficient as soon as pupils understand its purposes and needs;

- Musical learning is more effective once various techniques and methods are employed in order to examine a single concept;

- Pupils must be informed of the result of their efforts through positive feedback.

Practical application of these pupil-centred learning principles within the classroom can influence positively pupils' attitudes towards music education.

### Subject materials

The materials being used in any subject area can affect pupils' attitudes towards a specific subject. As Kaplan (1966) explains, the materials of the subject of Music in school relate to the types of songs, the selected performance literature as well as the readings and scores that are used during an academic year. If pupils enjoy the materials that are engaged with, then this will influence their attitudes towards the subject. In the same way, pupils will create certain attitudes towards different subject areas depending on the material used in a particular area.

The selection of subject material is influenced by various factors. These may include the material used in similar (existing) courses, the material used within other education systems or the content of textbooks (Tanner, 2000). According to the Information Technology Department (ITD, 2006) material selection involves



curriculum planers, administrators and teachers who are responsible for serving the needs and specific interests of pupils.

As ITD (2006) explain, materials should be selected for their strengths, rather than rejected for their weaknesses. ITD (2006) suggests some guidelines for the selection of appropriate materials: a) material should contribute to the curriculum and the specific goals of each subject; b) it should be important or significant to the field of knowledge; and c) it should be relevant to the interests of pupils, based on their reviews and suggestions.

Success of the music curriculum is thus based upon pupils' receptivity of the material that is used in the music classroom (Peters and Miller, 1982). Since the success of the music curriculum and generally of music in education is largely based on the positive attitudes of pupils (Bentley, 1975), the selected materials that are used can affect pupils' positively or negatively.

What pupils listen to and what they learn within the music classroom depends on the curriculum and, occasionally, on teachers' preferences. This raises two questions: What do pupils really like to learn, play and listen to? What are pupils' preferences?

As many studies show, the materials that are applied in school music do not correspond to pupils' preferences and choices. Pupils' in a study conducted by O'Neill (2002) expressed their preferences for playing piano, flute, drums and electric guitar rather than recorder, which was the only single choice they had for instrument learning. In Wright's study (2008), pupils expressed the need to learn to play 'real' instruments in secondary school, such as trumpet, saxophone, clarinet, flute, drums, guitar, bass and new technology instruments (p. 396). As Wright (2008) claims, 'for pupils to recognise music in schools as "real" they must also feel that

school music involves “real” instruments’ (p. 397). As soon as pupils play ‘real’ instruments in class, they perceive themselves in a positive relationship with school music (Wright, 2008). In addition, pupils’ preferences to study and listen to a range of musical genres, including pop, rap, R’n’B, dance, rock, metal, hip-hop, soul, funk and electronic and dance music, with an emphasis on popular music, is important, since evidence suggests that pupils often find these genres ‘missing’ from the curriculum (Delsing *et al.*, 2008; Wright, 2008; Campbell *et al.*, 2007). What is actually taught in schools should relate to pupils’ musical preferences because, as Schwartz and Fouts (2003) explain, musical preferences reflect the values and attitudes of the pupils. Economidou (2006) reached a similar conclusion about school musical activities in her study, since a substantial mismatch was found between what pupils preferred (to sing popular songs, to listen to foreign popular music) and what they actually learned in school (to play the recorder, to sing traditional songs).

Since the materials used in schools do not always correspond to pupils’ preferences, including instrument choice, ‘favourite’ kinds of music or performance literature, pupils will inevitably express negativity towards the subject and describe it as ‘uninteresting’; furthermore, they will undoubtedly prefer to learn music outside of school via private instrumental and vocal tuition (see Ghazali and McPherson’s 2009 study reported above).

### **Summary**

This chapter has explored an extensive range of literature about pupils’ attitudes towards music education. Initially, attitudes were defined, according to theoretical work on attitude formation and attitude change. Then, it focussed on literature about pupils’ attitudes towards general and music education, with

particular emphasis on relevant Cypriot and international music education research, notably research by Forari (2005) and Economidou (2006). The remainder of the chapter located the current study within a theoretical context according to Bronfenbrenner's ecological systems theory about child development and Kaplan's work on education planning, highlighting the centrality of the microsystem in representing personal and social aspects of pupils' attitudes as well as the influence of the exosystem via educational aspects. This backdrop provided the basis for extensive review of research on personal, social and educational aspects of music education as it relates to the study of pupils' attitudes.

In order to draw together the various strands of research in the field, a novel model was created with two thematic areas (personal/social and educational) in response to Bronfenbrenner's concentric system and Kaplan's key categories. This model was used in the third part of this chapter as the framework for discussion of relevant background literature pertaining to this study and it will also be used to define the construction of the research instrument for the empirical enquiry carried out as part of this thesis (discussed in Chapter 3). The gap that was identified in the literature about studying secondary pupils' attitudes towards music education in Cyprus led to the first over-arching research question of this thesis: 'What are pupils' attitudes and views towards music education in secondary schools of Cyprus?' The key factors identified within the literature arising from existing empirical projects highlighted the significance of personal and demographic variables in the study of pupils' attitudes in music education, notably the influence of gender (Button, 2006; Turton and Durrant, 2002), pupils' musical experiences (Ghazali and McPherson, 2009), school transition, grades (primary/secondary) (Campbell *et al.*, 2007; Marshall and Hargreaves, 2007), and ethnic group differences (Ghazali and

McPherson, 2009). A second research question emerged accordingly: ‘Are there significant relationships between pupils’ attitudes and their personal and demographic characteristics?’ In order to address these research questions, a systematic enquiry was undertaken into Cypriot pupils’ attitudes towards secondary music education with specific consideration of these characteristics. The following chapter describes the methodology for the empirical work.

## CHAPTER 3

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### Methodology

#### **Introduction**

This chapter explains in detail the methods used in the field of music education and within this study in order to answer my research questions: a) what are pupils' attitudes and views towards music education in secondary schools of Cyprus; and b) Are there significant relationships between pupils' attitudes and their personal and demographic characteristics?

The chapter begins by describing and defining the concept of research design and outlining different strategies of inquiry. Three methodological approaches are detailed – quantitative, qualitative and mixed methods – and the instruments that are used within each approach are given. Additionally, ontological and epistemological considerations are presented, and the rationale for choosing a specific methodology is given based on the overall aims of this study. To this end, strengths and limitations of using the chosen methodology are given. Furthermore, an account of the development of the research instrument and a report of my pilot study is provided. Finally, procedures for administering the instruments in the main study, together with the approach adopted in coding and analysing the data are explained.

#### **Research Design**

Methodology can be defined as a body of knowledge that enables researchers to explain and analyse methods, representing their limitations and resources, identifying their assumptions and relating their potentialities to research advances

(Miller, 1983). Moreover, it emphasises the types of questions that can be addressed and the nature of the evidence that is generated (Clark, Lotto and Astuto, 1984). Therefore, the issue of research methodology is important to any study. The selection of the appropriate research methodology, type of data, and collection methods has significant implications upon the research findings.

#### *What is Research Design?*

Research design involves all the planning and implementing issues that are included within a research project – from identifying the problem, the procedures undertaken, through to publishing and reporting the results (Creswell, 2009; Punch, 1998). According to Denzin and Lincoln (1994), research design also situates the researcher in the empirical world, and connects the research questions to data. In particular, research design is a basic plan of the research that includes four main ideas: the first is the procedure of inquiry (the research strategy); the second is the conceptual framework; the third concerns the question of who or what will be investigated; and finally, the fourth includes specific methods of data collection, and tools to be used for analysis and interpretation (Creswell, 2009; Punch, 1998).

Three main types of research design exist within social sciences: quantitative, qualitative and mixed methods (Creswell, 2009; Bryman, 2008; Davies, 2007; Neuman, 2006; David and Sutton, 2004; Bernard, 2000; Burns, 2000; Cohen, *et al.*, 2000; Punch, 1998). As Berg (2001) states, the purpose of research is to discover answers to questions. The approaches that researchers use to find the answers will vary, with one of the significant distinctions concerning the choice of quantitative, qualitative or mixed methods design.

### Strategies of Inquiry

After consideration of the method (quantitative, qualitative or mixed methods), the researcher should also decide the type of study within the selected area of research. Strategies of inquiry (Creswell, 2009) – which also are called approaches to inquiry (Creswell, 2007) and research methodologies (Mertens, 1998) – are types of quantitative, qualitative and mixed-methods models that provide specific direction for procedures in a research design. Table 3.1 provides an overview of the main strategies that are used within research (Tashakkori and Teddlie, 1998).

**Table 3.1.** *Strategies of inquiry*

Quantitative	Qualitative	Mixed Methods
<ul style="list-style-type: none"> <li>• Experimental research</li> <li>• Survey research</li> </ul>	<ul style="list-style-type: none"> <li>• Ethnography</li> <li>• Case study</li> </ul>	<ul style="list-style-type: none"> <li>• Sequential</li> <li>• Concurrent</li> </ul>

In the following section, a brief explanation of each type will be provided, including the key characteristics for inquiry, followed by the rationale for choosing a quantitative approach in this particular study.

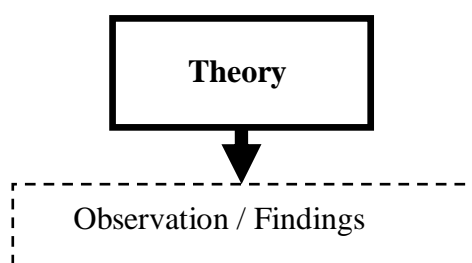
### Quantitative research

Quantitative research is a means for testing objective theories and can be characterised by the conceptualisation of reality in terms of variables, the measurement of those variables and the examination of the relationships among variables (Creswell, 2009; Bryman, 2008; Punch, 1998). According to Denzin and Lincoln (2005), quantitative research examines or measures things in terms of ‘quantity, amount, intensity, or frequency’ (p. 10), emphasising causal relationships between variables. These variables, in turn, can be measured on instruments, so that numbered data can be analysed by using statistical procedures. Bryman (2008) defines quantitative research as the research strategy that emphasises quantification in the collection and analysis of data. It also entails a deductive approach to the

relationship among theory and research, wherein the accent is placed on the testing of the theory (see Figure 3.1).

Since quantitative research is associated with a deductive approach, the researchers who engage in this form of inquiry have assumptions about testing theories deductively, building in protections against bias, controlling for alternative explanations and being able to generalise the findings (Creswell, 2009; David and Sutton, 2004).

**Figure 3.1.** *Deductive approach to the relationship between theory and research (adapted from Bryman (2008, p. 11))*



Additionally quantitative research uses methods adopted from the social sciences that are designed to ensure objectivity, and reliability. These techniques cover the ways research participants are selected randomly from the study population in an unbiased manner, the standardised questionnaire or intervention they receive and the statistical methods used to test predetermined hypotheses regarding the relationships between specific variables. The researcher is considered external to the actual research, and results are expected to be replicable (Weinreich, 1996). A more detailed explanation of quantitative research will be given at a later stage when the rationale for choosing the method for the present study is given.

There are different types of quantitative research, including a) survey research; and b) experimental research. According to Babbie (1990), survey research provides



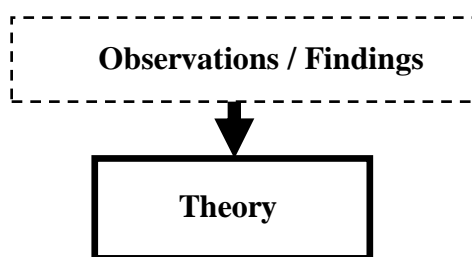
a quantitative (numerical) description of attitudes or opinions of a (sample) population using questionnaires for data collection. In contrast to survey research, as Keppel (1991) explains, experimental research seeks to determine whether a specific treatment influences an outcome. This can be undertaken by providing a particular treatment to one group, while withholding it from another, and then determining how both groups scored on an outcome. Experimental research approaches can be very complex, but at a simple level, they involve measurement of the issues under investigation through manipulation of variables.

### **Qualitative research**

Denzin and Lincoln (2005) offer a general definition of qualitative research as ‘a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices ... turn the world into a series of representations ... This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them’ (p. 3). Thus, qualitative research is a means for understanding and exploring the meaning that individuals or groups assign to a human or a social problem (Creswell, 2009). As Davies (2007) also explains, qualitative research uses its gathered data to create theoretical ideas, compared with experimental research that begins with a theoretical position. Qualitative research can be also construed as a research strategy that usually emphasises words rather than quantification in the collection and analysis of data.

Qualitative research is associated with an inductive approach, which emphasises the relationship between theory and research through the generation of theories (see Figure 3.2).

**Figure 3.2.** *Inductive approach to the relationship between theory and research (adapted from Bryman (2008, p. 11))*



Those who are involved in this form of inquiry support a way of looking at this specific research inductively; they are concerned with processes and they focus on meanings (Bryman, 2008; Davies, 2007; Neuman, 2006; David and Sutton, 2004).

Ethnography is a qualitative research strategy in which the inquirer examines a cultural group in a natural setting (live experience) over a long period of time by collecting observational and interview data (Creswell, 2009). Similarly, structured interviews can be used to gather information from individuals (or groups of individuals) when the researcher (interviewer) asks another person a list of predetermined questions about a specific topic. The interviewer is allowed to explain things to the interviewee that he/she does not understand or finds confusing (Creswell, 2009). Similarly, as Stake (1995) reports, case study is a type of approach wherein the examiner explores in-depth a programme, event, activity, process, or individual(s). Within the case study the researcher collects detailed information, by using a range of collection procedures, including interviews and observations, over a sustained period of time.

### **Mixed methods research**

As explained above, quantitative and qualitative researches represent different research strategies in terms of the role of theory. However, many writers argue that the two distinct research methods can be combined, and that one research strategy

may have characteristics of the other: in social science research, this is referred to as mixed-methods research. Mixed-methods research, according to Johnson and Onwuegbuzie (2004), is defined as: ‘The class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study’ (p. 17). The integration of the two types of methods may occur at several stages in the process of research: within the data collection, the data analysis, interpretation, or some combination of places (Tashakkori and Teddlie, 1998; Greene and Caracelli, 1997). Sequential mixed methods procedures are those in which the researcher tries to elaborate on or to expand on the findings of one method with another (Creswell, 2009). For instance, this may involve beginning a study with an interview (qualitative), followed by a survey method (quantitative), so that the researcher can generalise results to a population. Concurrent mixed methods procedures are those in which the examiner combines quantitative and qualitative data in order to provide a broad analysis of the research problem. Within this particular design the investigator collects both types of data at the same time and then combines the information within the interpretation stage of the overall results.

### **Rationale for choosing quantitative methodology**

Research methodologies comprise the theoretical frameworks and concepts in which approaches and methods are situated; it is the researcher’s task to examine the specific contingencies and make the decision about which approach or combination should be used in his/her specific study (Johnson and Onwuegbuzie, 2004). In this respect, the nature of the research question as it is posed, determines the type of answer that can be obtained, so that the topic of inquiry ‘must be matched with appropriate forms of inquiry’ (Hegarty and Evans, 1985, p. 110). Taking decisions

about the most appropriate approaches and techniques that could best address the research questions of a study requires careful reasoning. This part deals with that reasoning and presents the rationale to justify firstly the choice of a quantitative methodological approach in relation to the overall aims of this study; and secondly the choice of survey methods and the use of questionnaire as the method for data collection.

Accordingly, quantitative methodology is the most suitable approach to examine attitudes, beliefs and opinions (Oppenheim, 2001) as well as to identify the factors that influence an outcome (Creswell, 2009). Additionally, as Baker (1992) explains, ‘a survey of attitudes provides an indicator of current community thoughts and beliefs, preferences and desires’ (p. 9). Since the purpose of the study is to examine pupils’ attitudes and consequently to explore the factors that affect these attitudes, quantitative methodology has been selected as the most appropriate option for this study. Moreover, the character of this study lends itself to quantitative inquiry since it does not aim to gather in-depth views of pupils’ attitudes or to observe behaviours; it taps merely into their general feelings about music education and probes the factors that might influence them in order to make generalisations about these attitudes to the whole population of secondary pupils in Cyprus.

A questionnaire survey provides a numeric description of attitudes of a population by studying a sample of that population; from sample results, the researcher generalises and makes claims about the population (Creswell, 2009; Babbie, 1990). Researchers are often tempted to design and use questions that will allow them to measure the strength of respondents’ attitudes. The class of attitudes has received a great deal of attention from methodologists and many devices have been invented to measure respondents’ attitudes. These include: a) simple open-

ended questions (e.g. how do you feel about something?); b) Simple rating scales which are provided as representing the attitude continuum underlying topics with instructions for the participant; c) sets of statements regarding the attitude object, accompanied by rating scales which are either in numerical (e.g. 1 to 5) or verbal form (e.g. strongly disagree, disagree, neutral, agree, strongly agree). In the latter case, participants are instructed to indicate the response that best reflects their position on each statement. Such sets of rating scales which assess attitudes and feelings of learners in research studies are called ‘Likert-scales’ (Foddy, 1993). Typically, within Likert scale technique, participants are asked to indicate their strength of feeling towards a series of statements, more often in terms of the degree of agreement or disagreement in the position or statement that is provided (Spector Merrill, Merrienboer and Driscoll, 2008), although other kinds of scales can be designed according to the nature of the study. In this study, different scales were incorporated so as to gather a range of data about pupils’ attitudes, including an agreement scale (agree–disagree), importance scale (important–unimportant), simplicity scale (easy–difficult) and interest scale (interesting–boring), all of which are evidenced in existing questionnaires within the field (for example, Ghazali and McPherson, 2009; McPherson, 2009; Button, 2006; Keys and Fernandes, 1993). The advantage of the Likert scale is that individuals’ responses can be obtained to determine the strength of their attitude (O’Neil and Chissom, 1993). A 5–point Likert-type scale is widely used in questionnaires, although the breadth of scales can vary from study to study. In this case, a 5–point scale was adopted in order to allow pupils to have a ‘middle’ (neutral) choice in their responses.

The main and probably most important strength of a questionnaire survey is the fact that it can be purely a numbers-based task, yielding data that represent a

larger population. Since quantitative research is so deeply rooted in numbers and statistics, it also has the ability to translate effectively into easily quantifiable charts and graphs. Additionally, a questionnaire survey can be standardised easily. For instance, within a questionnaire every respondent is asked the same question in the same way. The researcher, therefore, can be confident that everyone in the sample answers exactly the same questions, which makes this a very reliable method of research. In addition, the anonymity and confidentiality that is provided within a questionnaire could be beneficial for the researcher, since it increases the chances of people answering questions honestly.

On the other hand, some limitations exist within this particular kind of research, which may raise problems in the completion of the research. Although e-surveys are now extremely common in the execution of research work, a paper-based questionnaire was preferable for the completion of this particular project, since the participants, in this case school pupils, did not all have access to the internet. Thus, it was decided that a paper-based survey would be used in order to maximise the response rate. However, a paper-based survey is comparatively expensive to manage, since there are associated costs with printing.

Additionally, a low response rate could be a limitation in this kind of research, especially when the administration of the research is through postal questionnaire, and the researcher is not present. In order to further maximise the response rate in this particular study, the researcher decided that it would be preferable to distribute and collect the questionnaires in person. Once again, there are associated costs with travelling around Cyprus to issue the survey, particularly compared with electronic circulation, although this was felt to be a worthwhile decision in the case of the current study.

Another limitation concerns the sample size: larger samples tend to be more time-consuming (with regard to the distribution and collection of the questionnaires, the coding, and the analysis of the data) as well as more expensive, especially when the research requires thousands of papers to be printed if it is not to be administered electronically. These limitations were addressed in the planning of the current study.

According to Naslund (2002), the selection of a research method should be based upon a carefully articulated research paradigm due to the fundamental nature of research processes which are generally linked to a particular research strategy and method. The following section discusses the philosophical basis of the current research through consideration of ontological, epistemological and methodological issues.

### **Ontological, epistemological and methodological considerations**

A research philosophy is a belief about the way data about a phenomenon should be collected and analysed (Levin, 1988). Different philosophical perspectives used to interpret an event appear to be problematic for natural scientists (May, 1997). To interpret and understand the world we are living in, we certainly need ‘ways of viewing’ and ‘ways of interpreting’ information so as to grasp the surrounding facts, ideas, and events. The social world, therefore, can be interpreted and understood via many schools of thoughts.

The axiom of ‘knowledge’, driven by research paradigms, can be explained by the branches of philosophy known as ontology, epistemology and methodology (Guba and Lincoln, 1998). According to Burgess, Sieminski and Arthur (2006) ontology and epistemology relate to conceptions of social reality and are often confused. As these authors explain, concepts such as ontology, epistemology, and methodology provide researchers with a shared understanding about educational

(and social science) research. Researchers state a ‘knowledge claim’ when they start a project (Creswell, 2009). That means that they acquire certain assumptions about how they will learn and what they will learn. These claims may be called paradigms, philosophical assumptions, ontologies and epistemologies (Crotty, 1998), broadly conceived research methodologies (Neuman, 2006) or warrants (Gorard, 2002).

‘Ontology’ is a misty concept to define due to the nature and essence of social elements, which are involved in understanding ‘the chain of being’. In simpler terms, ontology is concerned with the ‘reality’ that researchers aim to study (Mason, 2002; Thomas, 2004). Its central question is whether social entities can, or should, be considered social constructions built-up from the perception and action of social actors (Ponterotto, 2005). However, from an epistemological point of view, the theory of knowledge underpinning the legitimacy and framework of our research involves working out exactly how it would count as evidence of knowledge of social elements (Mason, 2002). In contrast to ontology, epistemology is regarded as ‘knowing’ through imitation of principles, procedures and ethos of the natural sciences (Bryman and Bell, 2007). It concerns what constitutes acceptable knowledge in an area of study and it provides the philosophical underpinning – the credibility – which legitimises it and the framework for produces a rigorous methodology (Hofer, 2004).

The epistemological and ontological assumptions of research will consequently influence methodological decisions. According to the research topic, the criticality of choosing the ‘right’ research tool is essential in formulating the actual research itself. Prior to this task, identification of the researcher’s ontological and epistemological stances is important in guiding the research process (Mason, 2002). Generally speaking there are varieties of research methodologies with no single accepted



methodology applicable to all research problems. Each research methodology has its own relative weakness and strength (Schulze, 2003). The selection of the most appropriate research methodology depends on the paradigm that guides the research activity, more specifically, beliefs about the nature of reality and humanity (ontology), the theory of knowledge that informs the research (epistemology), and how that knowledge may be gained (methodology). Thus, a consideration of epistemology, ontology and methodology must be a central feature of any discussion about the nature of social science research as these elements give shape and define the conduct of an inquiry.

Since there are alternative bases for interpreting social reality, objectivist and subjectivist, alternative knowledge claims evolve in relation to these. The literature does not have a consistent way of referring to these. Nevertheless, the most widely discussed paradigms, as they are presented at the moment, are those presented by Guba and Lincoln (1998): positivism, post-positivism, critical theory, constructivism or interpretivism. The positivist position is a view of the world that deals with assumed certainties and ‘reliable facts’. Quantitative statistical methods reflect characteristics of positivist research. On the other hand, interpretivism (along with post-positivism and constructivism) adheres to a contrasting epistemology (Bryman, 2008). According to Cohen *et al.* (2000), the opponents of positivism, although they subscribe to a variety of paradigms each with its own subtly different epistemological viewpoint, they are united by the common rejection of the belief that human behaviour is governed by general universal laws; moreover, qualitative approaches are used. The approach advocated is subjective and is frequently referred to as interpretive or naturalistic. Qualitative approaches normally characterise interpretivist research.

Pragmatism and, more specifically, pragmatic knowledge applies to mixed methods research. According to Cherryholmes (1992) and Murphy (1990), pragmatism is not committed to any one system of philosophy and reality as those described above. The researchers who hold the pragmatic position use both quantitative and qualitative assumptions when they engage in their research.

It is beyond the aim of this study to compare these approaches to research and their philosophical ideologies, since it is believed that quantitative, qualitative, and mixed-methods research are ‘all superior under different circumstances’ (Johnson and Onwuegbuzie, 2004; p. 22) and therefore it is important to merely specify the particular aspects of this research which suggest that a quantitative approach can better respond to the needs of this study.

Ontologically, this study focused on a particular area of music education, more specifically, on pupils’ views and attitudes about music education in Cyprus. What counts as music education here is the subject of Music delivered in Cypriot secondary schools, namely the Gymnasium and the Lyceum. By extension, it included pupils’ views of the private (formal) music instrumental, vocal and theory tuition undertaken outside of schools (one-to-one tuition) which supports the music learning experience for numerous pupils in the country. The choice of focus was based upon personal experience of the secondary music education system in Cyprus, and a desire to investigate the importance of school (and private) music tuition. The study thus makes a distinction between music taught inside of school (pertaining to the subject of Music) and music taught outside of school.

Epistemologically, this particular study assumes a positivist approach due to the quantitative character of the study of pupils’ attitudes towards music education. Therefore, in line with the positivist paradigm, a deductive approach would be an

applicable stance when considered against its philosophical background. As much of the debate is based on how methods should be developed in natural science are transferable to social science, a positivist approach gives a clear sense of separating subjective and objective data interpretation (McKensie, 1997). Under this assumption, it is to be believed that social phenomena could be scientifically observed and measured. Along with the emphasis on objectivity, the attained knowledge through scientific methods would expose greater strength in terms of reliability. Furthermore, the positivist approach asserts that results based on a data set would be bias-free; bias is commonly caused by personal interpretations and values that may influence conclusions drawn from a set of data.

With regard to the methodology of this research, this study employed a questionnaire survey design in order to meet the research objective in a positivistic way: the intention was to gather data so as to ensure the generalisability of the results among the population of Cypriot secondary school pupils.

#### **Questionnaire development process: Content and sources**

This section describes the process undertaken for the creation of the questionnaire in order to explore pupils' attitudes towards music education in secondary schools of Cyprus. The source of the questionnaire, the instruments used as well the rationale for their selections are explained, and issues of validity and reliability are discussed. Within the questionnaire, an introductory letter was included on the front page, followed by a section to gather personal data, including educational issues relating only to Lyceum pupils. The main part of the questionnaire comprised two thematic areas that represent the key issues under investigation as established in Chapter 2.

Generally, closed-ended and open-ended questions were included within the survey. Closed-ended questions facilitated quantification and analysis of the results, while open-ended questions had the advantage of freedom and were useful for exploring pupils' ideas and awareness. Although this study has a fundamentally quantitative character, the use of open-ended questions enabled a more in-depth understanding of pupils' responses. For each question, written directions were given so as to ensure that all questions were understandable and easy to complete by pupils aged 12–18.

#### *Introductory Letter*

In terms of this study, an introductory letter was created so as to define the purpose of my research to the participants. The letter included: a) a brief introduction; b) the purpose of the research; c) the duration of the questionnaire; d) the importance of participants' responses; and e) a statement to guarantee anonymity and confidentiality (Appendix II). In terms of ethics, anonymity refers to the situation where the researcher does not know or does not record the personal details (e.g. name, address, etc.) of the participants, while confidentiality refers to the situation where the information provided by the participants is known and recorded only by the researcher, but is not revealed (David and Sutton, 2004). Also, the sentence 'there is no right or wrong answer' was placed in the questionnaire cover to urge the participants to answer questions as honestly as possible.

#### *Personal data*

This section was created in order to gather information on demographic variables such as the district of each school and the type of school that the participants attended (Gymnasium / Lyceum), as well as their Grade (Year Group), gender and age.

*Main part of the questionnaire*

The main part of the questionnaire was separated into two main thematic areas, ‘Social/personal aspects’ and ‘Educational aspects’. The first area was associated with pupils’ perceptions of their individual personality characteristics, family, school, and peers in relation to their views and attitudes towards music education in school, while the second thematic area was associated with their perception of the school and the music curriculum, and the way that both may affect and influence their attitude. The content of these two areas was derived from the conceptual theoretical model that was presented in Figure 2.2.

Each thematic area included specific aspects that may influence and affect pupils’ attitudes towards the subject of Music in school. In total, six aspects were evaluated (three aspects for each thematic area respectively) and, for each aspect, specific questions were given so as to investigate the degree of influence towards the pupils’ attitudes. In the following part, an explanation of the questions is given according to each thematic area and its aspects. The questions will be referred to with the exact numbers in which they are displayed in the questionnaire, although they do not necessarily appear in chronological fashion in the discussion.

**Thematic Area A: Personal and social aspects related to pupils’ attitudes in music education**

Within the first thematic area, questions and statements were created in order to examine the extent to which social and personal aspects affected pupils’ attitudes towards the subject of Music, their involvement in studying music as well as the degree of influence about the subject.

*Aspect 1: Personal engagement with music*

In order to examine pupils' engagement in music, participants were asked to indicate whether or not they played a musical instrument (including voice) and/or received lessons on their instrument (Q.1.1). Pupils were also asked to rate their engagement in the school Music by reflecting on their effort towards the subject (Q.9.2.) on a 5-point Likert-type scale from 1 (=Strongly Disagree) to 5 (=Strongly Agree). Pupils with musical experience were asked to reflect on the degree of importance that this experience had in their lives, responding to statements on a 5-point Likert type scale, ranging from 'Very Unimportant' (1) to 'Very Important' (5) that concerned the experience in school (Q.6.1) and out of school (Q.6.2).

In addition, all pupils were asked to reflect on the degree of importance of music in their lives (Q.7.1) by responding to a statement on the same scale as above. Pupils were then invited to express their opinions on a 5-point Likert-type scale, from 1 (=Strongly Disagree) to 5 (=Strongly Agree), to the statements: 'I am/was a good student at the subject of Music in school' (Q.8.15.); 'I am/was a weak student at the subject of Music in school' (Q.8.16.).

*Aspect 2: Personal learning experiences and goals with music*

This aspect relates to pupils' experiences of learning a musical instrument, playing a musical instrument and/or receiving music tuition in the school Music. For pupils who had or have a musical experience either by learning and/or playing a musical instrument inside or outside school, they were asked to respond to two statements on a 5-point Likert-type scale to reflect the level of ease and interest in the experience. The first question (Q.7.2) was on a scale from 'Very Difficult' (1) to 'Very Easy' (5), and the second (Q.7.3) on a scale from 'Very Boring' (1) to 'Very

Interesting' (5). Pupils who had no experience with instrumental/vocal lessons were asked to skip these questions.

Additionally, two statements asked pupils to comment on their learning experiences both in school (Q.6.5) and outside of school (Q.6.6) using the same scales. In order to examine pupils' preferences about their learning experiences, two questions were designed (one closed-ended, the other open-ended) to find out whether they felt that they receive/received the 'best' music tuition (Q.4.1) inside or outside of school (Q.4.2). Following on from this, these pupils were asked to rate their interest in learning music inside (Q.6.3) and outside (Q.6.4) of school. Pupils were invited to respond to each statement on a 5-point Likert-type scale, ranging from 'Very Boring' (1) to 'Very Interesting' (5).

In terms of the degree of enjoyment towards the subject of Music in school (Q.9.3), all pupils were invited to express their opinions on a 5-point Likert-type scale, from 1 (=Strongly Disagree) to 5 (=Strongly Agree). Finally, pupils were asked to respond to a general statement about their personal involvement with music, showing the extent to which 'Music is an important part of my life' (Q.9.1) and whether or not 'I wish to pursue music study after leaving school' (Q.8.17).

*Aspect 3: Family and peer influences on learning and studying music*

Within this aspect, pupils were invited to reflect on how much encouragement they received from their family and peers/friends about studying music in school (Q.8.1, Q.8.3 respectively) using the 5-point Likert-type scale, from 1 (=Strongly Disagree) to 5 (=Strongly Agree). Also, they were asked to document their perception of their family's attitudes towards learning music in school (Q.8.2).

### **Thematic Area B: Educational aspects related to pupils' attitudes in music education**

Within the second thematic area, questions and statements were created in order to examine the extent to which educational aspects affected pupils' attitudes towards studying music, including their perceptions of the delivery and content of the subject of Music in school, their involvement in pursuing music as a career as well as the influence of the school experience on their appreciation of the subject.

#### *Aspect 4: School and musical activities*

In order to examine the availability of musical activities in school and pupils' engagement with any kind of musical activity, inside or outside of school, pupils were asked to indicate their participation in activities, including the school choir, school orchestra, and any other related musical activity inside and outside of school (Q.3). Additionally, pupils were invited to express their opinions on a 5-point Likert-type scale, from 1 (=Strongly Disagree) to 5 (=Strongly Agree) to the statements: 'I am aware of the musical competitions for pupils in Cyprus' (Q.8.4); 'I take/took part in musical competitions for pupils in Cyprus' (Q.8.5).

#### *Aspect 5: School transitions and subject choices*

As suggested previously, the transition from primary to secondary school or from grade to grade can change pupils' attitudes towards a specific school subject. In order to examine whether the transition from one year group (class) to another can influence pupils' attitudes towards the subject of Music in school (Q.5.5), as well as the degree of change in their attitude, pupils were asked to indicate whether their attitudes towards music in school had changed since the previous academic year ('more positive', 'more negative', 'not changed'). For each response, space was provided for further explanation (Q.5.6).



For Lyceum pupils only, they were asked to comment on their current choice of school subjects. The subject of Music is obligatory only within Grade A (Year Group A), while in Grades B and C music is an optional subject. Pupils within Grades B and C may choose to be taught music two or four times per week, or may choose not to be taught music at all. This specific part contained four closed-ended questions that aimed to gather information about the number of pupils who were involved with music in Grades B and C of the Lyceum where the subject is optional. Additionally, for Grade A pupils, it aimed to gather information about pupils' future plans in relation to their choice of whether or not to study the subject of Music in the following academic year. Finally, two open-ended questions were included, inviting the Lyceum pupils to comment and explain their answers with regard to their choice for pursuing the subject of Music in school.

*Aspect 6: School music lessons and curriculum*

In order to examine whether or not the aims and objectives used within the music curriculum for the school Music were understandable, pupils were invited to express their opinions on a 5-point Likert-type scale (Q.8.12). Additionally, in order to find out whether the suggested methods and topics that were being used and covered within the subject of Music in school were understandable, enjoyable and accessible, pupils were invited to express their agreement on a 5-point Likert-type scale to the statements: 'The terms that are being used in the subject of Music are/were explained well to me' (Q.8.11); 'The subject of Music in school is/was well organised' (Q.8.13) and; 'The subject of Music in school is/was understandable' (Q.8.14).

Furthermore, pupils were invited to express their opinions about the school Music according to their levels of enjoyment, interest, understanding and help on the

subject by responding to a 5–point Likert-type agreement scale: ‘I enjoy/enjoyed the content (material) that is/was covered within school Music’ (Q.8.6); ‘I find/found the content (material) of the school Music interesting’ (Q.8.7); ‘I find/found the content (material) of the school Music helpful’ (Q.8.8); ‘We listen/listened a range of favourite music in the school Music’ (Q.8.9); and ‘We play/played a range of favourite songs within the school Music’ (Q.8.10).

Two open-ended questions were also created to allow pupils to express their opinion about the curriculum, notably to consider items and practices that they felt were lacking in the subject and should be included within lessons (Q.5.1), as well as items and practices that they were not satisfied with (Q.5.2). In each case, pupils were asked to provide an explanation for their response. Finally, this aspect also explored pupils’ preferences about the subject of Music, including their favourite musical instruments and places of tuition (Q.1.2) as well as to bring together pupils likes (Q.2.1) and dislikes (Q.2.2) about the presentation of the music curriculum.

### **Overall: Pupils’ attitudes towards the subject of Music in school**

A closed-ended question concerning pupils’ attitudes towards the subject of Music in school was designed to allow pupils to indicate whether their current attitude was positive, negative or neutral (Q.5.3). Also, pupils were invited to explain the rationale for their attitude by completing an open-ended question (Q.5.4).

### **Translation**

Once the questionnaire was finalised, it was translated into Greek by myself and an independent expert. In international research, translation is extremely important, especially if the questions are to have the identical meaning to all participants (Saunders, Lewis and Thornhill, 2007). The translator and I met to adjust and finalise the Greek-version of the questionnaire. Differences of wordings

between my translation and the expert's version were discussed. Corrections were made accordingly until both translator and researcher were satisfied.

### **Instrument reliability and validity**

Prior to data collection, researchers need to be confident that the instrument (that is, the questionnaire) is capable of meeting three main criteria listed below (Cox and Cox, 2008):

- Does the instrument address the intended content?
- Does the instrument elicit accurate information?
- Is the instrument reliable and trustworthy?

For these questions, two main technical criteria exist: reliability and validity (Punch, 1998). Reliability is a central concept in measurement, and it means consistency of the measurement. There are two main aspects of this consistency: consistency of time or stability and internal consistency. Consistency over time means the stability of measurement over time and the degree to which an instrument measures the same way each time it is used under the same condition with the same subjects. Briefly, it is a repetition of the measurement of the researcher. A measure is considered reliable if a person's score on the same test given twice is similar. In order to find out whether a measure is reliable, it is possible to test for internal consistency (Punch, 1998). Internal consistency estimates reliability by grouping questions in a questionnaire that measure the same concept, and this is an efficient way of testing whether or not the data are reliable.

One common way to correlate values among the questions on the instrument is by using Cronbach's Alpha. Briefly, Cronbach's Alpha splits all the questions on your instrument every possible way and computes correlation values for them all. In the end, the computer output generates one number for Cronbach's alpha and, just

like a correlation coefficient, the closer it is to number 1, the higher the reliability estimate of your instrument (Pallant, 2007; Morgan, Leech, Gloeckner and Barrett, 2004). This test will be described in more detail later on within the Results chapter.

Cook and Campbell (1979) define validity as the greatest available estimate to the truth or falsity of a given assumption, suggestion or conclusion. Validity refers to how well the questionnaire measures what it is supposed to be measuring. There are two main types of validity commonly used in social research: a) internal validity asks if there is a relationship between the programme and the outcome, and whether this is a causal relationship; and b) external validity refers to the ability to generalise the results of a study. Since the questionnaire was constructed with a large sample in mind, high generalisation was anticipated. Moreover, given that the instrument aimed to explore Cypriot secondary pupils' views and attitudes towards the subject of Music in school, valuable information for music (and general) educators within and outside of Cyprus was generated, so the data should be taken very seriously.

In order to test the questionnaire's validity and reliability, the items that were included within the questionnaire were mostly based on previously validated instruments and research methodologies. Care was taken to ensure that all major issues found in the literature were covered, including the most relevant projects as discussed in Chapter 2 by Ghazali and McPherson (2009), Campbell *et al.* (2007), Economidou (2006), and Keys and Fernandes (1993).

### **Ethical approval**

Prior to conducting the pilot and the main study, ethical approval was sought from several institutions: the University of Hull's Faculty of Arts and Social Sciences Ethics Committee, and the KEEA (Centre of Educational Research and Evaluation in Cyprus). One main issue that was raised from KEEA concerned

whether or not to distribute one version of the questionnaire for all pupils, or to generate a separate questionnaire for Gymnasium and Lyceum pupils. This issue was raised since some questions were directed only at Lyceum pupils, and may have confused Gymnasium pupils, even if skipping information existed within the guidelines of the questionnaire. In order to make the questionnaire as simple for completion as possible, KEEA suggested the creation of two versions of the questionnaire, one version for Gymnasium and another for Lyceum pupils. Both versions were exactly the same, apart from the section with the questions that were specific for Lyceum pupils only. The two versions of the questionnaire that were approved and distributed to the participants can be found in Appendix II in both English and Greek languages.

#### **Research Setting: Location and Target Populations**

The following part explains in detail the location of this particular study, as well as the corresponding sample.

##### *Location of the Research*

The research was conducted in Cyprus, and more specifically within the five main districts in Cyprus, including Nicosia, Larnaca, Famagusta, Limassol and Paphos. Since Cyprus has a centralised education system, where all schools follow the same curriculum and use the same textbooks, all main districts were represented in the research.

##### *Target Population of the Research*

The population of interest in this study was pupils within the secondary schools of Cyprus, specifically those within Grades A, B, and C in the Gymnasium and Grades A, B, and C in the Lyceum schools. The research concerned all pupils who were undertaking the subject of Music in school, as well as those who had

undertaken it in an earlier academic year (for those within Grades B and C of the Lyceum where the subject of Music was an optional choice). As noted previously, the decision to focus on secondary school pupils was mainly based on the fact that pupils' attitudes towards secondary music education in Cyprus have yet to be explored, since existing studies have been conducted only for primary education (Economidou, 2006, Economidou and Telemachou, 2006; Sanderson and Savva, 2004). In addition, the subject of Music is obligatory only within Grades A, B, and C of the Gymnasium, and Grade A of the Lyceum. After that, pupils have to decide whether they want to be taught the school Music. The transfer from obligatory to optional school Music and the factors prompting this decision have yet to be evaluated systematically, hence another reason for this investigation.

### **Pilot Study**

Prior to the main study, a pilot study was carried out. It was necessary to check the clarity, validity and reliability of the research instrument so as to identify and correct possible weaknesses prior to the main fieldwork. For example, it was difficult to know whether or not a respondent would understand a question properly, and whether or not the questions being asked would mean the same to all of the respondents as they did to the researcher. In this case, the research instrument had to be understandable by school-age pupils.

### *The Pilot Sample*

Two schools, one Gymnasium and one Lyceum were selected randomly in order to represent the pilot sample. For the pilot study, a two-stage sample was used. In the first stage, one Gymnasium and one Lyceum school was randomly selected from the Paphos district (my hometown), and in the second stage, for each selected school a random sample of classes was selected with approximately 9 pupils from

each grade of the Gymnasium and the Lyceum schools making up the sample. Broad explanations were given to the pupils about the study and they were then left to complete the questionnaire. The questionnaires were collected after approximately 10 minutes, and pupils were asked to comment on some difficulties that they may have found regarding the completion of the questionnaire.

In total 56 questionnaires were given with a 100% return (Table 3.2). This was a high level of response, since the questionnaires were distributed in person. As indicated above, it was also decided that it would be preferable, in the main study, for the researcher to distribute the questionnaires in the same way (in person), despite the enormous number of schools and pupils that were participating, in order to maximise the response rate. The following Tables indicate the personal and demographic characteristics of pupils that participated in the pilot study, including their school type, gender, and class/grade (see Tables 3.2; 3.3; 3.4).

**Table 3.2.** *School type of pupils who participated in the pilot study*

School Type			
Gymnasium		Lyceum	
No.	%	No.	%
28	50	28	50

From the total number of 56 pupils (100%) who participated in the pilot study, 28 were based in the Gymnasium and 28 in the Lyceum (Table 3.2). 34 were female pupils (60.7%) and 22 (39.3%) were male (Table 3.3).

**Table 3.3.** *Gender of pupils who participated in the pilot study*

Gender			
Male		Female	
No.	%	No.	%
22	39.3	34	60.7

As shown in Table 3.4, 10 pupils were in Grade A of the Gymnasium (17.9%), 9 pupils were in Grade B of the Gymnasium (16.1%), and 9 pupils were in Grade C of the Gymnasium (16.1%). With regard to the Lyceum pupils, of those participating in the pilot study, 9 pupils were in Grade A (16.1%), 10 pupils were in Grade B (17.9%), and 9 pupils were in Grade C (16.1%). The demographic information shows that responding pupils thus covered all the Grades within the Gymnasium and Lyceum schools. The pilot study involved pupils who were taught music within school as well as pupils that used to be taught music in school.

**Table 3.4.** *Grades/Class of pupils who participated in the pilot study*

Gymnasium						Lyceum					
A		B		C		A		B		C	
No	%	No	%	No	%	No	%	No	%	No	%
10	17.9	9	16.1	9	16.1	9	16.1	10	17.9	9	16.1

The administration of the questionnaire went smoothly and pupils found the items and response format clear and easy to understand. No comments were raised and none stated difficulties with the research instrument.

It is necessary to note here that the data collected from the pilot study were analysed prior to conducting the main study, although the number of responses was too small to draw conclusions. Thus, the responses collected from the pilot study (56 pupils in total) were included within the main study. This was practicable and viable, since no changes were made to the questionnaire between the pilot and the main study.

### **Conduct of the Main Fieldwork**

In order to manage the questionnaire survey, the researcher travelled to Cyprus for four months in the academic year 2009–10 to conduct the research. As mentioned above in relation to ethical approval, an electronic application was sent to KEEA



(Centre of Educational Research and Evaluation in Cyprus) to explain the purpose of the study and to seek permission to carry out the questionnaire survey in selected schools. The way that the schools were selected will be addressed below in the section entitled 'Sample Selection'.

After approval by KEEA, the centre sent letters to the Head Teachers of the selected schools to inform them about the study, indicating its purpose and the importance of their co-operation for the success of the study. After the consequent corrections to the questionnaire survey suggested by KEEA, and the completion of the pilot study, the Greek version of the questionnaire was administered to the sample groups of the main study.

#### *Sample Selection*

According to MOEC records, there was a total number of 48,320 pupils in Cypriot secondary schools, specifically 25,424 in Gymnasiums and 22,896 in Lyceum schools enrolled for the academic year 2009–2010 (Table 3.5).

**Table 3.5.** *Number of pupils in Gymnasium and Lyceum schools in Cyprus\* Districts*

	<b>Nicosia</b>	<b>Limassol</b>	<b>Larnaca</b>	<b>Famagusta</b>	<b>Paphos</b>	<b>Total</b>
<b>Gymnasium</b>	8378	7407	4766	1537	3336	<b>25.424</b>
<b>Lyceum</b>	8178	6807	3946	1304	2661	<b>22.896</b>
<b>Total</b>	<b>16.556</b>	<b>14.214</b>	<b>8.712</b>	<b>2.841</b>	<b>5.997</b>	<b>48.320</b>

These pupils studied at 71 Gymnasium and 45 Lyceum schools all over Cyprus (Table 3.6).

**Table 3.6.** *Number of schools (Gymnasium and Lyceum) in Cyprus\* Districts*

	<b>Nicosia</b>	<b>Limassol</b>	<b>Larnaca</b>	<b>Famagusta</b>	<b>Paphos</b>	<b>Total</b>
<b>Gymnasium</b>	24	21	12	4	10	<b>71</b>
<b>Lyceum</b>	14	13	7	3	8	<b>45</b>
<b>Total</b>	<b>38</b>	<b>34</b>	<b>19</b>	<b>7</b>	<b>18</b>	<b>116</b>

In order to have a representative sample, it was necessary to take pupils from both Gymnasium and Lyceum schools from each of the five districts, namely

Nicosia, Limassol, Larnaca, Famagusta and Paphos. Therefore, for the sample selection, the sample was stratified by district.

For each district, a two-stage sample was selected. In the first stage a Gymnasium and a Lyceum school were randomly selected from each district, and in the second stage, for each selected school a random sample of classes was selected with approximately 100 pupils per Grade and per school who constituted the final sample. A questionnaire was then given to selected pupils by the researcher in person. Broad explanations were given to the pupils, who were then left to complete the questionnaire themselves. During the completion of the survey, the researcher was available in the classroom to ensure the smooth running of the process. There were no problems in the execution of the survey.

For the sample size, the following formula of destination with proportion, using a simple random sampling technique was used:  $n = z^2$  (where  $z$  is the sample).

#### *Data Collection*

Despite the fact that it only takes approximately 10 minutes to complete the questionnaire, the researcher collected the material after approximately 15 minutes to allow plenty of time for the pupils to read the questions. As Table 3.7 below shows, in total 3120 questionnaires were distributed and 2996 were returned.

**Table 3.7.** *The distribution of the questionnaire in schools and the response rate*

Number of questionnaires distributed		Number of questionnaires returned	
No.	%	No.	%
3120	100	2996	93.5

As can be seen, the overall response was 2996 out of 3120 questionnaires distributed in both Gymnasium and Lyceum schools, which is 93.5%. This was a high level of response and it was based largely on the fact that the distribution and collection of the questionnaires was carried out by the researcher in person.

## Data Analysis Procedures

After receiving the questionnaires, they were serially numbered. Then, for each open-ended question the replies were grouped and coded for easier data entry into the computer software. The data were then entered into the computer using the statistical package SPSS 17.0., which was also used for analysing the responses.

### *Coding the open-ended responses*

Open-ended questions have the advantage of freedom in a questionnaire. One difficulty in this study was the categorisation of pupils' responses to open-ended questions for the purpose of data analysis due to the large sample size and the huge variety of answers. Nevertheless, initially the responses were translated into English. Then, for each open-ended question, responses were grouped together by matching up various answers that pupils gave for each question into generic categories.

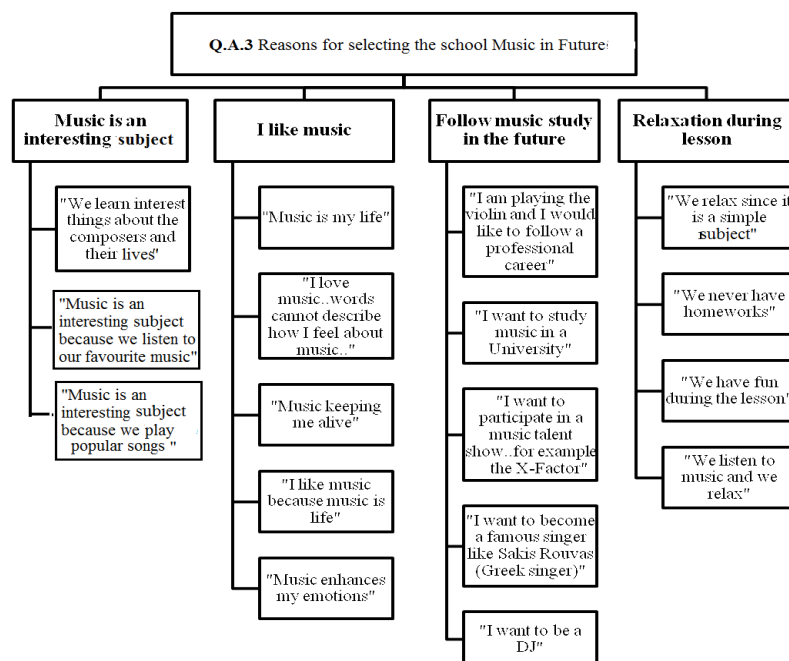
In order to group and categorise the responses received from open-ended questions, techniques developed for analysing qualitative data were used so as to reach conclusions (Bryman, 2008; Sapsford and Jupp, 2006). The main steps that were undertaken are summarised below:

- 1. Reading through the responses:* A very careful reading took place through each response in order to get the gist of the data and to spot common themes and areas of importance;
- 2. Creation of categories:* The second step was to develop categories for the different emerging themes;
- 3. Classification of each response into one or several categories:* One category at least was assigned to each response by way of careful 'coding';

**4. Grouping of responses into larger categories:** In order to streamline the data further, categories of response were grouped together to create larger thematic units which were then used for statistical analysis.

After the classification of responses, for each open-ended question, the categories were numerically coded to enable easier data entry into the computer software. Figure 3.3 illustrates the grouping of responses to one particular question by way of example. Accordingly, four main responses were obtained about the pupils' reasons for selecting the subject of Music: 'Music is an interesting subject'; 'I like music'; 'I wish to follow music study in the future'; 'relaxation during the lesson'. The individual responses were grouped together to reflect similar thematic categories in the pupils' explanations pertaining to interest in the subject, liking for the subject, future study, and relaxation. The same method was applied for all of the responses to the open-ended questions, and these will be discussed in the ensuing chapter.

**Figure 3.3:** Example of grouping pupils' responses in an open-ended question



*Tests used for data analysis*

The following tests were used in SPSS for carrying out the data analysis. A brief description of each test will be provided:

- Descriptive statistics

They provide simple summaries about the sample and the measures (Argyrous, 2005). Descriptive statistics were used to describe the basic features of the data in this particular study. Mostly, pupils' background data were analysed descriptively using frequencies and percentages. In addition, cross-tabulations were used for comparisons among data.

- Compare means

This procedure computes summary statistics for dependent variables within the levels of one or more independent variables (Field, 2005). The personal and demographic independent variables in this study were as follows: gender, musical experience, school grade, school type and school district. Five tests were computed in the study following this procedure: 'One sample t-test'; 'Independent samples t-test'; 'Paired samples t-test'; 'One way ANOVA'; Chi-Square test. A brief description of each test is provided below.

- *One sample t-test*

It tests whether the mean of a single variable differs from a specified constant. The assumptions include the population follows a normal distribution (Pallant, 2007; Field, 2005).

- *Independent samples t-test*

This test compares means for two groups of cases. It is based on the assumption that each population follows a normal distribution (Weinberg and Abramowitz, 2008).

- *Paired samples t-test*

This test compares the means of two variables/measurements observed at two different situations of a single group (Weinberg and Abramowitz, 2008; Pallant, 2007; Field, 2005).

- *One way ANOVA*

The one way ANOVA produces an analysis of variance for a quantitative dependent variable of a single factor. It is an extension of the independent t-test when the number of levels of the factor is more than two. By using Post Hoc, you can choose a test and use it to determine which means differ. In this study, Tukey's test was used in particular since it is helpful for making a large number of comparisons (Salkind, 2008).

- *Chi-square test*

The chi-square test is used to determine whether there is a significant difference between the expected frequencies and the observed frequencies in one or more categories. Chi-square are non-parametric (Rugg, 2007).

### **Questionnaire's Reliability**

Within the main study, I calculated Cronbach's Alpha coefficient for questions where a Likert-type scale with scores from 1 to 5 was used (29 questions in total) so as to check the reliability of the questionnaire and the internal consistency in the replies of the pupils participating in the study. The calculated coefficient is shown in Table 3.8 below and it has a very high value of 0.888, which shows that the questions placed and the answers given were internally consistent and generally satisfactory, and thus it shows a high level of reliability.

**Table 3.8.** *Cronbach's Alpha coefficient for 29 questions, in order to check reliability*

Cronbach's Alpha	N of Items
.888	29

### Summary

Various issues about research methodology have been discussed in this chapter, including ontological, epistemological and methodological considerations as well as perspectives on design, rationale and construction of the research instrument. It was decided that a study of attitudes is better addressed through quantitative methods and the use of questionnaire survey. The questionnaire was piloted in Cyprus using a small sample in order to find possible weaknesses prior to carrying out the main study. No difficulties were found in the completion of the study based on pupils' comments. A high response rate was obtained from the pilot study (100% return) since the distribution of the questionnaire was made in person by the researcher. It was decided that the main study would be carried out in person too, despite the huge number of pupils involved in the study from all over Cyprus, in order to obtain a high response rate. The main fieldwork was conducted in Cyprus over four months. In fact, the response rate of the survey was overwhelmingly high. Responses were received from 2996 pupils out of 3120 (93.5%). The results of the study are presented in the next chapter.

### Results

#### **Introduction**

This chapter presents the findings from the questionnaire survey. As indicated in Chapter 3 (Methodology), the questionnaire included an introductory letter, a section for personal data and the main part (with specific questions for the Lyceum school pupils). The main part incorporated questions relating to two thematic areas, namely social/personal and educational aspects. This chapter will be divided accordingly with the personal data considered first before the different aspects of each thematic area are addressed.

#### **Participants**

This study aimed to identify pupils' attitudes within secondary schools of Cyprus. In order to survey these attitudes, male and female pupils were recruited from all over Cyprus within grades A–C of the Gymnasium and A–C of the Lyceum. This questionnaire focused on pupils' views of the subject of Music in school, so it included people who were pursuing the subject of Music at the time of the study as well as those who had opted out of the subject in the Lyceum.

#### *Personal data*

This section presents information about the participants' gender, age, type of school, grades (year group/class), and school district. From the total number of 2996 pupils (100%) who participated in the study, 1643 were female pupils and 1353 were male pupils (Table 4.1).



**Table 4.1.** *Pupils' distribution by gender*

Gender	Number of pupils	%
Male	1353	45.2
Female	1643	54.8
<b>Total</b>	<b>2996</b>	<b>100.0</b>

The mean age of participants was 14.7 years ( $M=14.7$ ,  $n = 2996$ ). Indeed, of those pupils who participated in the study, the majority were aged 15 years old (21.8%,  $n = 652$ ) while the minority were 18 (1.6%,  $n = 47$ ). The distribution of pupils' ages in the study is shown in Table 4.2. In terms of the highest number of responses, which came from pupils aged 15, it should be noted that the return was purely coincidental and does not necessarily mean that this is the highest age-group of pupils studying within Cypriot secondary schools. These pupils belonged to either Grade C of the Gymnasium or Grade A of the Lyceum.

**Table 4.2.** *Pupils' age distribution*

Age	No. of pupils	%
12	361	12.0
13	488	16.3
14	498	16.6
15	652	21.8
16	441	14.7
17	509	17.0
18	47	1.6
<b>Total</b>	<b>2996</b>	<b>100.0</b>

From the total number of 2996 pupils, 1509 were Lyceum pupils (50.4%) and 1487 (49.6%) were Gymnasium pupils (see Table 4.3).

**Table 4.3.** *Type of school*

School Type	No. of pupils	%
Gymnasium	1487	49.6
Lyceum	1509	50.4
<b>Total</b>	<b>2996</b>	<b>100.0</b>

In terms of participants' grades, the highest number of responses came from Grade C Lyceum pupils (17.5%,  $n = 524$ ), followed by Grade A Lyceum pupils (17.3%), Grade C Gymnasium pupils (17.0%), Grade A Gymnasium pupils (16.8%),

Grade B Gymnasium pupils (15.9%) and Grade B Lyceum pupils (15.6%) (see Table 4.4).

**Table 4.4.** *Pupils' grade distribution*

<b>Grade</b>	<b>No. of pupils</b>	<b>%</b>
Grade A Gymnasium	503	16.8
Grade B Gymnasium	476	15.9
Grade C Gymnasium	508	17.0
Grade A Lyceum	518	17.3
Grade B Lyceum	467	15.6
Grade C Lyceum	524	17.5
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Regarding the participants' school districts, most of the pupils were from Nicosia (20.86%), while the smallest number came from Limassol (19.53%). It should be noted here once again that while Nicosia had the greatest number of pupils' responses, this was coincidental and does not relate to the demographic situation in Cyprus. Table 4.5 provides a more detailed breakdown of the number and percentage of pupils in relation to their school districts.

**Table 4.5.** *Pupils' districts distribution*

<b>District</b>	<b>No. of pupils</b>	<b>%</b>
Paphos	587	19.6
Larnaca	599	20.0
Limassol	585	19.5
Famagusta	600	20.0
Nicosia	625	20.9
<b>Total</b>	<b>2996</b>	<b>100.0</b>

### **Main part of the questionnaire**

As indicated at the outset of this chapter, the data from the main part of the questionnaire will be presented in various sections according to the thematic areas highlighted previously. It will become evident in these sections that key comparisons will be made across the data according to personal and demographic variables, specifically pupils' gender, school districts, type of school (Gymnasium, Lyceum), year group/class and musical experience in order to identify whether or not there are

associations between pupils' responses and these factors. In order to make the design of this chapter as readable as possible, all of the statistical tables and figures have been included in Appendix III, while selected information only has been presented using figures and tables in this text. Statistically speaking, when a sample of respondents drawn from a population is questioned, the percentage value (proportion) obtained for a certain question may be different from the percentage value obtained if all members of the population were questioned (i.e. the true population proportion). There is some likelihood – the confidence level – that the true population percentage falls within a particular range – the confidence interval – around the proportion value. The desired confidence level is 95%. The tests below will include expressions of confidence levels and intervals.

### **Thematic Area A: Personal and social aspects related to pupils' attitudes in music education**

Within the first thematic area, questions and statements were created in order to examine the extent to which social and personal aspects can affect Cypriot pupils' attitudes towards the subject of Music as well as their involvement in music both inside and outside of school.

#### *Aspect 1: Personal engagement with music*

This section presents data about pupils' engagement with music. More specifically, it finds out about the number of pupils who learn or have learned a musical instrument (including voice) and then their perceptions of their performance and effort in the school Music.

#### Learning a musical instrument

In response to the question concerning whether the pupils learn or used to learn a musical instrument (Q.1.1.a), from the total number of 2996 pupils (100%), the

proportion of pupils who replied in the affirmative was 29.1%. This value gives a 95% confidence interval of 27.5% to 30.7%, which means that we are 95% confident that it contains the true population proportion of pupils learning a musical instrument. More details can be found in Appendix III, Aspect 1, Table 1.1 (Table A1.1.1; hereon, this format will be used to identify material in the appendix, so Tables in Appendix III are prefixed with 'A'). There was no significant association between gender and learning a musical instrument  $\chi^2(1) = 1.070$ ,  $p > .05$  (Table A1.1.2).

Testing for differences between districts and learning a musical instrument revealed a significant association  $\chi^2(4) = 22.627$ ,  $p < .001$  (Table A1.2.1). As the results indicate, a higher proportion of pupils in the Paphos district (36.3%) learn a musical instrument compared with a lower proportion of 24.2% in Famagusta (Table A1.2.2). This suggests that school pupils who live in Paphos are more likely to learn a musical instrument than those pupils who live in other areas of Cyprus.

In addition, there was a significant association between type of school (Gymnasium/Lyceum) and learning a musical instrument  $\chi^2(1) = 19.718$ ,  $p < .001$ . The proportion of pupils learning an instrument in the Gymnasium was higher (32.8%) than in Lyceum schools where the proportion was only 25.4%. Based on the odds ratio, Gymnasium pupils were 1.43 times more likely to learn a musical instrument than Lyceum pupils (Table A1.3.1; Table A.1.3.2). This result perhaps reflects a typical, if not inevitable, drop-out rate (both in Cyprus and in other countries) as youngsters gradually refine the number of activities that they undertake during their lifetime.

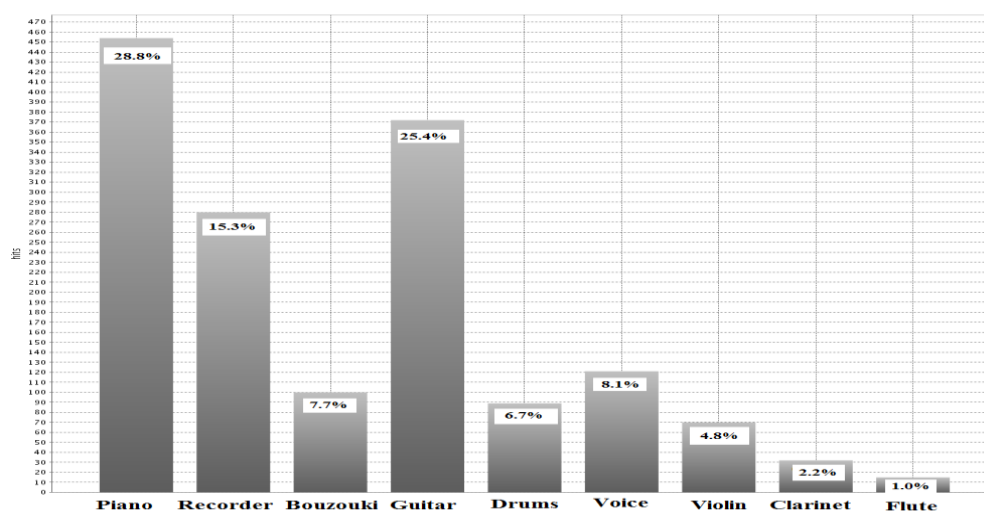
Pupils were asked to confirm the musical instruments that they learned (Q.1.2; see Figure 4.1). 1108 pupils (27.7%) reported that they learn/learned at least one

musical instrument and the five most popular instruments cited were the piano (28.8%), guitar (25.4%), recorder (15.3%), voice (8.1%) and bouzouki (7.7%).

#### Playing a musical instrument

Regarding the issue of playing a musical instrument (Q.1.1.b) – as opposed to learning to play a musical instrument – the proportion of pupils that play or used to play a musical instrument is approximately one in three (33.5%). This value gives a 95% confidence interval of 31.8% to 35.2%, which means that we are 95% confident that it contains the true population proportion. There was no significant association between gender and playing a musical instrument  $\chi^2(1) = 1.335$ ,  $p > .05$  (Table A1.4.1; Table A1.4.2).

**Figure 4.1.** Breakdown of pupils' instruments



Similarly, as with learning a musical instrument, testing for differences between districts and playing a musical instrument revealed a significant association  $\chi^2(4) = 24.753$ ,  $p < .001$ . Once again, the proportion of pupils in the Paphos district who play or used to play a musical instrument was higher (41.7%) in comparison with those from other districts. The proportion was lowest in Famagusta (29.3%; Table A1.5.1; Table A1.5.2).

Significant associations were also registered among the proportion of pupils playing an instrument and the type of school,  $\chi^2(4) = 60.122$ ,  $p < .001$  (Table A1.6.1) with a higher proportion in Gymnasium schools (40.3%) compared with the Lyceum (26.9%; Table A1.6.2). Based on the odds ratio, the Gymnasium pupils were 1.83 times more likely to play a musical instrument than the Lyceum pupils.

#### Receiving vocal tuition

A separate question determined whether or not pupils receive or used to receive vocal lessons (Q.1.1.c) with 4.0% responding positively (Table A1.7.1). This value gives a 95% confidence interval of 3.3% to 4.7%, which means that we are 95% confident that it contains the true population proportion. Testing for differences in the proportion between gender and receiving vocal lessons using a Chi-squared test revealed a significant association  $\chi^2(4) = 24.753$ ,  $p < .001$  (Table A1.7.2). The proportion of females attending vocal lessons was higher (6.0%) than males (1.6%). Based on the odds ratio, female pupils were 4.07 times more likely to receive vocal lessons than male pupils. This result chimes with other studies (e.g., Turton's and Durrant, 2002) and reflects statistics in other countries, whereby females were more positive towards vocal lessons than males. Regarding district, the same outcome was obtained for vocalists as for instrumentalists: a significant association in the proportion of pupils receiving vocal lessons was registered since  $\chi^2(4) = 18.434$ ,  $p < .05$  (Table A1.8.1) with the proportion of pupils in Paphos (6.6%) being higher than in other districts and Famagusta representing the lowest proportion (2.7%; Table A1.8.2).

On the other hand, there was no significant association in the proportion of pupils receiving vocal lessons and type of school  $\chi^2(4) = 1.923$ ,  $p > .05$  (Table A1.9.1). Even though the proportion of pupils receiving vocal lessons in the

Gymnasium was higher (4.5%) than in the Lyceum (3.5%), it is not significant (Table A1.9.2). It is widely known that singers train their voices at a much later stage in life than instrumentalists because of physiological maturation and hence may be recommended to start vocal lessons at a later age, which helps to explain this result.

#### Experienced vs. non-experienced groups

For the purpose of analysis and for more accurate results, a category labelled as ‘experienced group’ was created in order to separate the pupils who have musical experience – either by learning or playing a musical instrument, or receiving vocal lessons in or out of school – with the pupils who have no experience at all. As the data showed, 864 pupils (28.8%) were included in the experienced group, while 2132 pupils (71.2%) comprised the non-experienced group. In terms of the gender and pupils’ experience, within the experienced group, 364 were male pupils (12.1%) and 500 were female pupils (16.7%), while for the non-experienced group, 989 were male pupils (33.0%) and 1143 were female pupils (38.2%). With regard to the type of school, within the experienced group, 484 were Gymnasium pupils (16.1%) and 380 were Lyceum pupils (12.7%), while for the non-experienced group, 1003 were Gymnasium pupils (33.5%) and 1129 were Lyceum pupils (37.3%).

#### Importance for learning an instrument in school

A number of questions pertained to the pupils’ perceptions of their musical learning experiences both inside and outside of school alongside the overall value they placed on music within their lives. The results of these data thus reflect different aspects of pupils’ engagement with music. A question was placed (Q.6.1) to identify the importance pupils give to learning/playing a musical instrument or receiving vocal lessons inside school (see Table 4.6). The mean score was 2.58 (SD = 1.163) which is on the low side of the scale of importance (Table A1.10).

**Table 4.6.** *Learning music in school in terms of importance*

Learning music in school	No. of pupils	%
Very unimportant	244	22.9
Unimportant	256	24.1
Neutral	317	29.8
Important	198	18.6
Very important	49	4.6
<b>Total</b>	<b>1064</b>	<b>100.0</b>

Differences were observed while testing the gender of pupils. On average, female pupils ( $M = 2.70$ ,  $SE = 0.47$ ) assigned significantly higher levels of importance for learning an instrument in school than male pupils ( $M = 2.43$ ,  $SE = 0.53$ ),  $t(1062) = -3.878$ ,  $p < 0.01$  (2-tailed),  $r = 0.12$  (Table A1.11.1; Table A1.11.2). Greatest associations, however, were found while testing the type of school. Specifically, Lyceum pupils ( $M = 2.83$ ,  $SE = 0.53$ ) assigned significantly higher levels of importance for learning an instrument in school than Gymnasium pupils ( $M = 2.44$ ,  $SE = 0.46$ ),  $t(1062) = -5.320$ ,  $p < 0.01$  (2-tailed),  $r = 0.16$  (Table A1.12.1; Table A1.12.2). This indicates that engagement with music becomes more important to pupils as they progress through their school years.

The ANOVA showed highly significant differences among the mean scores of the districts,  $F(4, 1059) = 7.476$ ,  $p < .001$  (Table A1.13.1). The post hoc checks showed that the mean score was higher in Nicosia (2.89) compared to Paphos (2.38) and Famagusta (2.42). Limassol had also a significantly higher mean score (2.75) compared to Paphos (Table A1.13.2; Table A1.13.3; Figure A1.1). Pupils in Nicosia think it is more important to learn a musical instrument / receive vocal lessons in school than pupils in other districts.



Importance for learning an instrument out of school

A similar question was placed (Q.6.2) to establish the same information, but for pupils learning/playing a musical instrument or receiving vocal lessons outside of school (see Table 4.7). The mean score was 4.21 (SD = 0.895) which is on the high side of the scale of importance (Table A1.14).

**Table 4.7.** *Learning musical instrument outside of school in terms of importance*

Learning music out of school	No. of pupils	%
Very unimportant	14	1.3
Unimportant	34	3.2
Neutral	151	14.2
Important	378	35.5
Very important	487	45.8
<b>Total</b>	<b>1064</b>	<b>100.0</b>

Testing for differences between gender and the importance of learning a musical instrument outside of school revealed no significant effects  $t(1062) = -1.446$ ,  $p > .05$  (2-tailed),  $r = 0.04$  (Table A1.15.1 and A1.15.2). However, differences were observed when testing the Gymnasium and the Lyceum schools: the Lyceum pupils ( $M = 4.36$ ,  $SE = 0.39$ ) assigned significantly higher levels of importance for learning a musical instrument outside of school than the Gymnasium pupils ( $M = 4.13$ ,  $SE = 0.37$ ). The difference was significant  $t(1062) = -3.980$ ,  $p < .001$  (2-tailed),  $r = 0.12$  (Table A1.16.1; Table A1.16.2). As before, the pupils' attitudes towards the importance of learning a musical instrument shifted across the school levels.

The ANOVA test also showed significant differences among the mean scores of the districts,  $F(4, 1059) = 2.925$ ,  $p < .001$  (Table A1.17.1). The post hoc checks showed that the mean score was higher in Nicosia (4.32) compared to Paphos (4.08). More details can be found in Appendix III (Table A1.17.2 and A1.17.3; Figure A1.2).

Comparing the importance for learning an instrument in and out of school

Given that scores have been obtained for pupils about their attitudes towards the importance of learning a musical instrument both inside and outside of school, a paired t-test was carried out to compare these responses. The results were highly significant (a p-value of 0.000 was obtained; see Table 4.8). In terms of importance, the mean score for pupils' attitudes towards learning an instrument/voice outside of school ( $M = 4.21$ ,  $SE = 0.27$ ) was significantly higher than the mean score for learning an instrument/voice inside school ( $M = 2.58$ ,  $SE = 0.36$ ),  $t(1063) = -36.729$ ,  $p < .001$  (2-tailed),  $r = 0.75$  (Table A1.18). The data indicate, therefore, that pupils perceive their music lessons outside of school to be more important than their music lessons inside school.

**Table 4.8** *Paired samples statistics between learning an instrument in and out of school*

<b>Importance</b>	<b>Mean</b>	<b>N</b>	<b>Std. Deviation</b>	<b>Std. Error Mean</b>
Learning a musical instrument in school	2.58	1064	1.163	.036
Learning a musical instrument out of school	4.21	1064	.895	.027

Importance of learning music in general

The same kinds of questions were asked to pupils about their attitudes towards the importance of learning music in general (Q.7.1; see Table 4.9). The mean score was 3.15 ( $SD = 1.275$ ) which is in some way in the middle of the scale of importance (Table A1.19). Testing between male and female pupils revealed statistically significant differences. On average, female pupils ( $M = 3.26$ ,  $SE = 0.30$ ) assigned significantly higher levels of importance than male pupils did ( $M = 3.01$ ,  $SE = 0.36$ ),  $t(2991) = -5.484$ ,  $p < .001$  (2-tailed),  $r = 0.1$  (Table A1.20.1; Table A1.20.2).

**Table 4.9.** *Generally learning music in terms of importance*

Generally learning music	No. of pupils	%
Very unimportant	490	16.4
Unimportant	316	10.6
Neutral	912	30.4
Important	817	27.3
Very important	458	15.3
<b>Total</b>	<b>2993</b>	<b>100.0</b>

On the other hand, testing for differences between Gymnasium and Lyceum pupils revealed no significant association,  $t(2991) = -.277$ ,  $p > .05$  (2-tailed),  $r = 5.06$  (Table A1.21.1 and A1.21.2). However, significant differences were observed between experienced and non-experienced groups of pupils. On average, the experienced group ( $M = 3.62$ ,  $SE = 0.41$ ) assigned significantly higher levels of importance to learning music than the non-experienced group ( $M = 2.96$ ,  $SE = 0.27$ ),  $t(2991) = -13.186$ ,  $p < .001$  (2-tailed),  $r = 0.6$  (Table A1.22.1; Table A1.22.2). This result is perhaps to be expected: those pupils who engage more closely with music through learning or playing an instrument assign more importance to the subject.

The ANOVA test showed significant differences among the mean scores of the districts,  $F(4, 2988) = 2.383$ ,  $p < .05$  (Table A1.23.1). The Tukeys post hoc checks showed that the mean score was higher in Larnaca (3.26) compared to Famagusta (3.17). Paphos had also a significantly higher mean score (3.16) compared to Nicosia and Limassol which had only 3.07 (Table A1.23.2; Table A1.23.3; Figure A1.3). As the results indicate, Larnaca pupils like their lessons more, while pupils in Paphos are more experienced with music, since a greater proportion of pupils learn an instrument or receive vocal lessons in the Paphos district.

#### Music as an important part in pupils' lives

Also, so as to examine the importance of music in pupils' everyday lives, they were asked to show levels of agreement with the statement 'Music is an important

part of my life' (Q.9.1; see Table 4.10). The mean score was 3.09 (SD = 1.421) which is in the middle (neutral) of the scale of agreement (Table A1.24). This suggests that most of the pupils feel that music is neither an important nor unimportant part of their life.

**Table 4.10.** *Degree of agreement in the statement related to the importance of music*

Importance	No. of pupils	%
Strongly disagree	603	20.1
Disagree	439	14.7
Neutral	707	23.6
Agree	589	19.7
Strongly Agree	658	22.0
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences in gender revealed statistically significant associations: female pupils ( $M = 3.21$ ,  $SE = 0.35$ ) assigned significantly higher levels of importance to music in their lives than male pupils ( $M = 2.94$ ,  $SE = 0.39$ ),  $t(2994) = -5.173$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A1.25.1; Table A1.25.2). The greatest differences were found between experienced and non-experienced groups. On average, experienced pupils ( $M = 3.49$ ,  $SE = 0.47$ ) assigned significantly higher levels of importance towards music in their lives than non-experienced pupils ( $M = 2.92$ ,  $SE = 0.30$ ),  $t(2994) = -10.069$ ,  $p < .001$  (2-tailed),  $r = 0.18$  (Table A1.26.1; Table A1.26.2).

#### Importance of learning musical instruments

Responses to the above questions exposed differences in the pupils' attitudes towards the importance of learning musical instruments (whether inside or outside of school), studying music in general, and experiencing music in their everyday lives. The data indicate the effects of gender (female pupils assigned higher levels of importance to learning, studying and experiencing music), district (responses differed for the various questions, but pupils from Nicosia tended to rate learning

music more importantly than pupils in other districts), school (Lyceum pupils assigned higher levels of importance to learning musical instruments than Gymnasium pupils), and experience (pupils who received instrumental/vocal lessons assigned higher levels of importance to music).

#### Performance and effort in the subject of Music in school

In order to find out more about pupils' self-perceptions of their engagement with music, they were asked to comment on their performance and effort in the school Music. Question 8.15 asked pupils to rate their degree of agreement in the statement 'I am/was a good student at the subject of Music' (see Table 4.11).

**Table 4.11.** *Degree of agreement in the statement related to pupils' engagement with music*

<b>Engagement</b>	<b>No. of pupils</b>	<b>%</b>
Strongly disagree	697	23.3
Disagree	530	17.7
Neutral	571	19.1
Agree	491	16.4
Strongly Agree	707	23.6
<b>Total</b>	<b>2996</b>	<b>100.0</b>

The mean score for this question was 2.99 (SD = 1.489) which is in the middle (neutral) of the scale of agreement (Table A1.27). Moreover, on average, female pupils (M = 3.14, SE = 0.36) assigned significantly higher levels of agreement in the statement 'I am a good music student' than male pupils (M = 2.81, SE = 0.41),  $t(2994) = -6.064$ ,  $p < .001$  (2-tailed),  $r = 0.11$  (Table A1.28.1; Table A1.28.2).

Testing for differences between experienced and non-experienced pupils revealed statistically significant associations since on average, experienced pupils (M = 3.36, SE = 0.52) expressed significantly higher levels of agreement to the statement 'I am a good music student' than non-experienced pupils (M = 2.84, SE = 0.31),  $t(2994) = -8.792$ ,  $p < .001$  (2-tailed),  $r = 0.16$  (Table A1.29.1; Table A1.29.2). Similarly, in order to find out about pupils' efforts towards the school

Music, Question 9.2 asked pupils to rate their degree of agreement in the statement ‘I always try/tried hard with music at school’ (see Table 4.12).

**Table 4.12.** Degree of agreement in the statement related to pupils’ effort

Effort	No. of pupils	%
Strongly disagree	373	12.4
Disagree	301	10.0
Neutral	810	27.0
Agree	847	28.3
Strongly Agree	665	22.2
<b>Total</b>	<b>2996</b>	<b>100.0</b>

The mean score for this question was 3.38 (SD = 1.276) which is in the middle side (neutral) of the scale of agreement (Table A1.30). Once again, testing for differences between male and female pupils revealed statistically significant associations since, on average, female pupils (M = 3.52, SE = 0.30) assigned significantly higher levels of effort than male pupils (M = 3.20, SE = 0.36),  $t(2994) = -6.882$ ,  $p < .001$  (2-tailed),  $r = 0.12$  (Table A1.31.1; Table A1.31.2).

Differences were also found between Gymnasium and Lyceum schools, since Gymnasium school pupils (M = 3.44, SE = 0.33) assigned significantly higher levels of effort than Lyceum pupils (M = 3.32, SE = 0.33),  $t(2994) = 2.585$ ,  $p < .05$  (2-tailed),  $r = 0.05$  (Table A1.32.1; Table A1.32.2). The greatest differences, however, were found between experienced and non-experienced groups because, on average, experienced pupils (M = 3.57, SE = 0.42) assigned significantly higher levels of effort towards the subject of Music in school than non-experienced pupils (M = 3.30, SE = 0.28),  $t(2994) = -5.243$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A1.33.1; Table A1.33.2).

In order to test if there are differences in the mean scores between the year group/class of pupils and their efforts towards the subject of Music, the ANOVA test was performed together with Tukeys post hoc multiple comparisons. Significant

differences were observed between the year group/class of pupils and their efforts towards the subject of Music,  $F(5, 2990) = 2.564$ ,  $p < .05$  (Table A1.34.1). The post hoc checks showed that the mean score was higher in Grade A Gymnasium (3.51), followed by Grade B Gymnasium (3.47), Grade A Lyceum and Grade C Gymnasium (both 3.33), Grade C Lyceum (3.32), and Grade B Lyceum which had the lower mean score of 3.29 (Table A1.34.2). The analysis suggested that pupils within Grade A of the Gymnasium appeared to try harder with the school Music compared with the other year groups (the pupils within Grade B of the Lyceum put in the least effort). One plausible explanation for this result is that pupils in Grade A of the Gymnasium have a more positive view of the subject of Music because they have transferred most recently from a different school system (Primary Education), and during the transition from primary to secondary school, they pay more attention and try harder with their subjects, including music. Additionally, it is essential to be noted here that in the Gymnasium, pupils undertake assessments every semester (something that was not included in Primary school), and thus they may try harder for better results as part of this new learning experience.

Responses to the above questions expose differences about pupils' engagements with music in school. The results showed the number of pupils who learn or have learned a musical instrument, including voice, as well as their perception of their performance and effort in the school Music. 29.1% of the pupils learn or used to learn a musical instrument. The data indicate the effects of district and school: a higher proportion of pupils from Paphos learn or used to learn a musical instrument, in comparison with pupils in other districts; a higher proportion of Gymnasium pupils learn or used to learn a musical instrument in comparison with Lyceum pupils. Additionally, the number of female pupils engaging with vocal

lessons was higher than males. In terms of pupils' performance in the school Music, the data revealed the effects of gender and experience: females assigned higher levels of performance than males, while experienced pupils expressed higher levels of performance than non-experienced pupils. Finally, in terms of effort, the data showed further effects of gender and experience as well as school type: once again, female pupils assigned higher levels of effort towards music than male pupils; experienced pupils revealed higher levels of effort than non-experienced pupils; and pupils within Grade A of the Gymnasium assigned higher levels of effort than the other pupils.

*Aspect 2: Personal learning experiences and goals in music*

Within this section, the results of the data which relate to the pupils' experiences, including interests, preferences and goals in music will be evaluated.

Learning preferences

First of all, 2993 pupils (99.9%) expressed their opinion about their learning preferences in music, specifically the best place to receive music tuition (Q.4.1). Of these pupils, 69.3% reported that better music lessons are received in a private setting outside of school, 27.5% cited school as a better place to learn music, and a very small proportion (3.1%) reported that music is best learned at home, from a member of the family (see Table 4.13). Obviously, these results are influenced by the pupils' experiences of receiving music tuition: some of the pupils evidently received music lessons at home, whilst others experienced private music tuition. With regard to the pupils who had not received private or home music lessons, their responses presumably reflect their personal perceptions and views.



**Table 4.13.** *Pupils' opinions about the best place for receiving music tuition*

Better place for music lesson	No. of pupils	%
Home	92	3.1
School	825	27.5
Private tuition (out of school)	2076	69.3
<b>Total</b>	<b>2993</b>	<b>99.9</b>

There was a significant association between the pupils' preferences for receiving music lessons and the type of school  $\chi^2(2) = 41.245$ ,  $p < .001$  (Table A2.1). The proportion of Lyceum pupils supporting private tuition was higher (73.2%) while lower (65.5%) for Gymnasium pupils, and the picture is reversed for the proportion supporting school tuition. Also, the proportion of pupils supporting home tuition was higher for Gymnasium pupils (4.9%), while for Lyceum pupils was only 1.3% (see Table 4.14).

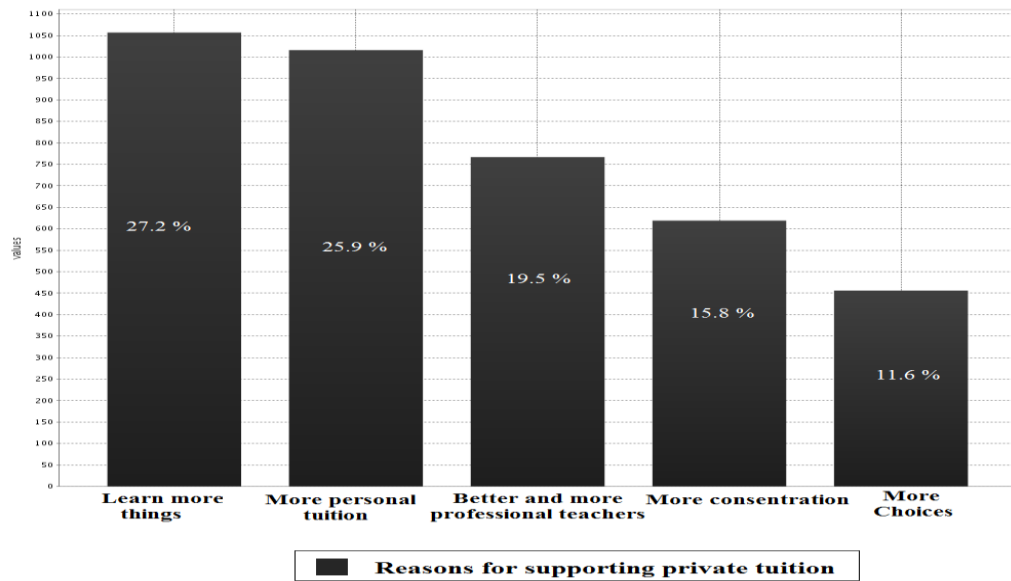
**Table 4.14.** *Cross tabulation between better place for music lesson and type of school*

Better place for music lesson	Gymnasium		Lyceum	
	No. of Pupils	%	Number of Pupils	%
Home	72	4.9	20	1.3
School	440	29.6	385	25.5
Private tuition out of school	972	65.5	1104	73.2
<b>Total</b>	1484	100.0	1509	100.0

On the other hand, testing for differences between the pupils' responses with gender ( $\chi^2(2) = .580$ ,  $p > .05$ ) and district ( $\chi^2(8) = 6.960$ ,  $p > .05$ ) revealed no significant associations (Table A2.2.1 and A2.2.2).

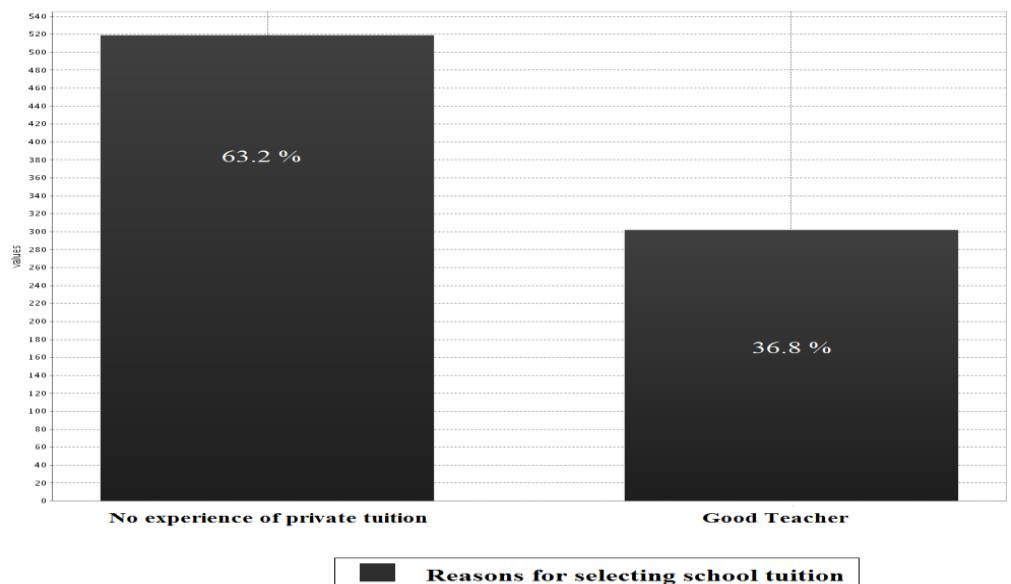
A question was placed to identify the reasons for these preferences (Q.4.2) and those reporting that private tuition is better provided the following reasons (App.IV, Q.4.2a; p. 379): 'learn more things' (27.2%), 'more personal tuition' (25.9%), 'better and more professional teachers' (19.5%), 'more concentration' (15.8%) and 'more choices' (11.6%; see Figure 4.2).

**Figure 4.2.** *Reasons for selecting private tuition*



Those supporting school tuition as a better place to learn music cited these reasons (App.IV, Q.4.2b; p. 379): ‘prefer school since no experience of private tuition’ (63.2%); ‘good school teacher’ (36.8%; see Figure 4.3). Finally those citing home as the best place confirmed that they had a member in their family who could teach them music.

**Figure 4.3.** *Reasons for selecting school tuition*



Simplicity for learning a musical instrument in school

In relation to this, pupils were asked to comment on their learning experiences of playing a musical instrument or receiving vocal lessons in school (Q.6.3; see Table 4.15) [This question was available only to pupils who had received instrumental or vocal lessons]. Using a 5-point simplicity rating scale (from very easy to very difficult), the mean score was 2.42 (SD = 0.989) which falls on the difficult (low) side of the scale of simplicity (Table A2.3). Testing for differences between male and female pupils revealed significant associations since, on average, female pupils (M = 2.55, SE = 0.39) assigned significantly higher levels of simplicity for learning an instrument in school than male pupils (M = 2.27, SE = 0.46),  $t(1062) = -4.729$ ,  $p < .001$  (2-tailed),  $r = 0.14$ . In other words, males appear to find learning an instrument in school slightly more difficult than female pupils (Table A2.4.1; Table A2.4.2).

**Table 4.15.** *Learning a musical instrument in school in terms of simplicity*

<b>Instrumental learning</b>	<b>No. of pupils</b>	<b>%</b>
Very difficult	213	20.0
Difficult	350	32.9
Neutral	358	33.6
Easy	126	11.8
Very easy	17	1.7
<b>Total</b>	<b>1064</b>	<b>100.0</b>

Similarly, regarding differences found between the Gymnasium and the Lyceum schools, the Lyceum pupils (M = 2.53, SE = 0.44) assigned significantly higher levels of simplicity for learning an instrument in school than gymnasium pupils (M = 2.36, SE = 0.40),  $t(1062) = -2.805$ ,  $p < .05$  (2-tailed),  $r = 0.08$ . In other words, as it emerges from the analysis, the Gymnasium pupils seemed to find learning an instrument in school slightly more difficult than the Lyceum pupils (Table A2.5.1; Table A2.5.2).

The ANOVA test showed significant differences among the mean scores of the districts,  $F(4, 1059) = 7.194$ ,  $p < .001$  (Table A2.6.1). The post hoc checks showed that the mean score was significantly higher in Limassol (2.65), Nicosia (2.57), and Larnaca (2.48) compared to Paphos, which had the lowest mean score (2.24). Significantly higher was also the mean score between Limassol (2.65) and Famagusta (2.30; Table A2.6.2 and A2.6.3; Figure A2.4).

#### Simplicity for learning a musical instrument out of school

Equally, pupils were asked to rate their experiences of learning a musical instrument or receiving vocal lessons outside of school (in a private setting) on the same kind of scale (Q.6.4; see Table 4.16) [This question was available only to pupils who had received instrumental or vocal lessons]. The mean score in this question was 4.09 (SD = 0.927) which is on the high side of the scale of simplicity (Table A2.7).

**Table 4.16.** *Learning a musical instrument/ vocal lessons out of school in terms of simplicity*

	No. of pupils	%
Very difficult	19	1.8
Difficult	39	3.7
Neutral	183	17.2
Easy	411	38.6
Very easy	412	38.7
<b>Total</b>	<b>1064</b>	<b>100.0</b>

Testing for differences between gender and learning a musical instrument outside of school revealed no significant association,  $t(1062) = -.255$ ,  $p > .05$  (2-tailed),  $r = 7.8$  (Table A2.8.1). The mean score for females was 4.09 and for males 4.08 (Table A2.8.2). However, differences were found between the Gymnasium and the Lyceum schools, since the Lyceum pupils ( $M = 4.23$ ,  $SE = 0.40$ ) assigned significantly higher levels of simplicity to learning an instrument outside of school than the Gymnasium pupils ( $M = 4.01$ ,  $SE = 0.38$ ),  $t(1062) = -3.816$ ,  $p < .001$  (2-

tailed),  $r = 0.12$ . This indicates that pupils within the Gymnasium seemed to find learning an instrument outside of school slightly more difficult than Lyceum pupils (Table A2.9.1; Table A2.9.2).

On the other hand, the ANOVA test showed no significant differences among the mean scores of the districts,  $F(4, 1059) = 1.780$ ,  $p > .05$  (Table A2.10.1). The post hoc checks showed that the mean score was higher in the Famagusta district (4.19) compared to Limassol (4.16) and Larnaca (4.13). Famagusta had a higher mean score (4.02) compared to the Paphos district which had the lower mean score of 4.00 (Table A2.10.2; Figure A2.5).

#### Comparing simplicity for learning a musical instrument in and out of school

Based on the scores for pupils' learning experiences both inside and outside of school, it is possible to test for a difference in the mean simplicity score. As Table 4.17 below shows, on average, pupils assigned significantly higher levels of simplicity to learning a musical instrument outside of school ( $M = 4.09$ ,  $SE = 0.28$ ) than learning a musical instrument in school ( $M = 2.42$ ,  $SE = 0.30$ ),  $t(1063) = -39.807$ ,  $p < .001$  (2-tailed),  $r = 0.77$  (Table A2.11). This perhaps helps to explain why pupils receiving private tuition rate the experience as 'better' than learning a musical instrument in school: the learning process is regarded as 'easier'. Interestingly, however, this reason was not put forward by the pupils in response to the previous questions (discussed above).

**Table 4.17.** *Paired samples statistics among instrumental learning in and out of school*

Simplicity	Mean	N	Std. Deviation	Std. Error Mean
Learning a musical instrument in school	2.42	1064	.989	.030
Learning a musical instrument out of school	4.09	1064	.927	.028

Degree of interest for learning/playing a musical instrument in school

A similar question was placed (Q.6.5) in order to identify the degree of interest pupils give to learning/playing a musical instrument or receiving vocal lessons in school (see Table 4.18) [This question was available only to pupils who had received instrumental or vocal lessons]. The mean score in this question was 2.44 (SD = 1.137) which is on the low side of the scale of interest (Table A2.12).

**Table 4.18.** *Learning a musical instrument in school in terms of interest*

<b>Instrumental learning</b>	<b>No. of pupils</b>	<b>%</b>
Very boring	259	24.3
Boring	330	31.0
Neutral	274	25.8
Interest	153	14.4
Very interest	48	4.5
<b>Total</b>	<b>1064</b>	<b>100.0</b>

With regard to pupils' interest for learning/playing a musical instrument or receiving vocal lessons in school, female pupils ( $M = 2.57$ ,  $SE = 0.46$ ) assigned significantly higher levels of interest than male pupils ( $M = 2.28$ ,  $SE = 0.52$ ),  $t(1062) = -4.089$ ,  $p < .001$  (2-tailed),  $r = 0.12$  (Table A2.13.1; Table A2.13.2). This indicates that male pupils appear to find learning a musical instrument in school less interesting than female pupils.

Differences were also found between the Gymnasium and the Lyceum schools. Overall, the Lyceum pupils ( $M = 2.59$ ,  $SE = 0.51$ ) assigned significantly higher levels of interest than the Gymnasium pupils ( $M = 2.35$ ,  $SE = 0.46$ ),  $t(1062) = -3.225$ ,  $p < .05$  (2-tailed),  $r = 0.1$  (Table A2.14.1; Table A2.14.2). In other words, the Gymnasium pupils appeared to find learning a musical instrument in school slightly less interesting than the Lyceum pupils.

The ANOVA test showed no significant differences among the mean scores of the districts,  $F(4, 1059) = 1.652$ ,  $p > .05$  (Table A2.15.1). The post hoc checks

showed that the mean score was higher in the Limassol district (2.56) compared to Nicosia (2.53) and Larnaca (2.46). Paphos had a higher mean score (2.37) compared to Famagusta which had the lower mean score of 2.31 (Table A2.15.2; Figure A2.6).

Degree of interest for learning/playing a musical instrument out of school

As before, the same rating scale was used to explore pupils' ratings of their views about learning/playing a musical instrument or receiving vocal lessons outside of school (Q.6.6; see Table 4.19) [This question was available only to pupils who had received instrumental or vocal lessons]. The mean score in this question was 4.29 (SD = 0.852) which is on the high side of the scale of interest (Table A2.16).

**Table 4.19.** *Degree of interest on learning a musical instrument out of school*

<b>Instrumental learning</b>	<b>No. of pupils</b>	<b>%</b>
Very boring	17	1.6
Boring	23	2.2
Neutral	105	9.9
Interest	408	38.3
Very interest	511	48.0
<b>Total</b>	<b>1064</b>	<b>100.0</b>

No significant differences were observed between gender and degree of interest on learning a musical instrument outside of school,  $t(1062) = -1.435$ ,  $p > .05$  (2-tailed),  $r = 0.04$ . The mean score for female pupils was 4.32 and for male pupils was 4.25 (Table A2.17.1; Table A2.17.2). Differences, however, were observed when testing the mean score between Gymnasium and Lyceum pupils. Overall, Lyceum pupils ( $M = 4.40$ ,  $SE = 0.35$ ) assigned significantly higher levels of interest in learning a musical instrument outside of school than Gymnasium pupils ( $M = 4.23$ ,  $SE = 0.35$ ),  $t(1062) = -3.121$ ,  $p < .05$  (2-tailed),  $r = 0.09$  (Table A2.18.1; Table A2.18.2). On the other hand, the ANOVA test showed no significant differences among the mean scores of the districts,  $F(4, 1059) = 2.160$ ,  $p > .05$  (Table A2.19.1). The post hoc checks showed that the mean score was higher in

Famagusta (4.38) compared to Larnaca (4.36) and Limassol (4.34). Nicosia had a higher mean score (4.23) compared to Paphos which had the lower mean score of 4.20 (Table A2.19.2; Figure A2.7).

Comparing the degree of interest for learning/playing a musical instrument in and out of school

The mean scores for pupils answering both of these questions were compared. Pupils learning a musical instrument outside of school ( $M = 4.09$ ,  $SE = 0.28$ ) assigned significantly higher levels of interest than learning a musical instrument in school ( $M = 2.44$ ,  $SE = 0.35$ ),  $t(1063) = 34.260$ ,  $p < .001$  (2-tailed),  $r = 0.7$  (see Table 4.20; Table A2.20).

**Table 4.20.** Paired samples statistics between learning an instrument in and out of school

Interest	Mean	N	Std. Deviation	Std. Error Mean
Learning a musical instrument in school	2.44	1064	1.137	.035
Learning a musical instrument out of school	4.09	1064	.927	.028

Simplicity for learning music in general

All of the pupils were asked to provide ratings for simplicity and interest about their learning experiences towards music in general (Q.7.2 and 7.3). For the simplicity scale, the mean score was 3.09 ( $SD = 1.202$ ) which is in some way in the middle of the scale of simplicity (see Table 4.21; Table A2.21).

**Table 4.21.** Generally learning music in terms of simplicity

Generally learning music	No. of pupils	%
Very difficult	404	13.5
Difficult	488	16.3
Neutral	877	29.3
Easy	884	29.5
Very easy	339	11.4
<b>Total</b>	<b>2992</b>	<b>100.0</b>

On average, female pupils ( $M = 3.19$ ,  $SE = 0.28$ ) assigned significantly higher levels of simplicity towards learning music than male pupils ( $M = 2.96$ ,  $SE = 0.34$ ),



$t(2990) = -5.222$ ,  $p < .001$  (2-tailed),  $r = 0.09$ , which indicates that male pupils appear to find learning music more difficult than female pupils (Table A2.22.1; Table A2.22.2). There were no significant differences between Gymnasium and Lyceum schools,  $t(2990) = 1.219$ ,  $p > .05$  (2-tailed),  $r = 0.02$ . (Table A2.23.1; Table A2.23.2).

However, differences were observed between experienced and non-experienced pupils. Experienced pupils were defined earlier as the pupils who have musical experience – either by learning or playing a musical instrument, or receiving vocal lesson in or out of school – with the pupils who have no experience at all. The experienced group ( $M = 3.41$ ,  $SE = 0.38$ ) assigned significantly higher levels of simplicity about learning music than the non-experienced group ( $M = 2.96$ ,  $SE = 0.26$ ),  $t(2990) = -9.383$ ,  $p < .001$  (2-tailed),  $r = 0.17$  (Table A2.24.1; Table A2.24.2). In other words, non-experienced pupils appeared to find learning music more difficult than experienced pupils. Additionally, the ANOVA test showed highly significant differences among the mean scores of the districts,  $F(4, 2987) = 5.312$ ,  $p < .001$  (Table A2.25.1). The post hoc checks showed that the mean score was higher in Larnaca (3.26) compared to Paphos (3.02) and Famagusta (2.96; Table A2.25.2; Table A2.25.3; Figure A2.8). Pupils from Larnaca district found leaning music easier than pupils from other districts.

#### Degree of interest for learning music in general

In terms of interest, the mean score for responses was 3.13 ( $SD = 1.318$ ) which, again, is in some way in the middle of the scale of interest (see Table 4.22; Table A2.26). The same pattern of results was found with the supporting tests as noted for the previous question, indicating that pupils' ratings for simplicity and interest towards music are closely linked. On average, female pupils ( $M = 3.26$ ,

SE = 0.31) assigned significantly higher levels of interest in learning music than male pupils did ( $M = 2.97$ ,  $SE = 0.37$ ),  $t(2992) = -5.914$ ,  $p < .001$  (2-tailed),  $r = 0.11$  (Table A2.27.1; Table A2.27.2).

**Table 4.22.** *Learning music in terms of degree of interest*

Generally learning music	No. of pupils	%
Very boring	492	16.4
Boring	459	15.3
Neutral	717	24.0
Interest	828	27.7
Very interest	498	16.6
<b>Total</b>	<b>2994</b>	<b>100.0</b>

There were no significant associations between levels of interest by Gymnasium and Lyceum pupils,  $t(2992) = -.360$ ,  $p > .05$  (2-tailed),  $r = 6.58$  (Table A2.28.1 and A2.28.2); however, differences were found between experienced and non-experienced groups. On average, the experienced group ( $M = 3.61$ ,  $SE = 0.43$ ) assigned significantly higher levels of interest in learning music than the non-experienced group ( $M = 2.93$ ,  $SE = 0.28$ ),  $t(2992) = -13.100$ ,  $p < .001$  (2-tailed),  $r = 0.23$  (Table A2.29.1; Table A2.29.2). Thus, experienced pupils seemed to find learning music more interesting than non-experienced pupils.

The ANOVA test also showed significant differences among the mean scores of the districts,  $F(4, 2989) = 2.689$ ,  $p < .05$  (Table A2.30.1). The post hoc checks showed that the mean score was higher in Larnaca (3.28) compared to Nicosia which had only 3.07 (Table A2.30.2; Table A2.30.3; Figure A2.9). In other words, pupils from Larnaca appeared to find learning music in school more interesting (and easier) compared with pupils in other districts. This indicates that the two results are linked: the extent to which pupils find learning music simple (or easy) equates to their degree of interest towards learning music.

Enjoyment for the subject of Music in school

Finally, all of the pupils were asked to rate the extent to which they agreed with the statement ‘I enjoy/enjoyed the subject of Music in school’ (see Table 4.23). The mean score was 2.21 (SD = 1.144) which is on the low side (disagree) of the scale (Table A2.31). This shows that the majority of pupils who participated in the research do not enjoy the subject of Music in school.

**Table 4.23.** Degree of agreement in the statement related to the enjoyment of the subject of Music

Enjoyment	No. of pupils	%
Strongly disagree	986	32.9
Disagree	976	32.6
Neutral	594	19.8
Agree	298	9.9
Strongly Agree	142	4.7
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Other points emerge about this response. First, on average, female pupils ( $M = 2.32$ ,  $SE = 0.29$ ) assigned significantly higher levels of enjoyment to the subject of Music in school than male pupils did ( $M = 2.07$ ,  $SE = 0.30$ ),  $t(2994) = -5.957$ ,  $p < .001$  (2-tailed),  $r = 0.11$  (Table A2.32.1; Table A2.32.2). Second, on average, the Lyceum pupils ( $M = 2.27$ ,  $SE = 0.30$ ) assigned significantly higher levels of enjoyment about the school Music than the Gymnasium pupils ( $M = 2.15$ ,  $SE = 0.29$ ),  $t(2994) = -2.965$ ,  $p < .05$  (2-tailed),  $r = 0.05$  (Table A2.33.1; Table A2.33.2).

Saying this, the greatest differences were found between the experienced and non-experienced groups: the experienced pupils ( $M = 2.38$ ,  $SE = 0.41$ ) assigned significantly higher levels of enjoyment in the school Music than the non-experienced pupils ( $M = 2.14$ ,  $SE = 0.24$ ),  $t(2994) = -5.075$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A2.34.1; Table A2.34.2). This suggests that experienced female Lyceum pupils have the highest levels of enjoyment with their subject of Music.

Finally, significant differences were also observed between the year group/class of the pupils,  $F(5, 2990) = 11.484$ ,  $p < .001$  (Table A2.35.1). The post hoc checks showed that the mean score was higher in A Gymnasium (2.38), compared with C Gymnasium which had the lower mean score of 1.89 (Table A2.35.2). This shows that pupils within class A of the Gymnasium appear to enjoy the subject of Music in school more than the other grades. It also indicates that pupils within class C of the Gymnasium appear to enjoy the subject of Music less than the other grades. This finding corresponds with the previous response about pupils' engagement with music: it was found that pupils in Grade A of the Gymnasium expressed higher levels of effort towards music. In this case, effort seems to correspond with enjoyment. So, when pupils first start to learn music in the Gymnasium, they tend to enjoy it more. One suggestion, as indicated above, is that pupils assume a more positive view of the school Music immediately following the transition from Primary school (Grade 6) to Secondary school (Grade A of Gymnasium). The data suggest that as pupils progress through the Gymnasium, their enjoyment levels decrease: maybe they expect something more interesting when they progress from one grade of the Gymnasium to another, or their attitude towards studying music alters. Yet, when they reach the Lyceum, the data indicate that the pupils enjoy music more (especially within Grades B and C of Lyceum). The latter story is not surprising if we consider that the subject of Music is optional within Grades B and C of the Lyceum, and thus only pupils who are interested in music choose to be taught it.

#### Future goals in relation to music

In order to probe further the extent to which musical study is important to these pupils, they were asked to clarify their future goals in relation to music by rating

levels of agreement with the statement ‘I wish to pursue music study after leaving school’ (Q.8.17; see Table 4.24). The mean score was 1.56 (SD = .842) which is on the low side (strongly disagree) of the scale of agreement (Table A2.36). This indicates that more than the half of pupils who participated in the study do not wish to study music in the future.

**Table 4.24.** *Degree of agreement in the statement related pupils’ future goals*

Music study	No. of pupils	%
Strongly disagree	1896	63.3
Disagree	618	20.6
Neutral	424	14.2
Agree	27	0.9
Strongly Agree	31	1.0
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences between experienced and non-experienced groups revealed statistically significant associations since, on average, the experienced pupils ( $M = 1.72$ ,  $SE = 0.32$ ) assigned significantly higher chances of pursuing musical study after school than the non-experienced pupils ( $M = 1.49$ ,  $SE = 0.17$ ),  $t(2994) = -6.618$ ,  $p < .001$  (2-tailed),  $r = 0.12$  (Table A2.37.1; Table A2.37.2). Thus, as it emerges from the data, pupils who have an experience with music appear to be more likely to pursue music study after finishing school than pupils who have no experience at all.

To summarise the second aspect, the data showed that the majority of Cypriot pupils reported that better music lessons are received in a private setting outside of school and they assigned higher levels of interest and ease towards these lessons than those taken in school. Moreover, the majority of pupils expressed relatively low levels of enjoyment about the subject of Music. The proportion of Lyceum pupils supporting private tuition was higher than for Gymnasium pupils, and the picture is reversed for the proportion supporting school tuition. In terms of simplicity and

interest for learning an instrument in school, female pupils and Lyceum pupils assigned higher levels of simplicity and interest than male pupils and Gymnasium pupils. Interestingly, the Lyceum pupils also assigned higher levels of simplicity and interest for learning a musical instrument outside of school. Additionally, in general, female pupils and experienced pupils assigned higher level of simplicity and interest towards learning music than male pupils and non-experienced pupils.

In terms of enjoyment of the school Music, females, Lyceum and experienced pupils assigned higher levels of enjoyment than males, Gymnasium and non-experienced pupils. Finally, in terms of future goals in relation to music, half of the pupils who participated in the study did not wish to pursue the subject in the future.

*Aspect 3: Family and peer influences on learning and studying music*

This section examines the impact of social influences, notably the family and peers, on pupils' attitudes towards the subject of Music in school.

Family's encouragement with the subject of Music in school

Initially, in order to evaluate pupils' perceptions of family support, they were asked to rate the extent to which they agreed with the statement 'my family encourage/encouraged me with the subject of Music in school' (Q.8.1; see Table 4.25). The mean score was 2.58 (SD = 1.227) which is on the low side (disagree) of the scale of agreement (Table A3.1).

**Table 4.25.** *Degree of agreement in the statement related to family's encouragement*

<b>Family encouragement</b>	<b>No. of pupils</b>	<b>%</b>
Strongly disagree	743	24.8
Disagree	670	22.4
Neutral	921	30.7
Agree	419	14.0
Strongly Agree	243	8.1
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences in gender revealed significant associations, since, on average, female pupils ( $M = 2.68$ ,  $SE = 0.20$ ) assigned significantly higher levels of perception about their family's encouragement towards undertaking the subject of Music in school than male pupils did ( $M = 2.46$ ,  $SE = 0.33$ ),  $t(2994) = -4.836$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A3.2.1; Table A3.2.2).

On the other hand, no significant association was found between type of school and pupils' perceptions of the family's encouragement towards undertaking the school Music  $t(2994) = -.682$ ,  $p > .05$  (2-tailed),  $r = 0.01$  (Table A3.3.1; Table A3.3.2).

Testing for differences between experienced and non-experienced groups revealed significant associations. On average, the experienced group ( $M = 2.87$ ,  $SE = 0.44$ ) assigned significantly higher levels of perception of the family's encouragement towards taking the subject of Music than the non-experienced group ( $M = 2.46$ ,  $SE = 0.26$ ),  $t(2994) = -8.369$ ,  $p < .001$  (2-tailed),  $r = 0.15$  (Table A3.4.1; Table A3.4.2).

#### Family's attitudes towards the subject of Music in school

Similarly, pupils were asked about their family's attitude towards the school Music. On a positive rating scale, they responded to the statement 'my family has a positive attitude towards the subject of Music in school' (Q.8.2; see Table 4.26). The mean score was 2.83 ( $SD = 1.182$ ) which is on the low side (disagree) of the scale of agreement (Table A3.5).

**Table 4.26.** Degree of agreement in the statement related to family's attitudes

Family attitudes	No. of pupils	%
Strongly disagree	544	18.2
Disagree	504	16.8
Neutral	1105	36.9
Agree	594	19.8
Strongly Agree	249	8.3
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences between male and female pupils revealed statistically significant associations. More specifically, female pupils perceived significantly higher levels of positive attitudes from their families ( $M = 2.96$ ,  $SE = 0.28$ ) towards the school Music than male pupils ( $M = 2.68$ ,  $SE = 0.33$ ),  $t(2994) = -6.636$ ,  $p < .001$  (2-tailed),  $r = 0.12$  (Table A3.6.1; Table A3.6.2). There were no significant associations for school type,  $t(2994) = -.119$ ,  $p > .05$  (2-tailed),  $r = 2.17$  (Table A3.7.1; Table A3.7.2).

However, there was a significant difference between responses from experienced and non-experienced pupils: experienced pupils perceived more positive attitudes by their families towards the subject of Music in school ( $M = 3.02$ ,  $SE = 0.41$ ) than non-experienced pupils ( $M = 2.76$ ,  $SE = 0.25$ ),  $t(2994) = -5.560$ ,  $p < .001$  (2-tailed),  $r = 0.10$  (Table A3.8.1; Table A3.8.2).

#### Peers' support in the subject of Music in school

Finally, with regard to peer support, the pupils were asked to respond to the statement 'my school friends support me in the subject of Music' (Q.8.3; see Table 4.27) on a 5-point agreement rating scale. The mean score was 2.43 ( $SD = 1.191$ ) which is on the low side (disagree) of the scale of agreement (Table A3.9).

**Table 4.27.** Degree of agreement in the statement related to peers' support

Peers support	No. of pupils	%
Strongly disagree	863	28.8
Disagree	707	23.8
Neutral	884	29.5
Agree	365	12.2
Strongly Agree	177	5.9
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences in gender revealed important associations. Overall, female pupils ( $M = 2.50$ ,  $SE = 0.29$ ) perceived significantly higher levels of peer support than male pupils ( $M = 2.34$ ,  $SE = 0.32$ ),  $t(2994) = -3.776$ ,  $p < .001$  (2-tailed),



$r = 0.07$  (Table A3.10.1; Table A3.10.2). There were no effects for school type,  $t(2994) = -.070$ ,  $p > .05$  (2-tailed),  $r = 1.28$  (Table A3.11.1; Table A3.11.2), but there were statistically significant associations for pupil type. On average, experienced pupils ( $M = 2.52$ ,  $SE = 0.39$ ) perceived significantly higher levels of peer support for pursuing the subject of Music than non-experienced pupils ( $M = 2.39$ ,  $SE = 0.26$ ),  $t(2994) = -2.687$ ,  $p < .05$  (2-tailed),  $r = 0.05$  (Table A3.12.1; Table A3.12.2).

These results indicate that, in general, pupils perceive relatively low levels of family encouragement and support towards undertaking the subject of Music in school, yet female pupils and experienced pupils perceive greater amounts of positive influence from their families than male pupils and non-experienced pupils. The same story emerges for peers: there are low levels of support in general, although female pupils and experienced pupils perceive higher levels of support from their peers than male pupils and non-experienced pupils.

### **Thematic area B: Educational aspects related to pupils' attitudes in music education**

Within the second thematic area, questions and statements were created in order to examine the extent to which educational aspects can affect pupils' attitudes towards studying music, their involvement with music as well as their understanding of the subject.

#### *Aspect 4: School and musical activities*

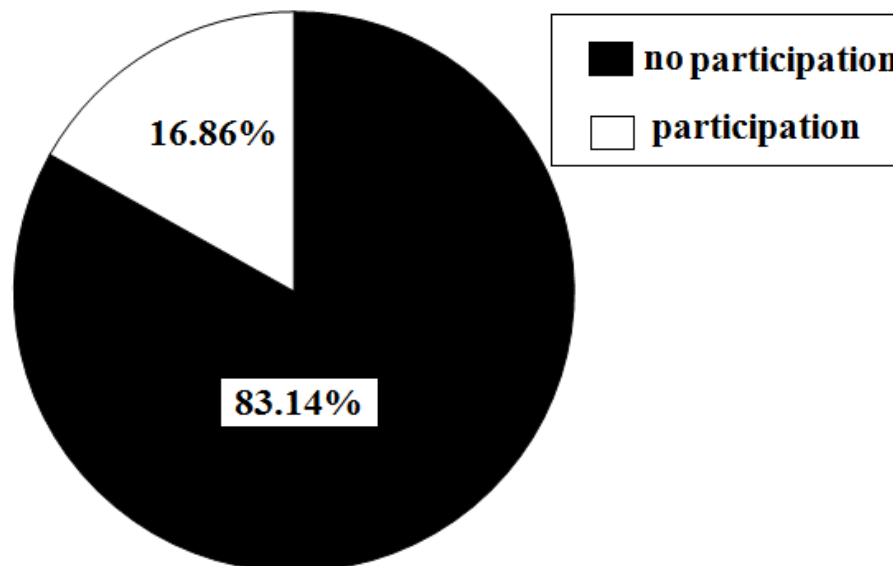
##### Participation in musical activities

In terms of pupils' participation in extra-curricular musical activities, 83.1% of the pupils (Q.8.3; see Figure 4.4) reported that they do not participate in any musical activity either inside or outside of school, while 16.9% participated in one or more

activities. The tests indicated that it is 95% certain that the true population proportion do not participate in any extra-curricular musical activities (the confidence range is 81.7% to 84.4%).

More specifically, 13.1% of the pupils participated in a school choir (Table A4.1.1) and 4.3% in a school orchestra (Table A4.1.2). Moreover, there was a significant association between the type of school and the proportion of pupils participating in extra-curricular activities, specifically a school choir  $\chi^2(1) = 25.320$ ,  $p < .001$  (Table A4.2.2). In Gymnasium schools, the proportion of pupils participating in a school choir was higher (8.0%) in comparison with pupils in Lyceum schools where the proportion was only 5.0% (Table A4.2.1). This seems to represent the fact that based on the odds ratio Gymnasium pupils were 1.73 times more likely to participate in a school choir than Lyceum pupils.

**Figure 4.4.** *Pupils' participation in extra-curricular musical activities*



Awareness of music competitions

In order to examine whether pupils had knowledge of music competitions organised for pupils in Cyprus, participants responded to the statement ‘I am aware of the music competitions for pupils in Cyprus’ (Q.8.4; see Table 4.28) on a 5-point agreement scale. The mean score was 2.23 (SD = 1.088) which is on the low side (disagree) of the scale of agreement (Table A4.3).

**Table 4.28.** *Degree of agreement in the statement related to music competitions’ awareness*

Awareness of competitions	No. of pupils	%
Strongly disagree	853	28.5
Disagree	1129	37.7
Neutral	590	19.7
Agree	310	10.3
Strongly Agree	114	3.8
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Differences were also observed for gender. Overall, female pupils ( $M = 2.33$ ,  $SE = 0.27$ ) assigned significantly higher levels of awareness about music competitions than male pupils ( $M = 2.12$ ,  $SE = 0.29$ ),  $t(2994) = -5.241$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A4.4.1; Table A4.4.2).

Interestingly, testing for differences between school type also revealed a highly significant association. Overall, Lyceum pupils ( $M = 2.31$ ,  $SE = 0.28$ ) assigned significantly higher levels of awareness about music competitions than Gymnasium pupils ( $M = 2.16$ ,  $SE = 0.28$ ),  $t(2994) = -3.903$ ,  $p < .001$  (2-tailed),  $r = 0.07$  (Table A4.5.1; Table A4.5.2). Similarly, differences were also observed between experienced and non-experienced groups. On average, experienced pupils ( $M = 2.39$ ,  $SE = 0.38$ ) assigned significantly higher levels of awareness about music competitions than non-experienced pupils ( $M = 2.17$ ,  $SE = 0.23$ ),  $t(2994) = -5.152$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A4.6.1; Table A4.6.2).

Participation in music competitions

To evaluate levels of involvement in musical competitions, pupils were asked to respond to the statement ‘I participate/participated in musical competitions for pupils in Cyprus’ (Q.8.5; see Table 4.29). The mean score was 1.59 (SD = .848) which reflects low levels of involvement (Table A4.7).

**Table 4.29.** *Degree of agreement in the statement related to participation in competitions*

<b>Participation in competitions</b>	<b>No. of pupils</b>	<b>%</b>
Strongly disagree	1754	58.5
Disagree	898	30.0
Neutral	212	7.1
Agree	97	3.2
Strongly Agree	35	1.2
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Overall, female pupils ( $M = 1.64$ ,  $SE = 0.22$ ) assigned significantly higher levels of participation in music competitions than male pupils ( $M = 1.52$ ,  $SE = 0.22$ ),  $t(2994) = -3.804$ ,  $p < .001$  (2-tailed),  $r = 0.07$  (Table A4.8.1; Table A4.8.2), while there were no effects for school type,  $t(2994) = -.692$ ,  $p > .05$  (2-tailed),  $r = 0.01$  (Table A4.9.1; Table A4.9.2).

However, testing for differences between experienced and non-experienced groups revealed significant associations since, on average, experienced pupils ( $M = 1.79$ ,  $SE = 0.34$ ) assigned higher levels of participation in music competitions than non-experienced pupils ( $M = 1.50$ ,  $SE = 0.16$ ),  $t(2994) = -8.640$ ,  $p < .001$  (2-tailed),  $r = 0.15$  (Table A4.10.1; Table A4.10.2).

The data thus show that the majority of Cypriot pupils do not participate in extra-curricular musical activities (specifically school choirs and orchestras) or musical competitions. The proportion of Gymnasium pupils who participate in a school choir is higher than for Lyceum pupils. Many pupils are unaware of the musical competitions taking place in Cyprus, although Lyceum pupils and

experienced pupils are more aware of them than Gymnasium pupils and non-experienced pupils. There are a higher number of female pupils and experienced pupils participating in musical competitions than male pupils and non-experienced pupils.

*Aspect 5: School transition and subject choices*

These questions explored pupils' attitudes towards studying the subject of Music in school, by examining their perceptions of change from one year group to another as well as their subject options (for Lyceum pupils only).

Comparing previous and current year attitudes towards the subject of Music

First of all, pupils were asked to rate their attitude towards the subject of Music in the current academic year compared with the previous year (Q.5.5) and to provide a reason for their response (Q.5.6). For some pupils, the transition involved moving from one grade to another within the same school (e.g. from Grade A to Grade B in the Gymnasium); for other pupils, the transition involved moving from one school to another (from Gymnasium to Lyceum). From the total of 2996 pupils (100.0%) who participated in the study, 17.6% expressed a more positive attitude towards the subject of Music in the current academic year than the previous one, while more than half (50.9%) indicated a more negative attitude. 31.5% expressed no change in their attitude towards the school Music from the previous to current academic year. The missing system for this question was 7 pupils (see Table 4.30).

This result gives a 95% confidence interval of 16.2% to 19.0%, which means that we are confident that it contains the true population proportion of pupils with a more positive change in their attitude towards the subject of Music from the previous to current school year.

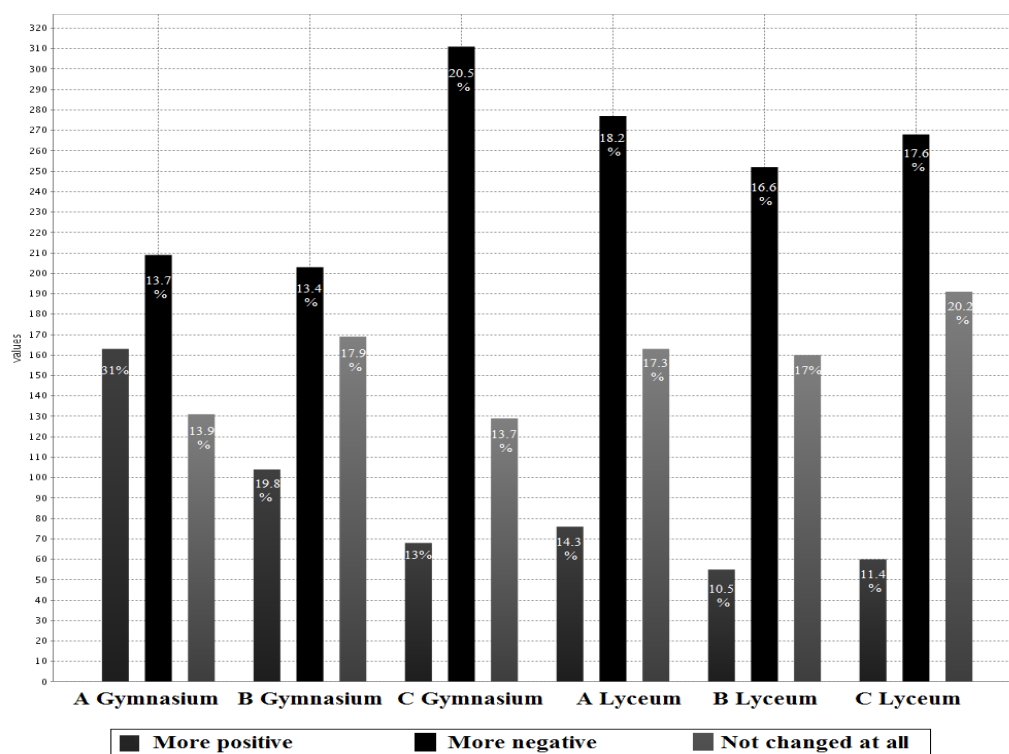
**Table 4.30.** *Changes in pupils' attitudes toward the subject of Music in school from previous to current academic year*

<b>Attitude since previous year</b>	<b>No. of pupils</b>	<b>%</b>
More Positive	526	17.6
More Negative	1520	50.7
Not changed at all	943	31.5
<b>Total</b>	<b>2989</b>	<b>99.8</b>
<b>Missing System</b>	<b>7</b>	<b>.2</b>

The proportion of females expressing a more positive attitude towards music in school this academic year was slightly higher (17.6%) than males (17.5%). In contrast, the proportion of male pupils holding a more negative attitude was higher (52.3%) than for female pupils (49.7%). There was no significant association between gender and attitude change  $\chi^2(2) = 2.383, p > .05$  (Table A5.1.1; Table A5.2.2). In terms of pupils Grades, pupils in Grade A of the Gymnasium seem to have a more positive attitude towards the school Music (31%; see Figure 4.5) this academic year than others. This result connects with the previous finding which showed that pupils within Grade A of the Gymnasium assumed a more positive approach towards the subject of Music. As suggested earlier, pupils who experienced the transition from primary to secondary school were likely to have a more positive view of the school Music in terms of enjoyment, interest, effort and performance. As they progress through the Gymnasium, the levels of enjoyment and interest decrease, and thus their attitudes tend to become more negative (this may be based on the fact that they expect more or become familiar with the learning experience). This point corresponds here with the idea that pupils who experience the transition from Gymnasium to Lyceum school also appear to have a more positive attitude towards the subject of Music in school, since the results showed that pupils in Grade A of the Lyceum hold slightly more positive attitudes (14.3%) than those in Grade C of the

Gymnasium. The effect of school transition (either from primary to secondary; or Gymnasium to Lyceum) is thus potentially influential in defining pupils' attitudes.

**Figure 4.5.** A breakdown list of Gymnasium and Lyceum Grades, in relation to changes on pupils' attitudes



With regard to the Gymnasium pupils ( $n = 1489$ ), almost half of the pupils (48.6%) expressed a more negative attitude towards the subject of Music in the current academic year. 28.9% of the pupils cited that their attitude had not changed since the previous year and 22.5% reflected a more positive attitude. In terms of the Lyceum pupils ( $n = 1509$ ), the majority (53.1%) expressed a more negative attitude towards the subject of Music in the current academic year than the previous one, while 34.2% cited that their attitude had not changed at all. A small proportion (12.7%) expressed a more positive attitude (Table A5.2.1).

Testing for differences between type of school and changes in pupils' attitudes revealed a significant association  $\chi^2(8) = 50.612$ ,  $p < .001$  (Table A5.2.2). More

specifically, the proportion of Gymnasium pupils holding a more positive attitude towards the subject of Music in the current academic year was highest (22.59%) in comparison with the proportion of Lyceum pupils (12.7%). This seems to represent the fact that based on the odds ratio Gymnasium pupils were 1.7 times more likely to convey a more positive attitude than Lyceum pupils.

Testing for differences between districts also revealed significant associations with regard to pupils' changing attitudes towards the school Music  $\chi^2(8) = 97.161$ ,  $p < .001$  (Table A5.3.2). In Larnaca, the proportion of pupils holding a more positive attitude was highest (27.4%) in comparison to Nicosia where the proportion was only 9.0% (Table A5.3.1). Testing for differences between experienced and non-experienced groups revealed no significant association with changes of attitudes  $\chi^2(2) = 2.609$ ,  $p > .05$  (Table A5.4.1). The experienced group expressed slightly more positive attitudes (18.2%) in comparison with the non-experienced group (17.3%; Table A5.4.2).

#### Explanation for holding certain attitudes

Pupils were asked to provide an explanation for their response to the above question (Q.5.6; see Figure 4.6).

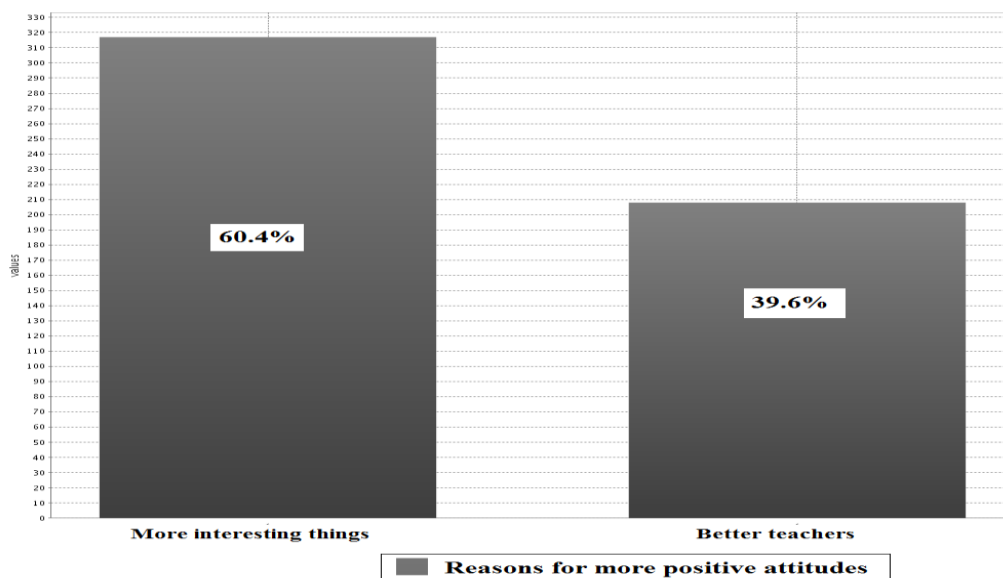
As Figure 4.6 shows, for those who held a more positive attitude towards the school Music in the current year compared with the previous year, the main two reasons cited were as follows: 'learning more interesting things' (60.4%) and 'better teacher' with 39.6% (App.IV, Q.5.6a; p. 381).

On the other hand, as Figure 4.7 shows, for the pupils who expressed a more negative attitude since the previous year, the following reasons emerged: 'the subject of Music does not include own interests' (29.7%); 'do not like the teacher' (28.8%); 'the school Music is boring' (16%); they 'do not like the way that music is taught in



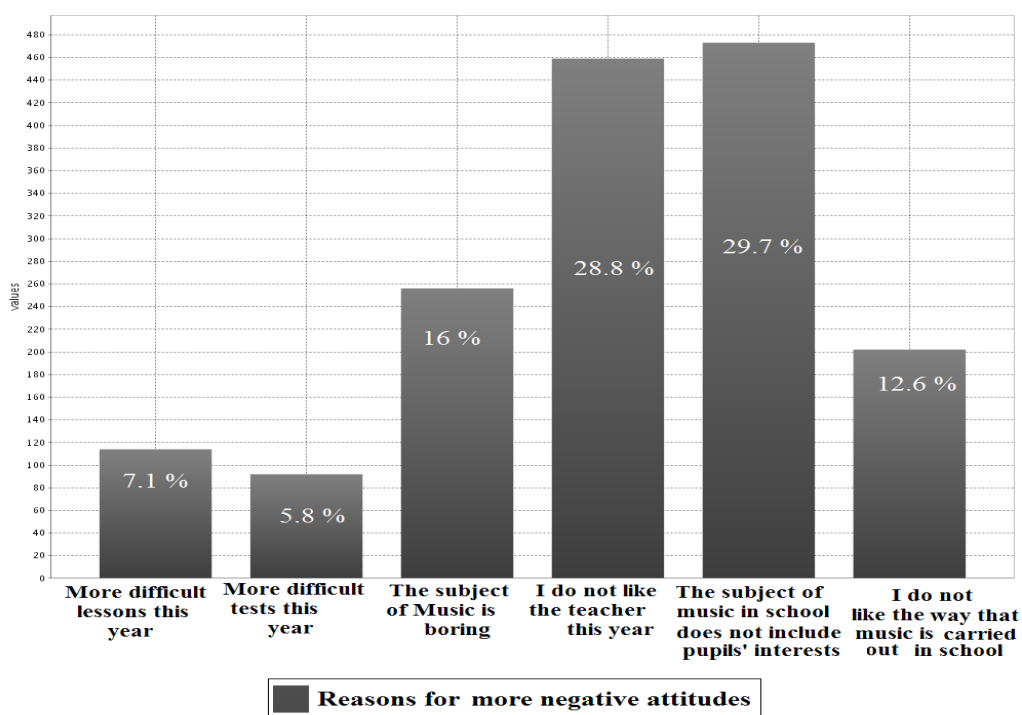
school’ (12.6%); and the remaining cited ‘difficulties in the lesson and tests’ with 12.9% App.IV, Q.5.6b; p. 381).

**Figure 4.6.** Pupils’ explanation for holding more positive attitudes



Finally those who kept a neutral stance reported that nothing had changed in the school Music since the previous academic year.

**Figure 4.7.** Reasons listed by pupils for holding a more negative attitude



These data highlight the changing attitudes of pupils about the subject of Music from one year to another. For these participants, the majority expressed a more negative attitude towards the subject in the current year compared with the previous one. Their explanations reflected the influence of their expectations about the subject as established in the previous year with four principle factors emerging: a) the nature of the subject content; b) the teacher; c) the difficulty of material (lessons and tests); d) the delivery of lessons. These factors re-emerge in the ensuing section of the results.

*Specific data from Lyceum pupils*

As mentioned previously, the subject of Music in school is obligatory for the three grades of the Gymnasium and Grade A of the Lyceum, while it is optional for Grades B and C of the Lyceum.

Pupils' selections in the subject of Music

It is very interesting to note what proportion of the Lyceum pupils (Grades B and C) in this study chose to pursue the optional subject of Music (Q.A.1), and if so, which study route they decided to follow (either two or four music sessions per week) (Q.A.2). The results are shown in Table 4.31.

**Table 4.31.** *Lyceum pupils (Grades B & C) selecting the optional subject of Music*

Study Route	Number	%
Music: 2 times per week	87	8.7
Music: 4 times per week	19	2.6
Subject of Music not selected	879	88.7
<b>Total</b>	<b>985</b>	<b>100.0</b>

As shown in Table 6, 985 Lyceum pupils (Grades B and C) were asked to indicate their school Music choices. From the total number, the proportion who chose to pursue music (with either of the study routes) was 11.3%. This value gives a 95% confidence interval of 9.3% to 13.35%, which means that we are 95% confident

that it contains the true population proportion. The above results thus accurately reflect the intentions of all Cypriot Lyceum pupils. It should be noted here that a smaller number of Lyceum pupils opted to take music four times per week than twice per week. This reflects another trend in terms of the degree of music specialism: for those pupils opting to take music ( $n = 112$ ), only 16.9% ( $n = 19$ ) chose the more intensive study route than the least intensive one (83.1%,  $n = 90$ ). This value gives a 95% confidence interval of 10.01% to 23.91%, which means that we are 95% confident that it contains the true population proportion.

#### Pupils' intentions to pursue music in the following year

Furthermore, Lyceum pupils in Grades A and B were asked to indicate whether or not they were planning to opt for the subject in the following academic year (Q.A.3). The results show that only 9.5% responded positively (see Table 4.32). That is to say that it is 95% certain that the true population proportion planning to choose the subject the following academic year falls into the range from 7.7% to 11.4%.

**Table 4.32.** *Pupils' intentions to pursue music in the following year (Grades A–B)*

<b>Intention to pursue music</b>	<b>Number</b>	<b>%</b>
Yes	94	9.5
No	891	90.5
<b>Total</b>	<b>985</b>	<b>100.0</b>

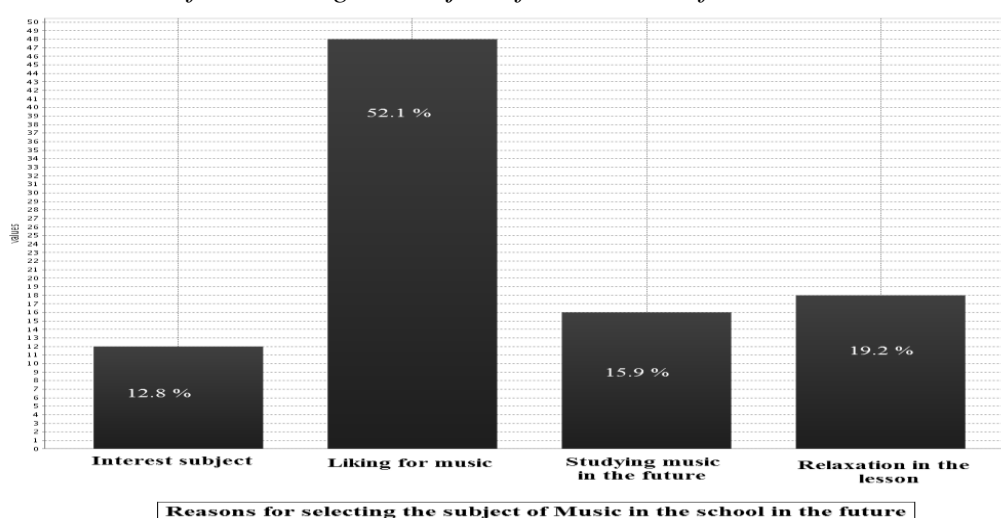
#### Reasons for future subject choices

In addition, an open-ended question (Q.A.3) asked Lyceum pupils (Grades A and B) to convey the reasons for their future subject choices. Using thematic analysis, a list of key reasons for pupils to select (see Figure 4.8) or not (see Figure 4.9) the school Music in the future were noted. It should be noted here that the way

that qualitative responses were grouped in order to create thematic categories for the open-ended questions can be found in Appendix IV (App.IV).

Of those who planned to select the subject of Music (App.IV, Q.A.3a; p. 376), the majority (52.1%) cited a personal liking for music as the main reason. Other themes reflected personal interest in the subject (12.8%), personal ambition (studying music in the future: 15.9%) and personal/social wellbeing (relaxation in the lesson: 19.2%).

**Figure 4.8.** *Reasons for selecting the subject of Music in the future*

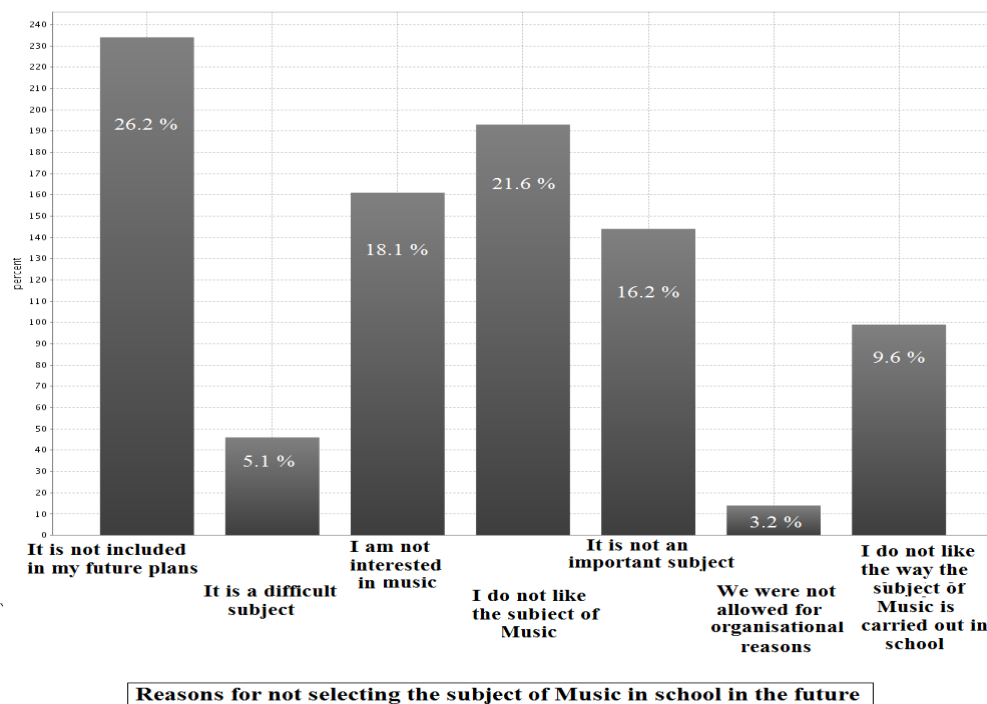


At this point, it seems that the main reasons dictating pupils' choices for opting to take the subject of Music were related to personal and social aspects (Thematic Area A). Surprisingly, no responses were directly linked to Thematic Area B (Educational Aspects).

Conversely, personal ambition dictated the most popular reason for not choosing the subject as 26.2% reported that music was not a part of their future plans (App.IV, Q.A.3b; p. 376). Once again, levels of personal interest in the subject influenced the pupils' choices (see Figure 4.9): 21.6% cited that they did not like the school Music, 18.1% reported that they were not interested in music, 16.2% cited that music is not an important subject, and 9.6% reported that they did not like the

way that the school Music was carried out in school. Interestingly, 5.1% reasoned that they did not wish to choose the subject because they found it difficult, and smaller percentages cited other reason.

**Figure 4.9.** *Reasons for not selecting the subject of Music in the future*



It would seem, therefore, that pupils primarily weigh up their personal liking/interest in music alongside their personal ambitions in order to decide whether or not to pursue the school Music. For those who choose music, liking is the key reason; for those who do not, ambition is the key reason.

#### Pupils' pursuing music this academic year and reasons for the subject choices

The same questions (Q.A.4) were put to Lyceum pupils in Grades B and C who were currently pursuing music at the time of the study. 11.3% replied in the affirmative (see Table 4.33).

**Table 4.33.** *Pupils' pursuing music within Grades B and C this academic year*

<b>Pursuing optional music</b>	<b>No. of pupils</b>	<b>%</b>
Yes	112	11.3
No	879	88.7
<b>Total</b>	<b>985</b>	<b>100.0</b>

In addition, there was an open-ended question (Q.A.4) concerning the reasons for their subject choices and the responses are given in Tables 4.34 and 4.35. Like before, the main reasons for choosing music in Grades B and C of the Lyceum reflected different kinds of personal considerations (Table 4.34), the most popular here being wellbeing (relaxation: 35.7%), then liking (29.5%), interest (19.6%) and ambition with 15.2% (App.IV, Q.A.4a; p.377).

**Table 4.34.** *Reasons for choosing the subject of Music in Grades B–C of Lyceum*

<b>Reason</b>	<b>No. of pupils</b>	<b>%</b>
It is an interesting subject	22	19.6
I like music	33	29.5
I wish to study music in the future	17	15.2
We relax during the lesson	40	35.7
<b>Total</b>	<b>112</b>	<b>100.0</b>

From 88.7% (n = 879) of the pupils who replied that they had not chosen the subject of Music, the following reasons emerged (see Table 4.35).

**Table 4.35.** *Reasons for not selecting the subject of Music in Grades B–C of Lyceum*

<b>Reason</b>	<b>No. of pupils</b>	<b>%</b>
It is not included in my future plans	188	21.4
It is a difficult subject	48	5.5
I am not interested in music	178	20.3
I do not like the content of the subject	162	18.4
It is not an important subject	159	18.1
We were not allowed for organisational reasons	50	5.7
I do not like the way that the music subject is delivered in school	94	10.7
<b>Total</b>	<b>879</b>	<b>100.0</b>

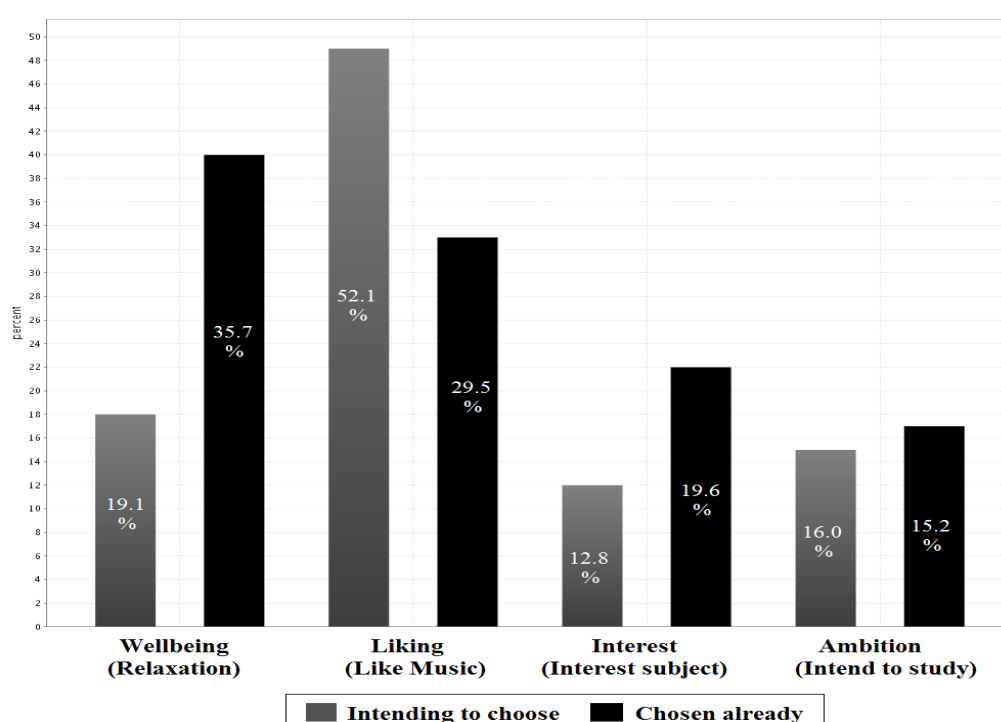
Once again, personal ambition dictated the pupils' choice (21.4%), while interest (20.3%), liking (18.4%) and importance (18.1%) were also factors (App.IV, Q.A.4b; p. 377). Other responses, however, reflected educational concerns by the

pupils, including views on the content, availability and difficulty of the school Music (10.7%, 5.7% and 5.5% respectively).

#### Comparing intentions to pursue music and already pursuing the subject

It is interesting to compare the responses of the pupils who intended to choose the subject of Music in the following academic year with those who had already chosen it. The reasons cited by the two groups are shown in Figure 4.10:

**Figure 4.10.** *Percentage distribution of the reasons for intending to choose or having chosen the subject by Lyceum pupils (Grades A, B and C)*



From the two groups we can see differences in the reasoning behind the choices given by pupils for opting to take music. Interestingly, more than half (52.1%) who intended to choose music reported liking as the main reason, while for those who had chosen the subject, this factor was only 29.5%. On the other hand, relaxation was the most popular reason for those who had selected music (35.7%), while only 19.1% of those intending to choose music cited it. This difference may reflect a typical shift of emphasis and reasoning in pupils as liking music in the first

instance is a principle reason for choosing to pursue the subject; yet, upon taking music as a specialist option, the issue of wellbeing becomes equally, if not more vital. There was a relatively stable proportion of pupils who cited personal ambition as the main reason for either intending to choose or having chosen the school Music.

*Aspect 6: School music lesson and curriculum*

This range of questions explored pupils' views about different aspects of the music curriculum, from lessons to subject content. They were asked to highlight their likes and dislikes about their music lessons, what they would like to see included and excluded from their music lessons, and whether or not they found the content of the subject enjoyable, interesting, helpful, stimulating (insofar as it explores 'favourite' musical works), well-organised and understandable (with regard to the terms used, specification of aims/objectives and in general).

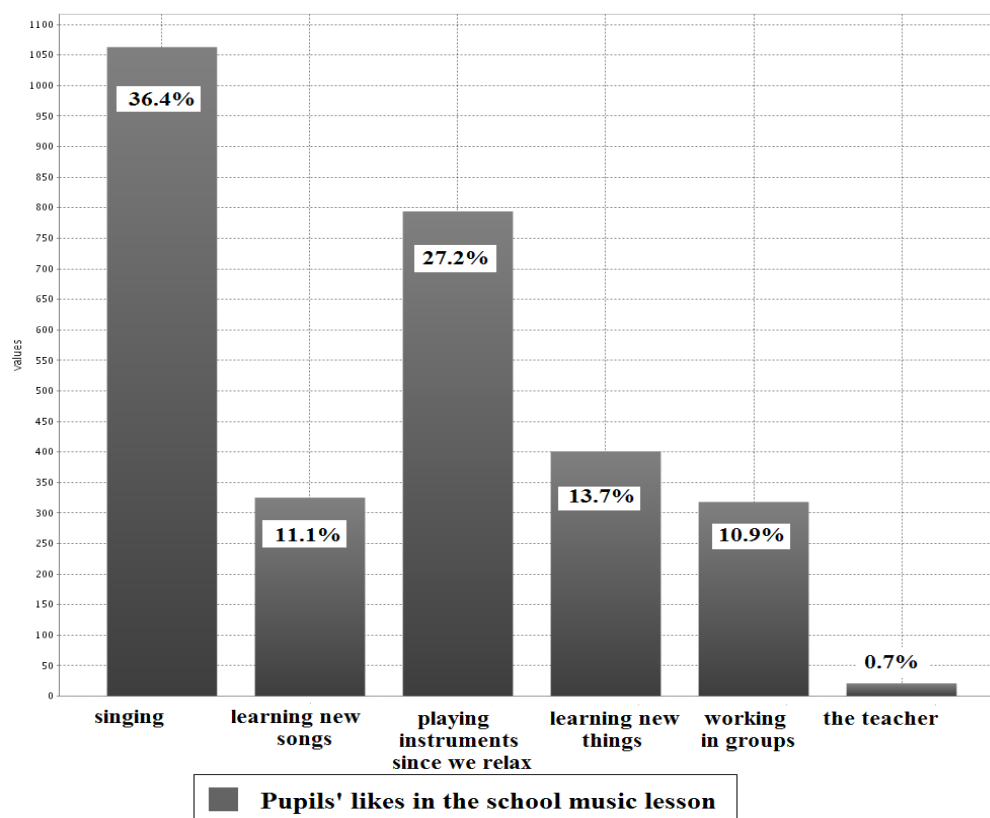
Likes and dislikes in the school music lesson

Pupils were asked to indicate their likes and dislikes about their school music lessons in two open-ended questions. 2922 pupils (97.5%) answered the question (Q.2.1) about what they most like about their school music lessons. As shown in Figure 4.11 below, a variety of points emerged: 36.4% reported that they most enjoyed singing; 27.2% that they liked playing instruments since it relaxes them; 13.7% cited learning new things as their preference; 11.1% specifically reported enjoyment through learning new songs; 10.9% liked working in groups; and a very small proportion of 0.7% reported that they liked the teacher (App.IV, Q.2.1; 378). The pupils particularly liked, therefore, the practical elements of their music lessons – notably singing and playing instruments. The other aspects that they highlighted drew upon developmental skills, specifically learning new material (i.e. increasing

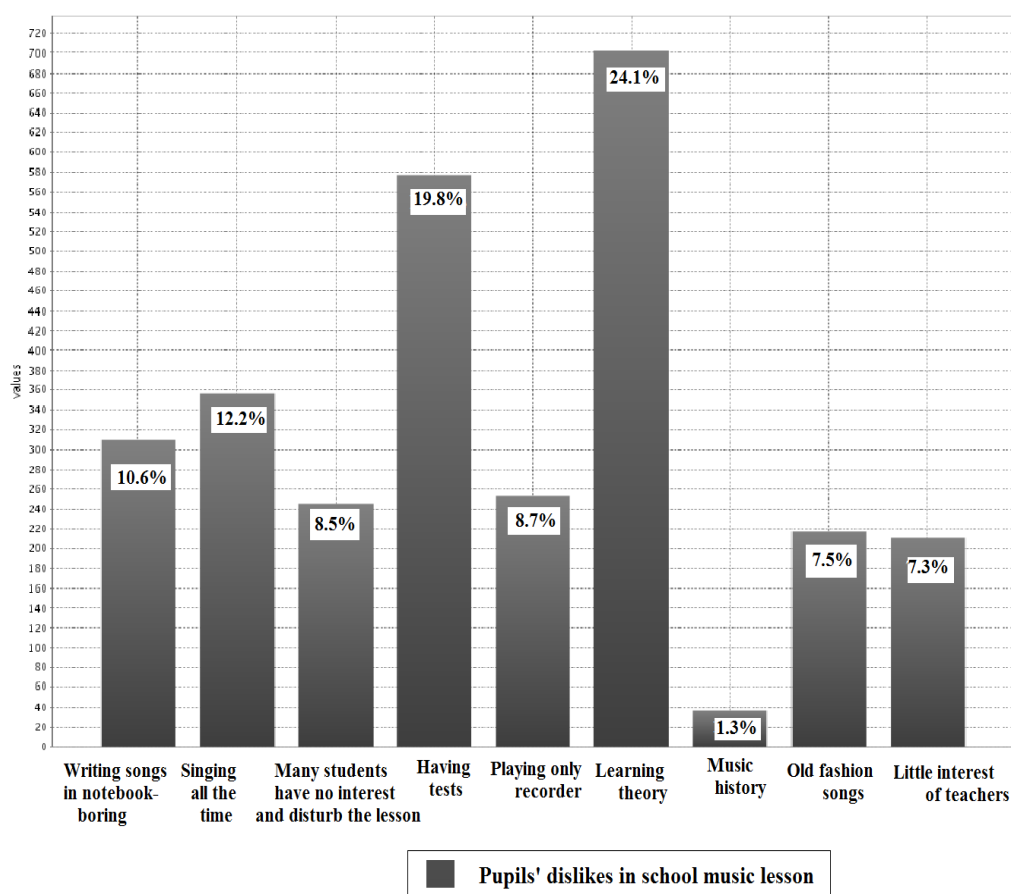


knowledge) and awareness of interpersonal interactions in group work or teacher–pupil relationships.

**Figure 4.11.** *Pupils' likes in school music lessons*



2908 pupils (97.1%) answered the question (Q.2.2) about what they least liked in their school music lessons. A number of responses emerged (see Figure 4.12): 24.1% reported that they did not like learning theory; 19.8% did not like having tests; 12.2% cited that they did not like singing all of the time; 10.6% reported that they did not like writing songs in notebooks; 8.7% did not like playing only the recorder during the lessons; 8.5% did not like the fact that many pupils disturb the lessons because they are not interested in music; 7.5% of the pupils did not like the old fashioned songs; 7.3% did not like the fact that teachers do not pay attention to pupils with less musical experience; and a very small proportion of 1.3% reported that they did not like music history (App.IV, Q.2.2; p. 378).

**Figure 4.12.** *Pupils' dislikes in school music lessons*

Pupils thus highlighted written or academic aspects of the music lessons as the elements that they least liked, including theory, song dictation, tests and music history (including old-fashioned songs). Interestingly, however, some pupils counterbalanced these views by commenting on the need to reduce practical aspects of the lessons – specifically less recorder playing and singing. Finally, a number of pupils emphasised issues with pupil behaviour and teacher focus.

#### Items, practices and material that should be included within the school Music

Pupils were also asked to comment (open-ended question) on things that they thought should be introduced into the subject of Music in school (Q.5.1). It should be noted here that pupils were asked to list at least three demands. The responses are

provided in Table 4.36 below and reflect a range of demands about school music equipment, resources and subject content.

**Table 4.36.** *Pupils' ideas about items, practices and material that should be included within the school Music*

Items/Practices	Total	% of pupils
Popular music	1186	39.6
Music books	677	22.6
Learning more instruments	1645	54.9
Better teachers	360	12.0
Music equipment	543	18.1
Music competitions	590	19.7
Afternoon tuition	307	10.2
Music technology	819	27.3
More music hours	309	20.3
Composition	377	12.6
Design of Classroom	532	17.8
Visits from other musicians/singers	608	20.3
Less pupils in class	157	5.2

The most frequent response concerned a need for greater practical engagement, notably a desire for 'learning more instruments' (54.9%). The next two most frequent responses reflected desires for changes to the curriculum, specifically to include popular music and music technology in the lessons by 'learning more popular music/songs' (39.6%) and 'introduction of music technology in school' (27.3%). Responses to improvements in resources and teaching were also highlighted: 'the use of music books' (22.6%); 'visits from professional and famous musicians and singers' (20.3%); 'teaching more music hours per week' (20.3%); 'music competitions in schools (19.7%); 'more music equipment in the classroom' (18.1%); and 'specially-designed music classrooms' (17.8%). Smaller numbers of pupils put forward other ideas (also related to teaching and resources): 'composing songs' (12.6%); 'better teachers' (12.0%); 'afternoon music lessons in school' (10.2%); and 'having less pupils in the class' (5.2%).

Items, practices and material that should be diminished from the school Music

With regard to material that pupils thought could be excluded from or diminished within the school music lessons, an open-ended question asked pupils to list at least three items, practices and/or material that should be excluded from the subject of Music (Q.5.2), and the following points emerged (see Table 4.37). A number of the demands resonated with the responses reported above about pupils' 'dislikes' in the music lessons; others reflected pupils' views on the delivery and content of music lessons.

**Table 4.37.** *Items and practices that should be diminished within subject of Music in school*

Items/Practices	Total	% of pupils
Tests	1438	48.0
Writing the songs on notebooks	1328	44.3
Recorder lessons	1120	37.4
Pupils who are not interest in music	746	24.9
Theory lessons	1907	63.7
Classical music	780	26.0
Homework	608	20.3
Music history	448	14.9
Teachers attention to experienced pupils	648	21.6

The most common response concerned reducing the number of 'theory lessons' (63.7%) in the subject. The second most popular request reflected pupils' desires for 'less tests since they are so difficult' (48.06%). The third request was to 'have music books instead of writing the songs on notebooks since it is boring' (44.3%). The next two responses referred to the subject content ('less recorder lessons' (37.4%) and 'less classical music' (26.0%), while the remaining responses related to the delivery of lessons ('pupils who are not interested in music' (24.9%) and 'teachers to pay attention not only to pupils who are involved with musical activities' (21.6%). Finally, some pupils reported a desire for 'less homework' (20.3%) and 'less music history' (14.9%).

Overall, the responses to these questions highlighted common views shared by pupils about the subject of Music and their experience of music lessons, three of which merit attention. First, pupils liked the emphasis on practical activities and felt that resources could be improved to enable wider engagement with musical instruments. Second, they were less fond of theoretical, classical/old-fashioned and dictation-type work. They would, however, like to experience music technology and popular music in the curriculum. Third, there may be problems with pupil and teacher focus in the classes because pupils with more musical experience seemed to be disturbed by those who were less interested in the subject, while those with less musical experience seemed to feel neglected.

#### Enjoyment of the content of Music in school

A series of general statements asked pupils to provide ratings on a 5-point agreement scale about their views on the content of the school Music. In response to the statement ‘I enjoy/enjoyed the content (material) that is/was covered in the school Music’ (Q.8.6; see Table 4.38), the mean score was 2.22 (SD = 1.075) which is on the low side (disagree) of the scale of agreement (Table A6.1).

**Table 4.38.** *Degree of agreement in the statement related to the enjoyment of the content*

<b>Enjoyment</b>	<b>No. of pupils</b>	<b>%</b>
Strongly disagree	946	31.6
Disagree	870	29.0
Neutral	847	28.3
Agree	237	7.9
Strongly Agree	96	3.2
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for gender differences revealed statistically significant results since, on average, female pupils (M = 2.30, SE = 0.27) assigned significantly higher levels of enjoyment about the subject content than male pupils (M = 2.13, SE = 0.29),

$t(2994) = -4.401$ ,  $p < .001$  (2-tailed),  $r = 0.08$  (Table A6.2.1; Table A6.2.2). On the other hand, testing for differences between Gymnasium and Lyceum schools revealed no significant association,  $t(2994) = .236$ ,  $p > .05$  (2-tailed),  $r = 4.31$  (Table A6.3.1; Table A6.3.2). There was a statistically significant association between experienced and non-experienced pupils: experienced pupils ( $M = 2.36$ ,  $SE = 0.37$ ) assigned significantly higher levels of enjoyment than non-experienced pupils ( $M = 2.17$ ,  $SE = 0.23$ ),  $t(2994) = -4.443$ ,  $p < .001$  (2-tailed),  $r = 0.08$  (Table A6.4.1; Table A6.4.2).

#### Level of interest of the content of Music in school

In terms of pupils' response to the statement 'I find/found the content of the school Music interesting' (Q.8.7; see Table 4.39), the mean score was 2.32 ( $SD = 1.083$ ) which is also on the low side (disagree) of the scale of agreement (Table A6.5).

**Table 4.39.** *Degree of agreement in the statement related to the level of interest of the school Music content*

Level of interest	No. of pupils	%
Strongly disagree	781	26.1
Disagree	989	33.0
Neutral	834	27.8
Agree	264	8.8
Strongly Agree	128	4.3
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Once again, a statistically significant difference emerged between male and female pupils: on average, female pupils ( $M = 2.41$ ,  $SE = 0.27$ ) assigned significantly higher levels of interest in the content of the subject than male pupils ( $M = 2.21$ ,  $SE = 0.29$ ),  $t(2994) = -4.962$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A6.6.1; Table A6.6.2). There was no significant association between Gymnasium and Lyceum schools,  $t(2994) = -1.112$ ,  $p > .05$  (2-tailed),  $r = 0.02$  (Table A6.7.1 and A6.7.2). On the other hand, testing for differences between experienced and non-

experienced groups revealed statistically significant associations since on average, experienced pupils ( $M = 2.45$ ,  $SE = 0.37$ ) assigned significantly higher levels of interest in the content of the subject than non-experienced pupils ( $M = 2.27$ ,  $SE = 0.23$ ),  $t(2994) = -4.021$ ,  $p < .001$  (2-tailed),  $r = 0.07$  (Table A6.8.1; Table A6.8.2).

#### Level of support of the content of Music in school

In terms of the value of the material covered in the subject of Music, pupils responded to the statement 'I find/found the content (material) of the subject of Music helpful' (Q.8.8; see Table 4.40). The mean score was 2.36 ( $SD = 1.129$ ) which is on the low side (disagree) of the scale of agreement (Table A6.9).

**Table 4.40.** Degree of agreement in the statement related to the level of support of the school Music content

Level of support	No. of pupils	%
Strongly disagree	783	26.1
Disagree	991	33.1
Neutral	731	24.4
Agree	346	11.5
Strongly Agree	145	4.8
<b>Total</b>	<b>2996</b>	<b>100.0</b>

As with previous responses, female pupils ( $M = 2.47$ ,  $SE = 0.28$ ) placed significantly higher levels of value in the content of the school Music than male pupils ( $M = 2.23$ ,  $SE = 0.30$ ),  $t(2994) = -5.703$ ,  $p < .001$  (2-tailed),  $r = 0.10$  (Table A6.10.1; Table A6.10.2). Testing for differences between Gymnasium and Lyceum pupils revealed no significant association,  $t(2994) = -.115$ ,  $p > .05$  (2-tailed),  $r = 2.10$  (Table A6.11.1; Table A6.11.2). On the other hand, testing for differences between experienced and non-experienced pupils revealed statistically significant associations since, on average, experienced pupils ( $M = 2.47$ ,  $SE = 0.39$ ) valued the content of the subject more highly than non-experienced pupils ( $M = 2.31$ ,  $SE = 0.24$ ),  $t(2994) = -3.471$ ,  $p < .05$  (2-tailed),  $r = 0.06$  (Table A6.12.1; Table A6.12.2).

Music in school as an understandable subject

Pupils were asked to indicate the extent to which they found the subject of Music understandable (Q.8.14; see Table 4.41). The mean score was 2.49 (SD = 1.182) which is on the low side (disagree) of the scale of agreement (Table A6.13). Thus, based on pupils' responses, pupils do not generally find the subject of Music understandable.

**Table 4.41.** Degree of agreement in the statement related to pupils' agreement that the subject of Music in school is understandable

Understandable subject	No. of pupils	%
Strongly disagree	773	25.8
Disagree	749	25.0
Neutral	862	28.8
Agree	446	14.9
Strongly Agree	166	5.5
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences between male and female pupils revealed significant associations since, again, on average, female pupils ( $M = 2.62$ ,  $SE = 0.29$ ) assigned significantly higher levels of understanding about the subject than male pupils ( $M = 2.34$ ,  $SE = 0.31$ ),  $t(2994) = -6.313$ ,  $p < .001$  (2-tailed),  $r = 0.1$  (Table A6.14.1; Table A6.14.2). Additionally, experienced pupils ( $M = 2.72$ ,  $SE = 0.42$ ) assigned significantly higher levels of agreement with the statement than non-experienced pupils ( $M = 2.40$ ,  $SE = 0.25$ ),  $t(2994) = -6.720$ ,  $p < .001$  (2-tailed),  $r = 0.12$  (Table A6.15.1; Table A6.15.2).

In order to test for differences in the mean scores between the six classes/grades (A–C Gymnasium, A–C Lyceum), the ANOVA test was performed together with Tukeys post hoc multiple comparisons. The ANOVA showed highly significant differences among the mean scores of the classes,  $F(4, 1059) = 7.476$ ,  $p < .001$  (Table A6.16.1). The post hoc checks showed that the mean score was higher in Grade B of the Gymnasium (2.66) compared to Grade B of the Lyceum



(2.37) and Grade C of the Gymnasium (2.31). Grade A pupils in the Lyceum had also a significantly higher mean score (2.57) compared to pupils in Grade C of the Gymnasium (Table A6.16.2; Figure A6.1). This indicates that the subject of Music appeared to be better understood by pupils in class B of the Gymnasium than by pupils in other classes.

Musical preferences in the school subject, in terms of listening and performing

With regard to pupils' views on the type of musical material covered in the subject, the mean score in response to the statement 'we listen/listened a range of favourite music/pieces in the subject of Music in school' (Q.8.9; see Table 4.42) was 1.92 (SD = .996), which is on the lower side (strongly disagree) of the scale of agreement (Table A6.17).

**Table 4.42.** Degree of agreement in the statement related to pupils' musical preferences (listening)

Listening	No. of pupils	%
Strongly disagree	1246	41.6
Disagree	1047	34.9
Neutral	459	15.3
Agree	182	6.1
Strongly Agree	62	2.1
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Similarly, the mean score for pupils responding to the statement 'we play/played a range of favourite music/pieces in the school Music' (Q.8.10; see Table 4.43) was 1.87 (SD = .930) which is on the lower side (strongly disagree) of the scale of agreement (Table A6.18).

**Table 4.43.** Degree of agreement in the statement related to pupils' musical preferences (playing)

Playing	No. of pupils	%
Strongly disagree	1234	41.2
Disagree	1129	37.8
Neutral	465	15.5
Agree	111	3.7
Strongly Agree	55	1.8
<b>Total</b>	<b>2994</b>	<b>100.0</b>

These results indicated that pupils do not listen to or play their favourite styles of music within the subject of Music.

Satisfaction on the terms used in the subject of Music in school

Pupils were asked to convey their level of satisfaction with the terms used in the school Music (Q.8.11; see Table 4.44). Such terms might include musical terms that are used in the scores (e.g. explanation of what is Adagio? or Allegro?), or historical terms (e.g. the characteristics of music in the Classical style). The mean score was 2.51 (SD = 1.134) which is on the low side (disagree) of the scale of agreement (Table A6.19). Thus, this suggests that the terms used in the subject are not really appreciated by the majority of pupils.

**Table 4.44.** *Degree of agreement in the statement related to the satisfaction of the terms that are being used within the subject of Music*

Terms satisfaction	No. of pupils	%
Strongly disagree	709	23.7
Disagree	773	25.8
Neutral	922	30.8
Agree	467	15.6
Strongly Agree	125	4.2
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Once again, female pupils ( $M = 2.60$ ,  $SE = 0.27$ ) assigned significantly higher levels of satisfaction with the terms used in the school Music than male pupils ( $M = 2.39$ ,  $SE = 0.31$ ),  $t(2994) = -5.050$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A6.20.1; Table A6.20.2). The experienced pupils ( $M = 2.60$ ,  $SE = 0.27$ ) also assigned significantly higher levels of satisfaction with the terms used in the subject of Music in school than the non-experienced pupils ( $M = 2.39$ ,  $SE = 0.31$ ),  $t(2994) = -4.822$ ,  $p < .001$  (2-tailed),  $r = 0.09$  (Table A6.21.1; Table A6.21.2).

Satisfaction on the aims and objectives of the subject of Music in school

In line with the above statement, pupils were also asked to rate their satisfaction with the aims and objectives of the subject of Music (Q.8.12; see Table

4.45). The mean score was 2.53 (SD = 1.096) which is on the low side (disagree) of the scale of agreement (Table A6.22). This indicates that the aims and objectives of the subject of Music are not necessarily clear to the majority of pupils.

**Table 4.45.** *Degree of agreement in the statement related to the explanation of the aims and objectives of the subject of Music*

Explanation	No. of pupils	%
Strongly disagree	655	21.9
Disagree	752	25.1
Neutral	1065	35.6
Agree	395	13.2
Strongly Agree	125	4.2
<b>Total</b>	<b>2992</b>	<b>100.0</b>

The same pattern continues to emerge in the data when testing for differences between male and female pupils, then experienced and non-experienced pupils. On average, female pupils (M = 2.60, SE = 0.27) assigned significantly higher levels of satisfaction with the aims and objectives of the subject of Music in school than male pupils (M = 2.43, SE = 0.30),  $t(2990) = -4.307$ ,  $p < .001$  (2-tailed),  $r = 0.08$  (Table A6.23.1; Table A6.23.2), while experienced pupils (M = 2.67, SE = 0.23) also assigned significantly higher levels of satisfaction than non-experienced pupils (M = 2.47, SE = 0.23),  $t(2990) = -4.664$ ,  $p < .001$  (2-tailed),  $r = 0.08$  (Table A6.24.1; Table A6.24.2).

#### Music in school as a well organised subject

In order to evaluate pupils' views on the organisation of the subject of Music, they were asked to respond to the statement 'the subject of Music in school is well organised' (Q.8.13; see Table 4.46). The mean score was 2.32 (SD = 1.095) which is on the low side (disagree) of the scale of agreement (Table A6.25). Pupils therefore felt that the subject of Music in school was not especially well organised.

**Table 4.46.** Degree of agreement in the statement related to the structure of the subject

Structure	No. of pupils	%
Strongly disagree	841	28.1
Disagree	885	29.5
Neutral	850	28.4
Agree	316	10.5
Strongly Agree	104	3.5
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Testing for differences between male and female pupils [ $t(2994) = -4.217$ ,  $p > .05$  (2-tailed),  $r = 0.08$  (Table A6.26.1; Table A6.26.2)] as well as for the Gymnasium and the Lyceum pupils [ $t(2994) = .434$ ,  $p > .05$  (2-tailed),  $r = 7.93$  (Table A6.27.1; Table A6.27.2)] revealed no significant association.

However, testing for differences between experienced and non-experienced pupils revealed significant associations since, again, on average, experienced pupils ( $M = 2.44$ ,  $SE = 0.39$ ) assigned significantly higher levels of agreement in the statement regarding the organisation of the subject of Music than non-experienced pupils ( $M = 2.27$ ,  $SE = 0.23$ ),  $t(2994) = -3.773$ ,  $p = .005$  (2-tailed),  $r = 0.07$  (Table A6.28.1; Table A6.28.2). In addition, the ANOVA showed highly significant differences among the mean scores of the classes,  $F(5, 2990) = 12.006$ ,  $p < .001$  (Table A6.29.1). The post hoc checks showed that the mean score was higher in Grade A of the Gymnasium (2.50) compared with the other Grades of both the Gymnasium and the Lyceum schools (Table A6.29.2). This indicates that the subject of Music appears to be more organised within Grade A of the Gymnasium school, in comparison with the other Grades, based on pupils' responses. It also shows that school Music is not especially well organised within Grade C of the Gymnasium, since the mean score was 2.04, which is the lowest score. These results perhaps help to explain the previous findings about the pupils' enjoyment, effort and interest

towards the subject of Music in school: pupils in Grade A of the Gymnasium yielded the most positive responses.

Overall, the data indicated that there were relatively low levels of satisfaction among Cypriot pupils in terms of their enjoyment ( $M = 2.22$ ), interest ( $M = 2.32$ ) and understanding ( $M = 2.49$ ) of the subject of Music. Pupils found the organisation of the school Music relatively disagreeable ( $M = 2.32$ ), and they did not find the content especially helpful ( $M = 2.36$ ). Equally, they were relatively dissatisfied with the terms used in the subject ( $M = 2.51$ ) and its aims and objectives ( $M = 2.53$ ). The lowest mean scores, however, were obtained from pupils about the stylistic content of the subject of Music: pupils indicated that the subject did not involve listening to ( $M = 1.92$ ) or playing ( $M = 1.87$ ) favourite (popular) styles of music. These points resonated with some of the reasons highlighted previously about pupils' likes and dislikes with the music lessons – the inclusion of the study of popular music was flagged up among other things.

In the case of the attitude scales discussed above, a general trend appeared across each response: female pupils and experienced pupils rated statements significantly higher than male pupils and non-experienced pupils respectively. There were no significant effects of school type (Gymnasium versus Lyceum); however significant effects were found among the Grades of the Gymnasium and the Lyceum schools. Further discussion of these data will take place in the next chapter of the thesis.

### **Overall: Pupils' attitudes towards the subject of Music in school**

In this final section, pupils' attitudes towards the school Music will be evaluated so as to gain an overall sense of their views about studying the subject. In order to do so, pupils were asked firstly to indicate their attitudes as positive,

negative, and neutral, then to explain why they hold this attitude (Q.5.3 and Q.5.4 respectively).

The survey showed that almost one in four pupils (25.1%) has a positive attitude towards the school Music, 45.9% have a negative attitude, and 29.0% have a neutral attitude (see Table 4.47). These values give a 95% confidence interval of 23.5% to 26.7% for pupils holding a positive attitude towards the subject of Music and 44.2% to 47.7% for pupils holding a negative attitude, which means that we are 95% confident that it contains the true population proportion of pupils holding these attitudes towards the school Music.

**Table 4.47.** *Question relating to pupils' attitudes towards the subject of Music in school*

Attitudes	No. of Pupils	%
Positive	752	25.1
Negative	1376	45.9
Neither Positive nor Negative	868	29.0
<b>Total</b>	<b>2996</b>	<b>100.0</b>

Based on the data, almost half of the male pupils (49.7%) and 42.9% of the female pupils expressed negative attitudes towards the subject of Music (see Table 4.48). A significant association was found between pupils' attitudes and gender  $\chi^2(2) = 13.900$ ,  $p < .05$  (Table At.1). This seems to represent the fact that based on the odds ratio female pupils were 1.12 times more likely to be positive towards music than male pupils.

**Table 4.48.** *Cross tabulation between attitudes and gender*

Attitudes	Male		Female	
	No. of pupils	%	No. of pupils	%
Positive	324	23.9	428	26.0
Negative	671	49.7	705	42.9
Neutral	358	26.4	510	31.1
<b>Total</b>	<b>1353</b>	<b>100.0</b>	<b>1643</b>	<b>100.0</b>

From the total number of 1487 Gymnasium pupils who participated in the study (100.0%), the majority of the pupils (43.7%) indicated a negative attitude

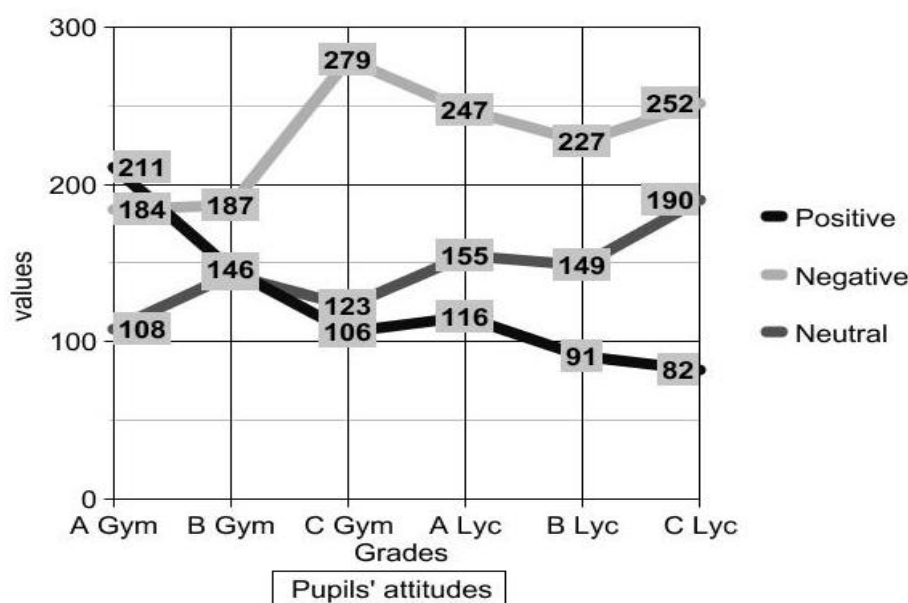
towards the school Music, followed by 31.1% holding a positive attitude and 25.2% having a neutral attitude. Similarly, from the total number of 1509 Lyceum pupils involved in the study (100.0%), almost half (48.1%) expressed a negative attitude towards the school music, while interestingly, 32.7% indicated neutral attitudes, and a smaller proportion (19.2%) expressed a positive attitude (see Table 4.49).

**Table 4.49.** Cross tabulation between attitudes and school type

Attitudes	Gymnasium		Lyceum	
	No. of pupils	%	No. of pupils	%
Positive	463	31.1	289	19.2
Negative	650	43.7	726	48.1
Neutral	374	25.2	494	32.7
<b>Total</b>	1487	100.0	1509	100.0

Testing for differences between pupils' attitudes and school type revealed a significant association  $\chi^2(2) = 60.890$ ,  $p < .001$  (Table At.2). More specifically, in Gymnasium schools, the proportion of pupils holding a positive attitude was the highest (31.9%) in comparison with the Lyceum pupils (19.2%). This seems to represent the fact that, based on the odds ratio, Gymnasium pupils were 1.6 times more likely be positive towards the subject than Lyceum pupils.

**Figure 4.13.** Pupils' attitudes towards the subject of Music in school



More specifically, the highest number of positive attitudes came from A Gymnasium pupils (41.9%), the highest number of negative attitudes from C Gymnasium pupils (54.9%) and the highest number of neutral attitudes from C Lyceum pupils (36.3%; see Figure 4.13).

Testing for differences between gender and school type, it was found that female pupils within the Lyceum ( $M = 2.14$ ,  $SE = .024$ ) appeared to hold more positive attitudes towards music than female pupils within the Gymnasium ( $M = 1.95$ ,  $SE = .042$ ),  $t(1641) = 5.10$ ,  $p < .001$  (2-tailed),  $r = 0.12$ . The same results emerged for male pupils: a highly significant association revealed that male pupils within the Lyceum ( $M = 2.13$ ,  $SE = .028$ ) seemed to hold more positive attitudes towards the subject of Music in school than male Gymnasium pupils ( $M = 1.93$ ,  $SE = .026$ ),  $t(1351) = 5.22$ ,  $p < .001$  (2-tailed),  $r = 0.14$ .

A significant association was also found between the proportion of pupils expressing positive attitudes and districts  $\chi^2(8) = 75.391$ ,  $p < .001$  (Table At.3). In the Larnaca district, the proportion of pupils holding a positive attitude was the highest (33.9%) in comparison with Nicosia, where the proportion was only 15.7% (see Table 4.50).

**Table 4.50.** *Cross tabulation between attitudes and districts*

Attitudes	Paphos		Larnaca		Limassol		Famagusta		Nicosia	
	No.	%	No.	%	No.	%	No.	%	No.	%
Positive	169	28.8	203	33.9	165	28.2	117	19.5	98	15.7
Negative	253	43.1	234	39.1	260	44.4	313	52.2	316	50.6
Neutral	165	28.1	162	27.0	160	27.4	170	28.3	211	33.7
<b>Total</b>	<b>587</b>	<b>100.0</b>	<b>599</b>	<b>100.0</b>	<b>585</b>	<b>100.0</b>	<b>600</b>	<b>100.0</b>	<b>625</b>	<b>100.0</b>

In addition, significant associations were observed while testing for differences between the proportion of pupils expressing positive attitudes and experienced versus non-experienced pupils,  $\chi^2(2) = 10.157$ ,  $p < .05$  (Table At.4): the proportion of experienced pupils reflecting a positive attitude was higher (29.1%) than for non-



experienced pupils (23.5%; see Table 4.51). In contrast, the proportion of non-experienced pupils holding a negative attitude was higher (47.1%) in relation to the experienced pupils (43.2%; Table At.5). This seems to represent the fact that, based on the odds ratio, non-experienced pupils were 1.17 times more likely to have a negative attitude towards the subject of Music in school than experienced pupils.

**Table 4.51.** *Cross tabulation between attitudes and experienced–non experience groups*

Attitudes	Experienced Group		No Experience Group	
	No. of pupils	%	No. of pupils	%
Positive	251	29.1	501	23.5
Negative	373	43.2	1003	47.1
Neutral	240	27.7	628	29.4
<b>Total</b>	<b>864</b>	<b>100.0</b>	<b>2132</b>	<b>100.0</b>

Testing for differences between gender and experience, the data revealed that there was no significant association between male experienced pupils ( $M = 1.98$ ,  $SE = .039$ ) and male non-experienced pupils ( $M = 2.04$ ,  $SE = .022$ ),  $t(1351) = 1.34$ ,  $p > .05$  (2-tailed),  $r = 0.04$ . However, for female pupils there was a significant result: contrary to previous findings, female non-experienced pupils ( $M = 2.08$ ,  $SE = .022$ ) held more positive attitudes than experienced female pupils ( $M = 1.99$ ,  $SE = .034$ ),  $t(1641) = 2.20$ ,  $p < .05$  (2-tailed),  $r = 0.05$ .

Other significant differences and associations emerged in the data about pupils' attitudes according to gender, school type and experience. Surprisingly, non-experienced Gymnasium pupils ( $M = 1.98$ ,  $SE = .023$ ) appeared to hold more positive attitudes towards the subject of Music than experienced Gymnasium pupils ( $M = 1.87$ ,  $SE = .035$ ),  $t(1485) = 2.61$ ,  $p < .001$  (2-tailed),  $r = 0.07$  (there was no difference for Lyceum pupils).

Saying this, experienced and non-experienced Lyceum pupils ( $M = 2.14$ ,  $SE = .036$ ;  $M = 2.13$ ,  $SE = .021$  respectively) hold significantly more positive

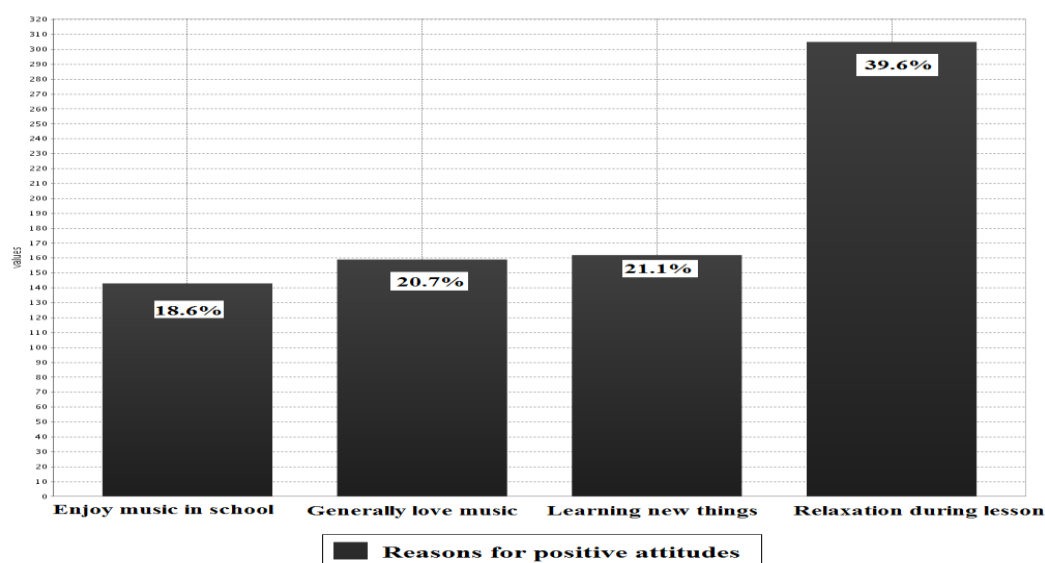
attitudes than experienced and non-experienced Gymnasium pupils ( $M = 1.87$ ,  $SE = .035$ ;  $M = 1.98$ ,  $SE = .023$  respectively),  $t(862) = 5.36$ ,  $p < .001$  (2-tailed),  $r = 0.18$  and  $t(2130) = 4.78$ ,  $p < .001$  (2-tailed),  $r = 0.10$ .

It was also observed that non-experienced male Gymnasium pupils ( $M = 1.97$ ,  $SE = .031$ ) seemed to hold more positive attitudes towards the subject of Music in school than experienced male Gymnasium pupils ( $M = 1.85$ ,  $SE = 0.51$ ),  $t(712) = 2.02$ ,  $p < .05$  (2-tailed),  $r = 0.07$  (a significant difference was not obtained for male Lyceum pupils or for female Gymnasium and Lyceum pupils).

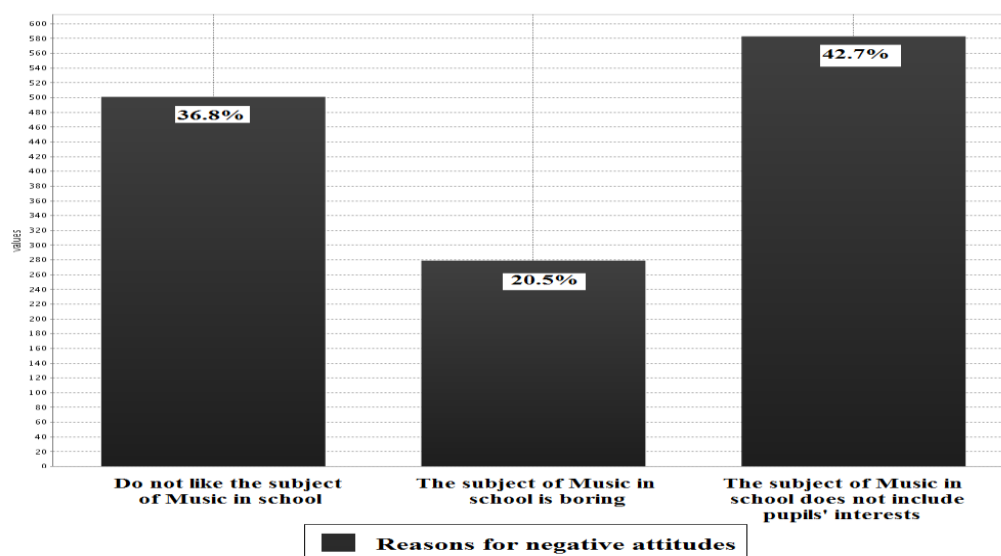
Testing for differences between female experienced Gymnasium pupils ( $M = 1.88$ ,  $SE = .049$ ) and female non-experienced Lyceum pupils ( $M = 2.15$ ,  $SE = .028$ ) revealed a highly significant association,  $t(894) = 4.79$ ,  $p < .001$  (2-tailed),  $r = 0.16$ . It appears that non-experienced female Lyceum pupils hold a more positive attitude towards the school Music than experienced female Gymnasium pupils. Equally, non-experienced male Gymnasium pupils ( $M = 2.11$ ,  $SE = .032$ ) hold a more positive attitude towards the school Music than male experienced Lyceum pupils ( $M = 1.85$ ,  $SE = .051$ ),  $t(715) = 4.35$ ,  $p < .001$  (2-tailed),  $r = 0.16$ .

#### *Reasons for holding certain attitudes towards the subject of Music in school*

As mentioned above, pupils were also asked to explain their attitudes in an open-ended question (Q.5.4). As Figure 4.14 shows, for those with positive attitudes, 39.6% gave relaxation as the main reason, 21.1% cited learning new things, 20.7% because they generally love music, and 18.6% because they enjoy music at school (App.IV, Q.5.4a; p. 380).

**Figure 4.14.** *Reasons listed by pupils for holding positive attitudes*

On the other hand, as Figure 4.15 shows, for those who held a negative attitude, 42.7% reported that music was not of interest to them, 36.8% simply did not like the subject of Music, and 20.5% cited that they found music in school boring (App.IV,Q.5.4b; p. 380). Finally those who maintained a neutral stance indicated that there were both advantages and disadvantages with the subject of Music in school, such as ‘...although I generally love music, the school Music is boring...it does not include my own interests...’.

**Figure 4.15.** *Reasons listed by pupils for holding negative attitudes*

### **Summary**

These data highlighted Cypriot secondary pupils' overall attitudes towards the subject of Music in school. The majority of pupils expressed a negative attitude, based on their personal beliefs and likes about the school Music. Significant differences and associations emerged in the data about pupils' attitudes according to their gender, experience, type of school, and districts. Females, Gymnasium and experienced pupils hold a more positive attitude towards the subject of Music than males, Lyceum and non-experienced pupils respectively. Interestingly, it was found that male and female pupils within the Lyceum generally held a more positive attitude towards the school Music than male and female pupils within the Gymnasium.

Surprisingly, the data showed that non-experienced female pupils and non-experienced Gymnasium pupils held more positive attitudes than experienced females and experienced Gymnasium pupils respectively. Yet, experienced and non-experienced Lyceum pupils held significantly more positive attitudes than experienced and non-experienced Gymnasium pupils. These results indicate that pupils' attitudes vary, according to the gender, the school type, the district, and the experience level. As the results showed, a combination of two or more factors may impact upon different pupils' attitudes towards the subject of Music. The ensuing chapter provides detailed discussion of the findings of the data.

## CHAPTER 5

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### Discussion

#### **Introduction**

This study provided detailed insight into Cypriot pupils' attitudes towards music education via a large-scale questionnaire, focussing particularly on the pupils' perceptions of the subject through consideration of personal, social and educational aspects. Different factors were cross-examined in the data, including the effects of gender, district, experience, school type and school grade. In response to the principal research questions of this study, key findings of the data will be discussed in this chapter.

#### **Research Question 1: What are pupils' attitudes and views towards music education in secondary schools of Cyprus?**

Pupils' views and attitudes towards music education appeared to be overlapping and interrelated. Pupils were asked directly to indicate their attitudes towards music education in Cypriot secondary schools through their experiences of the school music module. Overall, their attitudes were largely negative, since almost half of the participants provided unenthusiastic and unfavourable responses towards the school music module, and, as will be discussed below, it was found that pupils within this study tended to be more positive towards private music tuition in Cyprus.

The reasons behind their negative attitudes were varied, but three principle points emerged: they felt that the school music module was not of interest to them; they simply did not like the school music module; and they also found the school music module boring.

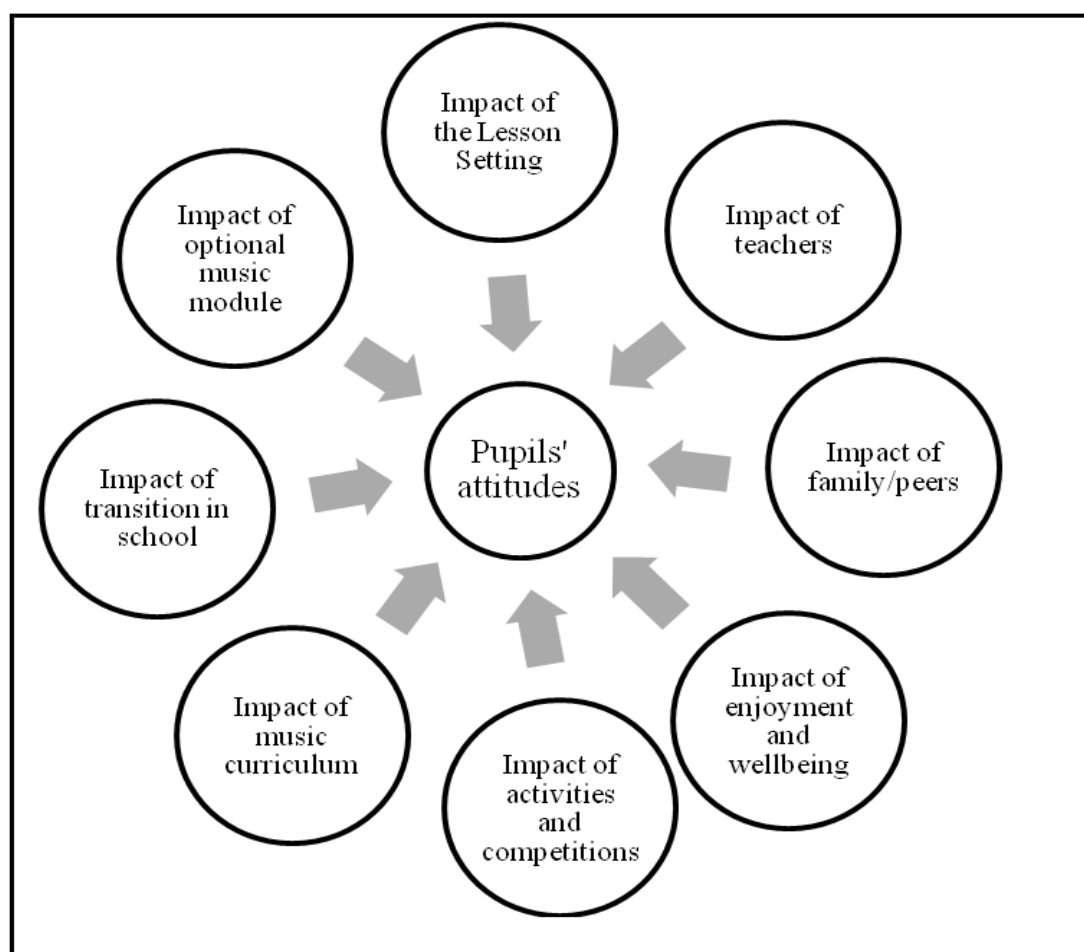
For the minority of pupils holding a positive attitude towards the school music module, the main reasons cited were love of music, enjoyment of the school music module, relaxation during the lesson, and the fact that they learn new things. General liking (or even love) of music thus seemed to influence the pupils' attitudes, reflecting perhaps a population trend towards the subject. Pupils also expressed a range of advantages and disadvantages about the school music module, which will be addressed later.

It was apparent that the pupils' attitudes were primarily based on their personal beliefs and views about the subject, fundamentally expressed in their liking towards it, although they also justified their attitudes according to the level of interest and knowledge gained during music lessons. This response chimes with previous literature, supporting the claim that within educational settings, pupils select subjects (or 'majors') that are compatible with their personal interest and knowledge (Pike, 2006). These data indicate that when pupils find a subject or a module interesting and stimulating, insofar as it can offer them new knowledge, they will tend to like it and thus hold a positive attitude towards it (and vice versa). Furthermore, when pupils find a lesson relaxing, this may also contribute towards the shaping of a positive attitude.

Knowledge about pupils' attitudes, as Sanderson and Savva (2004) explained, can provide useful information for all involved in educational settings. Indeed, it is vital for responsible authorities, including teachers and curricula planners, to ensure that a school music module will be of interest to pupils and provide appropriate knowledge. In order to help increase satisfaction in the setting, it is important to consider pupils' needs, interests, likes and dislikes, and to consider integrating them into the planning and delivery of the music curriculum (this is not to suggest that

curricula design should be entirely pupil-led, rather than pupils' perspectives might be factored into the process). The following discussion addresses key issues (both personal/social and educational) arising from this data which reflect upon the pupils' views of the school music module and may, in turn, contribute towards the future development of music education in Cyprus: a) the lesson setting: school versus private tuition; b) the role of teachers; c) the role of family/peers; d) enjoyment and wellbeing; e) the impact of activities and competitions; f) impact of the curriculum; g) the impact of transition; and h) the consequences of opting for the school music module (Figure 5.1). Finally, pupils' preferences and suggestions for improvements for the school music module will be given.

**Figure 5.1:** Summary of key issues which impact upon the creation of Cypriot pupils' attitudes towards the school music module



*a) The lesson setting: school versus private tuition*

This study revealed that almost one in three Cypriot pupils learn/play or used to learn/play a musical instrument, which reflects a high number of pupils involved with music. The five most popular instruments cited were the piano, guitar, recorder, voice and bouzouki. Overall, pupil's attitudes towards learning music in school were not as strong as their attitudes for receiving music tuition out of school. The majority of pupils receive or received instrumental lessons in a private setting outside of school and this indicates that there is a perceived lack of instrumental or vocal learning taking place within Cypriot secondary schools (with the exception of the recorder). The pupils indicated that the recorder is used in teaching throughout secondary school as part of the music module and this was perceived to be an unsatisfactory part of the curriculum. Similar views about the value of the recorder were expressed in a study carried out by Ruismaki and Tereska (2008), where participants' experiences of the recorder were perceived to be negative. It was also noted in this study that learning a musical instrument and/or receiving vocal lessons in school was perceived to be 'difficult' and 'boring', while private tuition was seen to be much easier, simpler and more interesting. This perhaps helps to explain why pupils receiving private tuition rated it as more favourable than learning in school: the learning process was perceived to be more rewarding in the private setting because it was easier and more interesting.

Nevertheless, the large number of pupils engaged with instrumental learning both outside and inside of school is evidence of the fact that Cypriot pupils are positive about becoming proficient in playing a musical instrument or learning to sing, even though lack of one-to-one instrumental learning in the school setting might be a key contributing factor to the creation of pupils' negative attitudes about



school music. Indeed, pupils in this study expressed the need for learning more instruments in schools and this raises important points about access to music: if pupils are not easily able to obtain lessons in school, then opportunities for developing musical instrument expertise are limited. Moreover, if pupils are not able to obtain private instrumental or vocal lessons outside of school, for whatever reasons, such as time or economical constraints, then they will rely on the provision in schools for their musical development.

Overall then, pupils in this study who received private music tuition rated it as ‘better’ than school music tuition. Yet, pupils who did not receive private tuition appeared to support it: for pupils who did not participate in any kind of private music tuition, their responses possibly reflected their assumptions about receiving private tuition. According to these pupils, one of the main reasons for liking private tuition was due to the wide variety of instrumental choice available compared with school tuition (this response connects to the fact noted above, that pupils’ attitudes are negative towards the school music module because there is a lack of instrumental learning). Similarly, in a study carried out by McPherson and Hendricks (2010) in the American context, throughout elementary to high school, both music and non-music learning pupils reported higher levels of interest in music tuition outside the school.

Other responses in support of private tuition concerned different features of the learning experience, notably gaining more knowledge, enabling more concentration during lessons, receiving more ‘personal’ feedback, and having better and more professional teachers compared with lessons in school. In terms of pupils’ preferences for private music tuition, the findings of this study resonate with research by Duke, Flowers and Wolfe (1997), where pupils and parents expressed

the belief that participation in private lessons helps to boost pupil confidence, discipline, responsibility and self-esteem. A more recent study carried out by Portowitz, González-Moreno and Hendricks (2010) in Israel showed that while music was one of the lowest-ranked subjects for in-school study, it was one of the highest-ranked subjects for out-of-school study. This suggests that music participation itself is not lacking in motivation or interest among pupils, but that the school system is not presently providing for the musical needs and interest of much of its youth population.

Finally, pupils citing home as a better place for learning music confirmed that they had a member of their family who could teach them, while those who felt that school was a 'better' place to learn music cited that there are good school teachers. The latter point regarding the role of music teachers within the subject can be considered both critical and important in the construction of pupils' attitudes. The following part describes the way that teachers impact upon the creation of pupils' attitudes.

*b) The role of teachers in the formation of pupils' attitudes towards music education*

These data indicated that the role of the teacher is essential in the construction of pupils' attitudes towards music, whether inside or outside of school, and as Economidou and Telemachou (2006) support, the success of a school's programme largely depends on the teachers, since they are the key persons in enacting them. Pupils seem to view their teacher as a coach and/or partner in the learning process, which reflects the social constructivist ideology (Cziko, 1989). This is also connected with the philosophy of Music education, since as Jorgensen (2001) supports, teachers and pupils can build a strong relationship and be partners

in the search of knowledge. These are considered as important aspects of a successful transformation of music education, which serves the pupils' effective learning (Smith and Haack, 2000).

The personality and abilities of the music teacher are thus vital factors in determining pupils' attitudes towards the subject. The pupils' preferred choices of tuition (private or school) were related to their overall attitudes, so the teachers appeared to affect directly the development of their attitude towards the school music module. Interestingly, the role of the private music tutor was reflected in a study carried out by Fredrickson, Geringer and Pope (2011), where 66% of American high school pupils listed their private tutor as the person who influenced their decision to pursue future musical study. As will be discussed below, the majority of pupils who participated in this study did not wish to follow a career in music (or to continue to study the subject in the future); however, those who wished to study music experienced private tuition, which indicates that their private tutor and/or school music tutor may have influenced their career choice.

As the study also showed, a teacher's personality and professionalism within a school lesson seemed to be significant, since changes in pupils' attitudes, both positive and negative, in relation to the previous academic year were affected to a large extent by the music teacher. Pupils expressing a more positive attitude towards the music module this academic year claimed that they had better teachers this year, while for those expressing a more negative attitude indicated that they did not like their current music teacher. In a study carried out by Antilla (2010) in Finland, most pupils liked their school music teacher, but there were many adolescents who had an extremely negative view of their teacher, and as they claimed, 'school music

education could be improved – made more motivating and useful – only by changing the teacher’ (p. 247).

Pupils within my study also asked for better teacher–pupil relationships, since a more in-depth review of pupils’ responses revealed that some pupils felt neglected since teachers gave attention only to pupils who were involved with music, and a general tendency existed for teachers to focus on ‘good’ pupils.

The teacher’s focus seems to be critical here, and it relates to Marshall and Hargreaves’ study (2007), where it was found that the most successful teachers were those who paid attention to all pupils during music lessons and those that modified their learning styles in order to ensure that all pupils were able to understand what was taught. Also, Campbell *et al.* (2007) found that music teachers who inspired and supported the pupils were described as ‘encouraging’ and ‘motivating’; however, teachers who had too little time for their pupils were viewed as ‘uncaring’ and ‘uninterested’.

The teacher’s impact upon a pupil runs alongside the influence of others, notably family members and school friends. The following section describes the role of family and peers in the construction of pupils’ attitudes.

*c) The role of family and peers in the formation of pupils’ attitudes*

The role of family and peers appeared to be significant in the formation of Cypriot pupils’ attitudes towards secondary music education as evidenced in this study. According to these pupils, there were low levels of encouragement towards the school music module and, in general, the family’s attitude towards music appeared to be negative. Parental negativity was also expressed in an earlier study by McPherson (2006) whereby pupils reported that their parents expected them to make less work and effort in music compared with other school subjects, so they viewed

music as a less important school subject, and they did not expect them to work as hard in music as in other academic subjects.

With regard to peer influence within the lesson, these data showed that, generally, peers do not tend to support each other enough in the school music module, since pupils assigned low levels of influence from their peers. However, Sichivitsa (2007) claimed that ‘peers played a significant role in shaping pupils’ values and attitudes toward music’ (p. 64), since in her study it was found that peer group experiences within the classroom increased the pupils’ values and attitudes about music. Pupils enjoyed belonging to a group with other peers and felt more comfortable when peers supported and accepted them in activities such as the choir.

As the literature suggests, socialisation factors, such as the attitudes of family members and peers, can affect pupils’ attitudes towards general education (Fredricks and Eccles, 2002; Davidson and McPherson, 1998; Peters and Miller, 1982; Kaplan, 1966). As Fry and Fry (1997) argue, family and friends are essential for shaping the attitudes of young pupils, and the form that attitudes take is largely dependent upon the environment in which pupils grow up and the treatments they receive both at home and in school. If family and peer support is directly linked to the pupils’ attitudes towards music, it is also indirectly linked to their involvement or participation in the subject (and, consequently, their likely career development). In the case of Cyprus, secondary pupils’ overall (negative) attitudes directly correlated with the (negative) attitudes they perceived from family members and peers.

Other personal aspects appeared to impact upon pupils’ attitudes within this study. The following part focuses on the enjoyment of the module and the issue of wellbeing during the lesson.

*d) Enjoyment and wellbeing during the lesson*

Enjoyment and positivity were highly correlated in this study: in other words, pupils who found the school music module enjoyable tended to convey a positive attitude towards it. This finding links to previous literature, which suggests that the enjoyment of an activity, subject or module is related to the development of a favourable attitude (Evans, 1965), and that pupils within schools are connected positively to a module as soon as it becomes pleasurable (Wadsworth, 1978). However, the reverse is also true and despite levels of enjoyment and positivity experienced by some of the Cypriot pupils in this study, the majority of pupils showed low levels of enjoyment about the school music module in tandem with a (generally) negative attitude. Furthermore, low levels of enjoyment were qualified by pupils' perceptions of the content of the music module, which was generally perceived to be 'boring'.

Interestingly, relaxation during the lesson was also linked to positivity in this study. This finding corresponds to Brocklehurst's earlier definition (1971) of the purpose of music education in schools: to provide a means of relaxation and recreation for pupils among more important activities. Relaxation during the lesson, however, is not necessarily entirely desirable if a subject is to become less highly regarded because of this quality: once pupils consider music as a 'non-important module' of the curriculum, then it challenges Paynter's (1978) later definition of the school music module as a course of training in which pupils practice and use certain techniques in order to acquire musical expertise. Indeed, despite Brocklehurst's earlier definition, he asserts that the music module should not be regarded as 'mere accessory'; nor should it be seen as 'diversion or time-wasting' (Plummeridge, 1991). Nevertheless, the notion of music as a subject of wellbeing, evidenced

through pupils' positive perceptions of the lessons as relaxing, is crucial in our awareness of the everyday pressures experienced by school pupils in contemporary society. Even though relaxation might be linked to positivity, its connection with low levels of importance in the education setting perhaps reflects a deeper Western cultural belief and value: learning is achieved through hard work (synonymous with strain), less relaxation. This raises the issue of whether or not learning can or should be pleasurable, fun or, in this case, 'relaxing' and still matter (i.e. be important). As noted above, in this study pupils perceived their private music lessons to be more 'important' than their school music lessons, but at the same time, 'easier'. If ease of learning can be equated with importance, then it is plausible to suggest that relaxation might be too, so important learning can be undertaken in a 'relaxing' (non-strenuous) way. Low levels of importance towards the school music module were also observed in a study conducted by Ghazali and McPherson (2009). Interestingly, they also found that musical experience can be affected by participation in external or extra-curricular musical activities and competitions, which can affect pupils' attitudes towards the subject, and this issue will be addressed further below.

*e) Impact of musical activities in the formation of pupils' attitudes*

The majority of pupils who participated in this study did not participate in any kind of musical activity inside or outside of school, beyond private instrumental lessons. Only a small proportion of pupils (16.9%) reported that they participated in one or more musical activities, inside or outside of school, notably the school's choir and orchestra. Additionally, the majority of the participants were not involved in musical competitions organised in Cyprus for school pupils and there was limited awareness of this kind of musical activity. This result chimes with Economidou's

study (2006) on primary school pupils in Cyprus, where she found that the school choirs and orchestras were the least preferable activities among primary school pupils.

The school choirs and orchestras are optional activities for pupils in secondary schools of Cyprus. It is believed that no one should do something through obligation, which might generate disinterest and boredom in the activity; rather pupils should participate through willingness and personal enthusiasm towards an extra-curricular pursuit. An interesting example of the consequences of obligatory participation in a school choir is found in Pitts' (2008) study, where pupils described the (obligatory) school choir as 'poor' and 'boring' (the activity was a requirement for pupils wishing to pursue A-level music). Similarly, negative views for compulsory school choir attendance were expressed in studies carried out by Marshall and Hargreaves (2007) in the UK and Ruismaki and Tereska (2008) in Finland. Despite the low levels of attendance in the (optional) school choirs and orchestras in Cyprus, existing research indicates that compulsory participation is not necessarily the way forward and that pupils in this study are unlikely to alter their attitudes towards the subject through participation in musical extra-curricular activities. What these data do reveal, however, is that Cypriot pupils are not well-informed of the musical activities occurring around them and that increased (targeted) marketing might lead to stronger awareness of extra-curricular and external musical activities for secondary pupils.

Musical activities, such as choirs, orchestras, solo and ensemble performances and musical competitions, are activities that can offer enjoyable and pleasurable musical experiences (Pitts, 2008; Bonham, 1984). It is important to provide opportunities for pupils to develop creative skills through active involvement and participation in musical activities, since pupils may rise to the challenge of such



pursuits and discover hidden potential. Arguably, a lack of involvement in musical activities results in a lack of experience, and thus pupils will not be able to discover their strengths and weaknesses in music without such involvement. Moreover, their attitudes towards music education in school may continue to be negative if opportunities are persistently missed. Pupils' strengths and weaknesses in the school music module are highly related to their overall attitude towards the subject, including their awareness of opportunities to participate in music-making. As Bentley (1975) claims, school pupils are constantly developing their attitudes, strengths and weaknesses, and these reflect the outcomes of their experiences with music education.

The next section focuses on the impact of educational experiences in the formation of pupils' attitudes, in particular the role of the Cypriot music curriculum and its relation to pupils' needs and interests.

*f) Impact of the curriculum in the formation of pupils' attitudes towards school music*

The attitudes that pupils hold towards studying music are influenced by the nature of the curriculum and the methods of presentation of a specific school subject (Tanner, 2000; Paynter, 1978). As these results show, the majority of Cypriot pupils do not enjoy the content of the school music module because it is perceived to be 'boring'. Additionally, pupils find the school music module to be relatively unhelpful, incomprehensible and disorganised.

According to Kaplan (1966), methods that are used to deliver a school subject are directly related to its content. With regard to 'content selection', as Tanner (2000) revealed, many school subjects are created by individuals or groups of course planners and other stakeholders who decide upon relevant material for inclusion in

the curriculum. However, these decisions are normally less pupil-centred, rather based upon the opinions of senior individuals who do not necessarily reflect the values of the pupils within their practice setting. Tanner indicated that lack of engagement with pupils may affect their attitudes in a negative way. As it emerges in this particular study, the content of the school music module was perceived to be ‘boring’, ‘difficult’ and not understandable by the pupils, and the delivery was regarded as ‘unhelpful’, which supports Tanner’s (2000) caveat about curriculum content selection: Cypriot pupils appear to receive a music curriculum that does not correspond to their own needs and preferences. This point also connects to Economidou’s (2006) statement that Cypriot music curriculum designers have ‘extreme expectations’, since pupils within this study exposed some weaknesses in relation to the given music curriculum from primary education; indeed, this might be one of the main reasons why Cypriot secondary pupils maintain negative attitudes about the school music module.

This point is further reinforced by the fact that pupils stated that they did not listen to or play their favourite music styles and songs during the school music lesson. The exclusion from the music curricula of pupils’ favourite styles is lamentable, since in a study carried out by Campbell *et al.* (2007), it was also found that some pupils expressed negative attitudes towards the music curriculum because the classes contained ‘dull’ music: the material did not challenge or inspire them because it did not include their preferred musical genres and styles. More specifically, popular and rock music were referred to as ‘missing pieces in a school music program’ (Campbell *et al.*, 2007; p. 231).

In this study it was also found that the terms being used in the school music module – both theoretical and historical – were not readily understandable by the

majority of pupils. In line with the above, it was also noticed that the aims and the objectives of the school music module were not entirely clear to the majority of pupils, and thus they were not satisfied with them. These findings chime with Economidou's study (2006), whereby it was found that the received music curriculum in Cypriot primary schools did not correspond to the official curriculum, since only a small proportion of pupils could respond to simple questions about musical repertoire. In addition, most of the pupils in Economidou's study answered correctly only three out of ten questions relating to rhythm, melody and form, the three main parameters that were covered in the first two years of primary school music education. Primary school pupils' proper knowledge of both theoretical and historical musical terms, as well as understanding of the aims and objectives of the primary school music module, seemed to be limited, which may be seen as a crucial trigger in the development of their attitudes towards secondary school music. Given that the attitudes expressed by Cypriot secondary school pupils in this study seemed to resonate directly with the findings about the primary pupils discussed in Economidou's study, then one might suggest that there is a problem of progression within the music curriculum in Cyprus. If pupils leave primary education with limited musical knowledge, then they will enter secondary education with a lack of understanding of the parameters with which the secondary music curriculum is based; once pupils perceive themselves to have limited musical knowledge, then they will probably develop less interest in the subject, and, as discussed earlier, the level of interest in music education impacts to a large extent on pupils' attitudes. This helps to explain why secondary pupils' attitudes are likely to be negative. In order to probe this matter further, a discussion of the impact of transition from one school to

another – either from Primary school to Gymnasium or from Gymnasium to Lyceum schools – and from one grade of the same school to another will be provided.

*g) Impact of the transition from one school or year group to another*

Pupils were asked to convey their attitudes towards studying the school music module by rating their perceptions of the subject from one year group to another. For some pupils, the transition involved moving from one school to another, and for others, from one grade of the same school to another. Interestingly, the majority of the pupils expressed a more negative attitude towards the school music module in the current academic year compared with the previous one, even though a minority of pupils felt more positive about their current lessons, notably that they were learning more interesting things and had better teachers.

Those expressing a more negative attitude indicated that they did not like their current music teacher and that they found the lessons and tests difficult. Pupils also claimed, once again, that the school music module did not include their own interests (it was a ‘boring’ module), and, generally, that they did not like the way that the module was taught in their current academic year. The impact of transition, therefore, is crucial in the understanding of pupils’ attitudes: pupils inevitably compare their learning experiences on a day to day, month to month and year to year basis. The majority of Cypriot pupils thus seemed to develop an increasingly negative perception of the school music module and this is largely influenced by the delivery (teacher) and content (lack of interesting material). The particular perception that pupils develop towards the subject inevitably affects their decisions for future study of music in school, especially when pupils need to decide whether or not to opt it at Lyceum level.

*h) The consequences of opting for the school music module*

Pupils' attitudes can be gauged according to their module and career choices: 'the value a learner places on an activity predicts his or her future choice to continue engaging in that activity' (Ghazali and McPherson, 2009; p. 194). Thus, the attitudes that pupils hold towards music education reflect their values about the subject and the extent to which they may or may not engage with it in school, especially when music becomes an optional module in the school timetable. The examination of pupils' current and future module choices within the Lyceum, as well as the reasons behind those choices, were essential for this study.

In terms of the optional music module (Grades B and C of the Lyceum), only a very small proportion of pupils (11.3%) were currently pursuing music in the school at the time of the study, either by selecting the twice weekly session, which is aimed at pupils who need general music tuition, or the four-times weekly session, which is designed for pupils who want specialist music tuition.

The main reasons for choosing the music module primarily included pupils' personal considerations, such as wellbeing (relaxation), liking, interest and ambition (future musical studies). For those not selecting the music module, the converse was true as reasons were mainly based on personal considerations, such as limited interest, lack of importance or liking and the fact that music was not included in their future plans. Interestingly, other responses also reflected educational concerns, including negative views of the content of the school music module and the way that it is delivered in schools, as well as availability and difficulty of the music module.

With regard to pupils' future musical choices within Grades A and B of the Lyceum, only a very small proportion of pupils (9.5%) were planning to opt for the music module in the following academic year. Once again, the main reasons

included personal liking, interest, ambition, and wellbeing. Interestingly, then, pupils' reasons for opting to take the school music module were based on personal/social aspects, and no responses were linked directly to educational aspects. In contrast, personal ambition was the single most popular reason for pupils in Grades A and B of the Lyceum to not choose the music module, since a large proportion of pupils reported that music was not a part of their future plans. Other responses reflected personal and educational concerns, as pupils cited that they did not like the music module, they were not interested in music, they did not like the way that the music module was carried out in school, and they believed that music was not an important module in comparison with other subjects. Only a small proportion of pupils did not wish to choose the music module because they found it difficult. It would seem, therefore, that pupils primarily weighed up their personal liking/interest in music alongside their personal ambitions in order to decide whether or not to pursue the music module. For those who chose music, liking was the key reason; for those who did not, ambition was the key reason.

The findings of this study resonate with those in a study carried out by Campbell *et al.* (2007) involving 1115 American middle and high-school pupils. Although it was found that more than a third of participants reported that they were previously or currently involved in music learning experiences, whether through instrumental or vocal lessons, some pupils claimed that they had given up music in school because it included too much homework and they had an interest in musical instruments and styles that were not included within the school music programme. In addition, pupils reported that they gave up music in or out of school during the transition from middle to high school, since more opportunities were presented to them from different learning areas. The pupils' attitudes towards studying music,

therefore, directly reflected upon their interest in the curriculum and the value that they placed upon it as a subject (in relation to others).

In terms of the Cypriot context, the findings of this study correlate further with Economidou's (2006) work in the primary setting. Economidou found that the music lesson was one of the pupils' least favourite school subjects, and only 55 out of 1196 children chose music as their favourite school subject. Overall, therefore, it appears that music is not a favourite module for Cypriot pupils at primary and secondary level. It is unrealistic to assume that all pupils will rank music as their favourite subject, although changes to the curriculum might inspire more pupils to view the subject in a better light, thereby increasing levels of positivity towards the module in the future. Since music educators strive for success with the school music module, pupils' suggestions for improvements should be taken into consideration.

More generally, it is possible that Cypriot pupils do not regard music in school as something worth learning or being relevant to other areas of the curriculum. Nevertheless, despite the general negative perception of the majority of pupils towards the subject, suggestions for improvement were made for the future of the school music module through collating information about pupils' preferences and desires. In the following section, pupils' likes and dislikes, and suggestions for improvements will be discussed.

#### *Pupils' preferences and suggestions about the school music module*

How can music lessons be more enjoyable, pleasurable and important for pupils in Cypriot secondary schools? Some suggestions have already been made above, although it is crucial to summarise the key findings here. In terms of pupils' preferences, these participants particularly liked the practical elements of their music lessons, such as singing and playing instruments. Some pupils highlighted the

importance of developing new skills and increasing their knowledge, specifically through learning new material, such as new songs, while others mentioned positive awareness of interpersonal skills through group work and teacher–pupil relationships.

Regarding ‘dislikes’, these participants highlighted written or academic aspects of the music module as the elements that they least liked, including theory, song writing, tests, music history and studying old-fashioned songs. Interestingly, some responses focused on the need to reduce practical aspects of the lessons, such as less recorder playing and singing. Finally, a number of pupils expressed concern over some pupils’ ‘bad’ behaviour during lessons (as disturbing the class), and a tendency for teachers to focus on ‘good’ pupils.

Regarding items and/or practices in the Cypriot curriculum, pupils produced a range of demands about school music equipment, resources and module content. Notably, once again, the most frequent response concerned a need for greater practical engagement, particularly a desire for learning more instruments in school. Other responses reflected additional desires for changes to the curriculum, specifically to include popular music and to introduce music technology in the lessons. Responses for improvements in resources and teaching also highlighted the need to use music books in the lesson, to organise visits from professional and famous musicians and singers, to provide more hours of music teaching per week, to run school musical competitions, to work in specially-designed music classrooms, to offer opportunities for composing songs, to provide better teachers, to include afternoon music lessons in school, and to reduce the number of pupils in classes.

In terms of improving items and/or practices, the most common response concerned reducing the number of theory lessons in the module, while other pupils



requested less tests (because they were so difficult), less song-writing, fewer recorder lessons and less classical music in the curriculum (all of these were described as ‘boring’), less homework and less focus on music history. The remaining responses related to the delivery of lessons, especially a desire for teachers to pay attention to all pupils rather than those involved with musical activities (the ‘good’ ones). Overall, the responses to these questions highlighted common views shared by pupils about the school music module and their experience of music lessons, three of which merit attention. First, pupils like the emphasis on practical activities and feel that resources could be improved to enable wider engagement with musical instruments. Second, they are less fond of theoretical, classical/old-fashioned and dictation-type work. They would, however, like to experience music technology and popular music in the curriculum. Third, there may be problems with pupil and teacher focus in the classes because pupils with more musical experience may be disturbed by those who are less interested in the subject, while those with less musical experience may feel neglected.

The literature recognises the powerful role of attitudes within music education (Hughes, 1983; Bentley, 1975; Brocklehurst, 1971) since success in music education is largely based on pupils’ positive attitudes and, conversely, its failure on pupils’ negative attitudes (Bentley, 1975). Although this may sound obvious, it is a reality; therefore, those involved in the educational sector should be working towards success so as to avoid failure. As will be discussed below, however, pupils’ attitudes and views do vary according to gender, school type, district, grade and experience. The following section aims to answer the second research question of this study.

**Research Question 2: Are there significant relationships between pupils' attitudes and their personal and demographic characteristics?**

In the previous section, pupils' attitudes and views about the school music module were summarised alongside existing theory and literature. This section aims to look more closely at whether or not there are significant relationships among pupils' attitudes and their personal and demographic characteristics. Significant relationships were found among five key variables. These were: a) gender; b) district; c) experience; d) school type; and e) school grades. Once again, similarities and differences with existing literature and theory will be discussed.

*a) The impact of gender on pupils' attitudes*

In this particular study, pupils' gender appeared to play a significant role in the construction of attitudes. Although within the study pupils were generally negative towards the school music module, female pupils appeared to hold more positive attitudes, and, generally they were more likely to be positive towards the school music module than male pupils. This seems to support the findings of previous studies: Button's (2006) study showed that female pupils demonstrated a more positive approach towards school music. In a more recent study carried out by Ghazali and McPherson (2009), significant differences were observed between boys and girls in Primary Stage 2 (Grade 4–6), with girls expressing more positive attitudes towards learning music in school than boys. In both studies, girls were more likely to perceive learning music as more interesting, easier and enjoyable.

As mentioned earlier, despite the fact that voice was considered to be one of the five most popular 'instruments' among participants, a low proportion of pupils received or used to receive vocal lessons in Cyprus. However, the results showed that the proportion of females attending vocal lessons was higher than males. This

result chimes with Turton's and Durrant's study (2002) and reflects statistics in other countries, where they found that females were more positive towards vocal lessons than males in secondary schools. Interestingly, Turton and Durrant (2002) found that male pupils were unsure about their voice and that this was depicted as a key reason for not enjoying school singing.

Nevertheless, in this study, female pupils seemed to value music more highly than male pupils because they were more positive about learning music and its general importance in everyday lives. In particular, female pupils assigned higher levels of importance, simplicity and interest to learning an instrument in school, while they also expressed higher levels of personal engagement with music in terms of performance and effort than male pupils. The above findings connect with Ghazali and McPherson's study (2009), since they found that girls perceived learning an instrument to be more interesting and useful than boys, and that male pupils viewed learning an instrument as more difficult compared to females. Additionally, females within Juvonen's (2011) study in the Finnish context considered school music module as easier than boys.

In my study, female pupils also expressed higher levels of positivity towards enjoyment of the school music module than males. This relates to Button's (2006) study, where female pupils were more enthusiastic about studying music and found it significantly more interesting.

The higher levels of enjoyment and simplicity that female pupils expressed towards learning music appeared to be directly related to the fact that they found the content of the module 'interesting', 'helpful' and 'understandable', and that they appeared to be more satisfied with the terms, aims and objectives of the module than the male pupils. In terms of social influence, female pupils expressed higher levels of

support via parental/family encouragement and peers than male pupils. Additionally, the findings showed that female pupils perceived significantly higher levels of positivity from their families towards the school music module than male pupils did.

Finally, despite the fact that the majority of pupils in this study showed low levels of awareness, participation and involvement in musical activities and competitions in Cyprus, female pupils were more inclined to know about these events and they assigned higher levels of involvement and participation in them than males.

*b) The impact of districts on pupils' attitudes*

As mentioned previously, Cyprus is a country with a centralised public educational system. The MOEC is responsible for the administration of education, for the formulation of the curriculum, as well as for the prescription of the syllabi, curricula and textbooks. Despite the fact that pupils from all the districts of Cyprus are expected to receive the same quantity and quality of musical tuition in the same grades, differences in pupils' attitudes and views towards music education were observed between school districts.

Generally, pupils from the Larnaca district appeared to hold more positive attitudes towards music, and they expressed a more positive attitude towards the school music module in the current academic year in comparison with other districts. This finding may relate to the fact that these pupils also found learning music more simple and more interesting than those in other districts. This suggests that the two issues (simplicity and interest) are linked: the extent to which pupils find learning something simple/easy equates to their degree of interest in it.

In contrast, pupils from Nicosia appeared to hold more negative attitudes towards music than pupils in other districts. However, Nicosia pupils expressed

higher levels of importance about learning a musical instrument and receiving vocal lessons both inside and outside of school. Saying this, pupils who live in Paphos are more likely to learn or play a musical instrument or receive vocal lessons, since a higher proportion of pupils from Paphos learned a musical instrument (the lowest proportion of pupils learning an instrument came from Famagusta). Finally, it was found that pupils from Larnaca and Paphos perceived learning music more important than pupils from other districts. This result is tied to the fact that pupils from Larnaca liked the music lessons more than pupils from other districts, while pupils from Paphos were more experienced with music.

Although different views and attitudes towards the school music module existed among pupils from certain districts, suggesting that the immediate local environment does impact upon the pupils' perceptions of their music education, there is a nationwide trend about music education prevalent in the data: the majority of pupils from all of the districts considered private music tuition to be more effective than school music tuition, as the former was deemed to be a 'better' place for receiving lessons than the latter.

*c) The impact of musical experience on pupils' attitudes*

As the literature suggests, experience may affect pupils' feelings, values, attitudes and human qualities, since it may produce love or hate, joy or sadness towards the subject (Peters and Miller, 1982). In this study, musical experience appeared to influence positively pupils' attitudes and views towards school music, and generally towards any musical activity. These data were divided according to those pupils who had musical experiences, either by receiving instrumental tuition or vocal lessons (experienced group) and those who did not (non-experienced group). As the data showed, the proportion of experienced pupils holding positive attitudes

towards the school music module was higher than for non-experienced pupils, and thus, non-experienced pupils were more likely to have negative attitudes towards music than experienced pupils.

Similarly, pupils in the experienced group expressed more positive feelings and higher levels of importance towards learning music. This result was expected, as it goes without saying that pupils who engage more closely with music through learning or playing an instrument are more likely to assign more importance to the subject. Additionally, experienced pupils were more positive towards the importance of music in everyday lives than non-experienced pupils. The results chime with Ghazali and McPherson's study (2009), which revealed that pupils who had previous musical experiences expressed more positive attitudes towards learning music in and out of school than those who lacked musical experience.

Furthermore, the experienced group of pupils in this study assigned higher levels of simplicity and interest towards learning music generally than the non-experienced pupils did, while they also expressed higher levels of personal engagement with music, in terms of performance and effort. This indicates that pupils who had no experience with music found learning the subject a difficult task, and this may have affected their performance and effort during the music lesson.

In addition, experience seems to influence pupils' participation in musical activities and competitions. More specifically, experienced pupils assigned higher levels of awareness, involvement and participation in musical activities and competitions in Cyprus, and they appeared to be more likely to pursue music study after finishing school.

The experienced pupils in this study also assigned higher levels of enjoyment about the school music module than the non-experienced pupils did. As a result, the

experienced group of pupils expressed higher levels of enjoyment about the content, since they found it more ‘interesting’, ‘helpful’ and ‘understandable’ than the non-experienced pupils did, while they also appeared to be more satisfied with the terms, aims and objectives used in the school music module.

In terms of social influence, experienced pupils reported higher levels of parental encouragement towards undertaking the music module and they also assigned significantly higher levels of positivity from their families towards the school music module. Peer support appeared to be more perceptible from experienced pupils. As Leonhard and House (1974) explain, the experiences gained from a positive or negative environment are brought to the classroom by the pupils; as soon as peers and family present favourable attitudes and views toward music and pupils gain pleasant experiences, the resultant pupils’ attitudes and views towards music will be positive. Previous research also indicates that experience is important within education, since learning is based on experience (Peters and Miller, 1982), and consequently, pupils’ attitudes depend to a large extent upon the experiences that they have obtained and ones that will be provided (Bentley, 1975). In my study, experience appeared to be an important factor in obtaining favourable responses from pupils; however, further attempts need to be made to ensure that these positive attitudes are felt by all pupils, regardless of experience. Attention should be given in particular, therefore, to non-experienced music pupils so as to open up doorways for them, not least because some pupils in this study claimed that they did not receive proper attention in classes and that they felt neglected from the school music module.

*d) The impact of school type on pupils’ attitudes*

Although the majority of pupils expressed negative attitudes and views towards the school music module, different attitudes were observed between the

Gymnasium and the Lyceum pupils. The findings showed that the Gymnasium pupils were more likely to be positive towards the school music module than the Lyceum pupils, and a higher number of Gymnasium pupils tended to learn or play a musical instrument or attend vocal lessons. In addition, the proportion of Gymnasium pupils holding a more positive attitude towards the school music module in the current academic year was higher than the proportion of Lyceum pupils, while Gymnasium pupils also assigned significantly higher levels of effort towards the school music module than the Lyceum pupils did. On the other hand, Lyceum pupils assigned higher level of enjoyment from the school music module than the Gymnasium pupils.

In terms of pupils' engagement with instrumental/vocal tuition, both Gymnasium and Lyceum pupils supported private tuition, with the Lyceum pupils reflecting slightly more positive views about private tuition than the Gymnasium pupils. Interestingly, Lyceum pupils also assigned significantly higher levels of importance towards learning or playing a musical instrument or receiving vocal lessons in school, while they also expressed higher levels of interest and simplicity towards learning an instrument than the Gymnasium pupils. It seems that engagement with music becomes more important to pupils as they progress through their school years, even though initial interest in the school music module is evident in the Gymnasium. Moreover, Lyceum pupils emphasised the importance of learning an instrument or receiving vocal lessons both in school and private settings, which is a plausible response, since as explained previously, pupils who want to learn a musical instrument normally obtain private tuition because there are limited opportunities for learning instruments in school, aside from the recorder. Thus, Lyceum pupils feel that it is important to learn a musical instrument, yet lack of



provision in school means that they are driven towards private lessons because there are better options outside of school.

*e) The impact of school grades on pupils' attitudes*

In-depth testing between grades showed that pupils in Grade A of the Gymnasium put more effort into and derived more enjoyment from the school music module than other secondary pupils, and these results chime with Lamont *et al.* (2003) study, who also noticed a particular positivity towards music at this age. In general, Grade A Gymnasium pupils expressed higher levels of enjoyment, interest, effort and performance about the school music module than others, thus maintained more positive attitudes. One possible explanation for this result concerns the influence of the school education system, for pupils in Grade A of the Gymnasium, who have transferred most recently from the primary system and, consequently, they may pay more attention and try harder with their school work because of the 'newness' of the learning environment. Additionally, it is essential to note here that in the Gymnasium, pupils undertake assessments every semester (something that is not included at primary level), so they may embrace this new learning experience by working harder than before (hence their perceptions of their effort are higher than for other pupils). It is also likely that the move to secondary school may be seen as an exciting opportunity to take up new musical activities. If the school education system is a motivating factor in determining pupil effort and engagement because transition promotes renewed work ethos, the placement of key transitions within the Cypriot education system might be explored more thoroughly in the future alongside pupil attainment.

With regard to appreciation of the school music module, the lowest levels of effort and enjoyment were expressed by pupils in Grade C of the Gymnasium. This

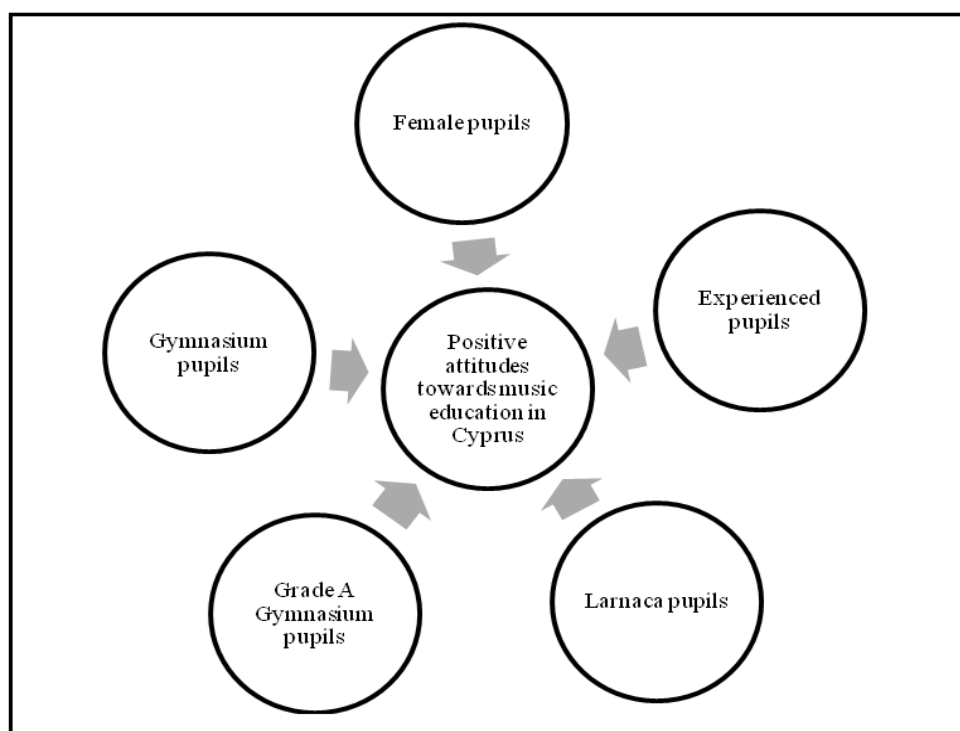
finding corresponds with the previous response suggesting that effort correlates directly with enjoyment: when pupils first start to learn music in the Gymnasium (Grade A), they tend to enjoy it more; as they progress through the Gymnasium (to Grade C), their levels of enjoyment decrease. One explanation, as indicated above, is that pupils assume a more positive view of the school music module immediately following the transition from primary school; alternatively, maybe they expect something more interesting when they progress from one grade to another; or their attitude towards studying music alters due to changing interests and demands in their lives; or as they become familiar with their new learning environment, they start to 'cruise' in certain subjects. Yet, when they reach the Lyceum school, the data indicate that the pupils begin to enjoy music more again (especially within Grades B and C). The latter story is not surprising if we consider that the music module is optional within Grades B and C of the Lyceum, thus only pupils who are interested in music choose to be taught it.

This point further corresponds with the idea that pupils who experience the transition from Gymnasium to Lyceum school also appear to have a more positive attitude towards the school music module, since the results showed that pupils in grade A of the Lyceum hold slightly more positive attitudes than those in grade C of the Gymnasium. The effect of school transition (either from primary to secondary; or Gymnasium to Lyceum) is thus potentially influential in defining pupils' attitudes.

Finally, the music module appears to be more organised within Grade A of the Gymnasium, since, on average, pupils in Grade A of the Gymnasium assigned higher levels of satisfaction about the organisation of the module in comparison with the other grades. The data also showed that the music module is not especially well organised within Grade C of the Gymnasium, since this particular school grade had

the lowest mean score. These results perhaps further help to explain the previous findings about the pupils' enjoyment, effort, interest and attitudes towards the school music module. Figure 5.2 summarises the categories with the most positive attitudes towards music in Cypriot secondary schools.

**Figure 5.2:** *Breakdown of positive pupils' attitudes in Cyprus, in relation to gender, district, school type, school grade and musical experience*



### **Consideration of the findings in relation to the proposed new music curriculum**

As discussed above, the current study was based on the existing music curriculum. Pupils within the current study showed a general negativity towards the school music module, and the music curriculum was one of the aspects – alongside others – that had been suggested by the majority of pupils to be problematic, and affecting in a negative way their attitudes and views towards the music module.

Indeed, as Bronfenbrenner's ecological theory suggested, the education 'system' encircled the personal and social aspects of a pupil's development.

Within the study, the majority of Cypriot pupils did not enjoy the content of the school music module because it was perceived to be 'boring'. Additionally, pupils found the school music module to be relatively unhelpful, incomprehensible and disorganised. It was also found that the terms being used in the school music module – both theoretical and historical – were not readily understandable by the majority of pupils. In line with the above, it was also noticed that the aims and the objectives of the school music module were not entirely clear to the majority of pupils, and thus they were not satisfied with them.

A new curriculum will be introduced in September 2011 for all the school modules in Cyprus, including the music module, from kindergarten to Grade A of the Lyceum. The fact that a new music programme will be commencing highlights the need which existed for a change regarding the music curriculum, something which is in accordance with the suggestions of this study. Moreover, the emphasis of the new curriculum on particular key areas, which will be presented below, links to some of the findings of this study. It will be interesting, therefore, to discuss these areas, in relation to these findings.

The following part focuses on five key areas that are proposed by the new music curriculum in Cyprus, and could be linked to the results of this study. However, this does not necessarily mean that these areas were not put forward within the existing music curriculum; rather, they are explicitly highlighted in the forthcoming music programme.

*Equal learning for all pupils*

The new music programme more explicitly refers to the equal learning of all pupils, with or without previous experience in music, in order to promote positive attitudes and behaviours towards musical activities. Through musical involvement as listeners, performers and composers, pupils are expected to communicate and create life-long relationships with music, to develop their listening skills, vocal skills, performing skills, skills for improvisation and composition, acquire knowledge and develop reading skills.

One example of pupils' equal learning and involvement within the music module is through singing activities. MOEC (2011b) gives particular emphasis to singing activities, since accordingly, singing is for everyone and the old-fashioned idea that 'singing is for few people who are talented and have a good voice' should be diminished (p. 12, my translation<sup>1</sup>). The new curriculum promotes the development of vocal skills via systematic teaching that begins in the kindergarten, and it is intended to be used as a means for socialisation and expression of pupils' feelings. It seems therefore, that one approach to involve all pupils in music is through singing.

This approach is very promising, given that within this particular study, pupils with limited or no musical experience felt neglected within lessons, since it was felt that teachers tended to give attention to pupils who been involved with music, and there was a general tendency for teachers to focus on 'good' pupils. The new music programme is expected to be more flexible and open, aligning with the praxial philosophical principles of contemporary music educationalists, so it should enable both teachers and pupils to feel supported within the lessons. Thus, it is hoped that

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<sup>1</sup> Η θέση ότι το «τραγούδι είναι για τους λίγους και ταλαντούχους που έχουν καλή φωνή» είναι απόρροια παλαιότερων προσεγγίσεων στη μουσική και ένας μύθος που πρέπει να καταρριφθεί

better pupil–teacher relationships will be promoted, and more positive attitudes will be developed.

Pupils will also have the opportunity to be actively involved in the lesson through singing and to participate in the teaching processes in this way. Especially singing has become very popular and one of the more important elements of music in school. In an international level, the British Government has funded the project ‘Sing Up’, that is a £40 million four–year (2007–11) singing programme for primary schools in England. Sing Up aims to ensure that primary children experience high-quality singing on a daily basis (Institute of Education, 2011).

*Focus on pupils’ preferences*

Within the new music programme, more careful attention will be given to pupils’ musical preferences. It is particularly important for the success of the programme that appropriate material is selected in order to enable pupils to acquire vocal and performing skills; for instance, songs should correspond to pupils’ abilities, needs, interests and choices within each Key Stage. In addition, according to the MOEC (2011b) the introduction of new technology, such as the internet and the karaoke should be taken into consideration during the creation of the music lesson. These preferences address both the use of technology in education and hint at the ways in which curriculum negotiation and differentiation might operate in the delivery, which support contemporary pedagogical principles.

Within this particular study, the issues of repertoire and technology were considered to be crucial, and the point is further reinforced by the fact that pupils stated that they did not listen to or play their favourite music styles and songs during the school music lesson. Thus, the fact that the new curriculum will try to accommodate pupils’ musical preferences is extremely important and it is hoped that

a more positive approach towards the music module may be developed as a consequence.

#### *Participation in musical activities*

An effort to promote pupils' participation in musical activities is more openly highlighted in the new curriculum in comparison with the previous version of the music programme. Attention will be given to the involvement of pupils in musical activities, such as solo or ensemble performances as well as participation in concerts as audience members or performers both inside and outside of school. Additionally, meetings with famous musicians/artists, and involvement of musical organisations in the preparation of projects will be considered influential. All these, according to the MOEC (2011b), will produce the growth of musical identities and musical communities, and are considered to be important in the teaching and learning of the music module, and the creation of positive attitudes towards the programme.

This area is especially important for the success of the music module and the development of positive attitudes in Cypriot schools, since, based on the findings of this study, the majority of pupils appeared to have limited participation in musical activities inside or outside of school, beyond private instrumental lessons. In addition, the majority of the participants were not involved in musical competitions organised in Cyprus for school pupils and there was limited awareness of this kind of musical activity.

#### *Learning through experience*

The new curriculum, according to the MOEC (2011b), will explicitly promote the experiential involvement of pupils through performing, listening and composing in order to gain knowledge and musical experience through practice. This 'hands-on' approach is to be applauded. The MOEC (2011b) suggests that musical terms should

be taught in a theoretical way alongside practice; knowledge is expected to be achieved through experience, through real engagement in activities of performing, listening, composing and appraising. Moreover, pupils will be expected to connect with a wide repertory of music from all eras, types and musical styles. The latter point is especially significant given that it was noted in this study that the terms being used within the existing music programme were not readily understandable by the majority of pupils.

*The trilogy of 'listening–performing–composing'*

The MOEC (2011b) suggests that it would be desirable for each thematic unit within the new curriculum to be organised around activities that include listening, performing and composing. Music listening should aim to develop pupils' oral skills, and their appreciation of various types of music, styles and cultures. In terms of performing, this area should cover both vocal and instrumental activities, where pupils perform material following specific guidelines and techniques, either individually or in groups. Attention will be given to bodily and vocal engagement in the performance context and use of classroom instruments (for example, recorders, xylophones, metallophones) in the classroom environment and in a wider audience setting (within the school, in front of parents, or local communities). Such performances will enable music to be enjoyed by all pupils, regardless of their musical experience and talent. Emphasis will also be given to composition activities, whereby pupils will be expected to develop ways of communicating with other people by following compositional techniques and guidelines as a means for self-expression, personal creativity, and critical thought.

The above characteristics of the new music curriculum are very exciting in the light of the findings of this study, particularly given pupils' expressed preferences



and desires. These participants particularly liked the practical elements of their music lessons, such as singing and playing instruments, while some pupils highlighted the importance of developing new skills and increasing their knowledge in practical ways, such as through learning new performance material (for example, new songs) or enhancing interpersonal skills through group work.

It is hoped that more instrumental learning will be introduced within the music module – apart from the existing use of recorders, xylophones and metallophones – since most frequent response in this study concerned the need for greater practical engagement via learning more instruments in school. The fact that pupils' preferences for private tuition out of school were primarily based on the limited instrumental choices and learning opportunities that were available in schools indicates that future provision in schools might be reviewed.

### **Summary**

This chapter addressed the main research questions of the study so as to provide an overall understanding about Cypriot pupils' attitudes towards music in secondary schools. Generally, the study showed that pupils' attitudes were negative towards the school music module, while the data revealed that there was a nationwide tendency towards favouring private music tuition over school music tuition. It was apparent that the pupils' attitudes were primarily based on their personal beliefs and views about the subject, although they also justified their attitudes according to the level of interest and knowledge gained during music lessons.

Low levels of support by family members and peers were typical, particularly for male pupils, while lack of interest, understanding and value in the current music curriculum created negativity for the majority of pupils. Saying this, some pupils

found enjoyment in the subject and felt that their music lessons provided a sense of wellbeing or relaxation. Indeed, personal liking and ambition positively influenced pupils in their decision to opt for the music module in the final two grades of the Lyceum.

It was noted that female pupils were more inclined to participate in musical competitions and extra-curricular musical pursuits, although increased awareness of such activities might help to generate more enthusiasm towards music at secondary level in the future. Pupils' attitudes changed from one grade to another across secondary school, while the effect of school transition was normally positive.

Finally, the study showed that significant relationships existed among five key variables and these directly influenced certain pupils' attitudes. These attitudes were classified according to gender, district, school type, school grade and musical experience, and the outcomes showed that female pupils, experienced pupils, Gymnasium school pupils, especially those within Grade A, and pupils from Larnaca were more positive towards the school music module than others.

This study builds on the research undertaken by Economidou (2006) on music education in Cypriot primary schools, while many of the findings resonate with the research undertaken in secondary schools within other countries (particularly the UK and the USA). The concluding chapter puts forward final points about the study as well as recommendations for the development of secondary music education in Cyprus.

## **C o n c l u s i o n**

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The focus of this study was on the identification of Cypriot pupils' attitudes and views towards studying music in secondary schools. In the light of previous literature in the field of music education, the influence of personal, social and educational aspects was explored in a large-scale questionnaire survey carried out in Cyprus during the academic year 2009–10. The questionnaire was issued to 2996 pupils aged between 12 and 18 years of age representing all of the districts of Cyprus in both Gymnasium and Lyceum schools. Key factors, including gender, school district, musical experience, school type and school grade, were examined in the analysis of the data. A reflection and summary of the understandings gained throughout the study will be made below followed by directions for further research.

### **Reflection and critical evaluation of the study**

This section highlights the strengths and limitations of this research, including its engagement with existing literature, methodological characteristics and the findings.

#### *Engagement with the Literature*

One of the points that should be made here is that engagement with literature was a long-term, ongoing process in this study so as to ensure that significant and recent material could be referred to in the research process. Nevertheless, prior to construction of the questionnaire, a model was presented based on existing conceptual theories and empirical findings to highlight potential areas that might affect pupils' attitudes and views towards music education. The model included two thematic areas (derived from Kaplan's 1966 theoretical framework about learning), the personal/social and the educational, along with six aspects (personal engagement with music; personal learning experiences and goals with music; family and peer

influences on learning and studying music; school, musical activities and competitions; school transition and subject choices; and school music lesson and curriculum), each of which was used to guide the construction of the questionnaire and to help focus the survey. In accordance with Bronfenbrenner's ecological theory (1992; 1989; 1979), the study focussed on the micro-level of pupil's (child) development, with consideration of factors from the wider environment – specifically the education system – on this level. In fact, the two systems are highly interwoven given that the education system itself is intimately bound up with pupils' views and attitudes towards a particular subject as evidenced in this study.

One particular strength of the thematic model used in this study was its consideration of multiple perspectives about pupils' attitudes. It was important to obtain pupils' self-perceptions of music as well as their perceptions of the social network around them, notably through family and peer support. Equally, the influences of the school education system, the curriculum as well as its delivery were vital in realising the views of secondary pupils about their experiences of studying music in schools. One might regard the construction of the model to be a limiting factor in this project, since it neglected some areas that might have proven to be valuable in the interpretation of the data, such as pupils' political views, economic status and broader cultural interests. Arguably, however, the model provided a necessary framework for the construction of the questionnaire and, rather than limiting the scope of the study, it ensured that important issues could be scrutinised in accordance with the thesis's main research questions.

#### *Methodological characteristics*

The broader literature indicates that a study of attitudes is better addressed through quantitative methods and the use of questionnaires so as to enable broad

insight into a phenomenon (Creswell, 2009; Oppenheim, 2001; Baker, 1992), although it could be argued that a qualitative or mixed-methods approach might be used instead. Johnson and Christensen (2008) call this ‘the classic depth versus breadth trade off’ (p. 409). The area of music education in secondary schools of Cyprus has not been explored previously. The purpose of the study was to investigate in breadth rather than in depth the area of music education in secondary schools, so as to be able to make generalisations about the whole population of pupils in Cypriot secondary schools and to provide an overall (broad) picture of the state of affairs. Indeed, this is perhaps one of the first studies of its kind in Cyprus which involved such a large number of pupils within secondary schools from all districts, including all secondary school grades, something that would not have been possible through the use of other research methods. Although the use of interviews within qualitative or mixed-methods research design may help to gain more in-depth views on a topic, in this particular study, open-ended questions were used in order to obtain the essential information about pupils’ attitudes and views towards music education. However, interviews could be carried out with a smaller population of pupils in future research (as discussed below) and with a cross-section of individuals involved in the education sector, including teachers and administrators, along with observations of selected music lessons.

Nevertheless, the high response rate is a particular strength of this study since it has positive implications for the representativeness of the sample and therefore increases confidence in the validity of the findings. The high response rate is also an important indication of pupils’ interest and co-operation in the research topic, suggesting a high level of concern and engagement about the state of secondary music education in Cyprus. It is also noteworthy to point out that further evidence of

the validity of the inferences drawn from the findings can be found in the limited number of ‘neutral’ responses obtained in the data as the pupils gave considered responses rather than sought refuge in the neutral options.

One of the limitations of the research method concerned the distribution process of the questionnaire. Due to the decision to administer the questionnaire by hand and to gather responses from a large sample, many hours were spent in schools by the researcher in order to disseminate and collect the questionnaires. In addition, travelling across Cyprus was a requirement in order to carry out the survey in the five districts, which was of course less cost effective than electronic circulation. The distribution process took four months which meant that it was not possible to gain responses from pupils during a single week of study across the academic year, which might have been preferable. Indeed, the ‘rhythm’ of the academic year may affect pupils in different ways, not least as school examinations loom closer at the end of each academic year, so pupils attitudes and views might have shifted during the four-month period. Future projects of this scope might involve a team of researchers in order to lessen the amount of time taken to distribute a questionnaire and to reduce costs. However, I maintain that the method of hand distribution was vital in guaranteeing a high response rate, even if it was exhausting.

#### *Key Recommendations*

This research project has made a vital contribution to the literature on music education and, in particular, Cypriot music education in secondary schools. It provides important information about pupils’ perceptions of the music education system in Cyprus along with crucial data about their attitudes and views towards the subject of Music. The project was not intended as a piece of advocacy research, so

the following recommendations are put forward as practical suggestions for Cypriot-based educators in the light of the data.

- 1) Provision of instrumental and vocal lessons in schools: there is a certain amount of negativity about school music because of the lack of instrumental and vocal provision. The availability of one-to-one or small-group tuition on a range of instruments (including voice) within school might ensure greater access to music education and increase interest in the subject. There are models in other countries for providing ‘peripatetic’ music teaching on a range of instruments within schools, such as those run by county music services in the UK.
- 2) Musical preferences: there is an unwanted gap between pupils’ musical preferences and the content of the existing secondary music curriculum. The inclusion of music technology and popular music within the music curriculum might stimulate wider interest in the subject; the reduction of the use of the recorder might be welcome; and the balance between practical and theoretical components of the curriculum might be redressed. Provision of opportunities for pupils to talk about their musical interests, likes and dislikes on a regular basis in order to better facilitate meaningful musical instruction should be encouraged.
- 3) Increase awareness of extra-curricular activities and diversify possibilities: while compulsory involvement in choirs and orchestras in schools is not advisable, there is an evident lack of awareness of musical pursuits within the school. Stronger marketing of activities might ensure that pupils are fully aware of the music opportunities in the schools. Provision of new activities, such as jazz and popular bands, jazz choirs, folk groups and other kinds of ensembles might generate wider enthusiasm from the pupils alongside traditional orchestra and choir groups.

- 4) Pupil–teacher relationships: there is a perceived issue among pupils about the way in which teachers favour ‘good’ pupils and tend to overlook those who are less able in the subject. Equally, ‘good’ pupils find other pupils disruptive, while those who are less good tend to feel excluded. These difficulties might be addressed through central development sessions with music teachers so they are encouraged to share good practice. Additionally, in conversation with pupils, music teachers might determine ways for pupils to bring in and discuss various types of music that they like to listen to outside of school.

In order to respond to pupils’ needs, the above recommendations might be considered by Cypriot educators as well as music teachers. Furthermore, the understanding of pupils’ attitudes and views about music education in Cyprus might encourage other educators to review music provision in other schools and countries, so the points may be followed up in an international context. The sharing of good practice is vital for progress within (and outside) schools, while the transfer of ideas across related subjects is equally healthy. Indeed, some of these suggestions might be considered in the context of other creative and humanities subjects, such as drama and art.

In the light of issues raised within this thesis, future research possibilities are identified in the next section.

#### *Directions for further research*

As indicated above, there are certain perspectives which were not incorporated in the present study, while some issues warrant further investigation. The following suggestions are put forward with a view to complementing and building on the contribution of this study.



1) It would be useful in the future to investigate teachers' views and attitudes towards music education in Cyprus through a questionnaire survey study. Interviews might also be carried out so as to enable more detailed responses to be obtained. There are approximately one to two teachers per secondary school involved in delivering the school Music, so it would be interesting to find out their aims, objectives and ideas about how the material is delivered as well as their thoughts about the content of the curriculum. It would be useful to know their views on the material issued by the MOEC in Cyprus, as well as the suggested methods for carrying out music lessons in schools.

2) This research focused on music education within public secondary schools of Cyprus, yet a particular interest and preference for private music tuition was expressed by the majority of pupils. Thus, it would be useful to investigate the private music sector in more detail so as to find out more about the provision and delivery of tuition. Comparisons could be made through observation of music lessons in both the public and the private sector in order to draw conclusions about what is being taught in these different lessons and to examine more thoroughly the seemingly deep-rooted preference for private music tuition in Cyprus.

3) In addition to the previous suggestion for further research, comparisons among teachers on both public and private music education could be ascertained through questionnaire survey and/or interviews which might provide valuable insights into the differences of provision available to pupils. It would be interesting to find out whether teachers' views and attitudes in the public sector differ from those who work in the private sector, and whether or not the methods being used in the lessons differ from each other.

4) In this study, emphasis was given to the changing attitudes of pupils as they progress from one year-group/grade to another, as well as from one school to another. An additional project could be carried out using questionnaire survey, interviews and/or focus groups by examining the nature of these changes in more detail. Specifically, a longitudinal study might focus on exploring the changing attitudes of a selected group of pupils representing a cross-section of primary and secondary schools by observing and tracking their views towards their music lessons across one or more academic years. The limitation of this kind of study is that it is not possible to guarantee that a group of pupils who belong in a particular school will attend the same school after the transition, yet it may reveal significant insight into the developing attitudes of pupils according to their experiences of music in school over an extended period of time.

5) Although the Cypriot education system is highly centralised and each school within each district follows the same curriculum, as this study showed, there are significant differences in pupils' attitudes and views depending on the school district. It would be interesting to find out more about the reasons behind these differences through systematic observation of the delivery of music lessons and curricula in selected schools across different districts.

6) Finally, based on the fact that a new curriculum will be introduced, it will be very interesting and useful to run a similar survey study in a few years' time in order to examine pupils' attitudes and views towards the new music curriculum. The data might be cross-analysed with the material from this study.

### **Concluding remarks**

The attitudes and views that Cypriot pupils hold towards music education reflect their values and appreciation of the subject. This study provided the first indicator of current pupils' thoughts and beliefs, preferences and desires about the subject of Music in secondary schools in Cyprus. It is hoped that this study will raise awareness of the need for changes to be made to the current provision of music education in Cyprus so as to increase pupils' interest in the subject and to generate higher levels of positivity among pupils in the future. Finally, the key findings and recommendations arising from this research provide vital signposts for researchers and educators in Cyprus and beyond, providing the basis for the development of further research into music education.

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# **Appendix I**

The new Music curriculum of Cyprus  
for Key Stages 3 - 4



### Thematic Areas

**A. Communication of the individual with the historical, social and cultural environment:** Pupils' will develop relationships with Greek and Cypriot music, Western European music and the global community. These include the musical tradition, the history of music, music concerning other arts, and relations with modern technology. Pupils are required to know this musical culture, to develop and to deliver it to future generations.

**B. Communication of the individual with the social environment:** This unit includes subjects that concern the relation of individuals with the world and their connection/contact with others. It includes subjects which encourage pupils to communicate with each other and the entire community, in order to gain skills of communication and collaboration. This can be achieved through the growth of musical identities and the extension of musical communities of young persons in the wider community.

**C. Music as an action for the sustainable growth of the environment:** This subject raises the communication of music with the person in terms of ideas, ideologies, political views and social action, actions for fighting of poverty, racism and social exclusion.

### Proposed thematic areas (optional)

In addition, thematic areas that are proposed and acting as optional are:

1. Greek and Cypriot Music (ancient, Byzantine, traditional, rempetiko, classic)
2. World Music
3. Style and types of music, their authors and their social and cultural background (classic music, popular music, jazz, soul, blues, representative composers for each style and period etc.)
4. Music and other forms of art (dance, theatre, cinema, figurative arts etc.)
5. Musical technology and ICT (Information and communications technology)
6. Music as a mean for communicating ideas, ideologies and feelings
7. Our music and the music of other countries (growth of musical identities and musical communities, collaborations with the community, artists and composers)
8. "Healthy mind in healthy body" (music and movement, music and the promotion of health etc.)
9. Music as organised sound

### Music Concepts

In the following part, the knowledge that should be acquired from pupils is presented, based on each Key Stage. The terms should not be taught only in a theoretical way; knowledge is expected to be achieved through experience, in activities involving performing, listening, implementation, composition and through pupils' connections with a wide repertory of music from all eras, types and music styles. The terms that pupils are expected to be taught are presented in the following categories: timbre, melody, rhythm, texture, harmony, form or structure (morphology), and expressive qualities. Due to the character of this study, and the particular examination of secondary school music, two Key Stages are presented below (Key Stages 3 and 4), that include the proposed musical terms.

#### Music Concepts for Key Stage 3 (Grade F Primary school–Grade B Gymnasium school)

##### Timbre

- Natural and electronic sounds
- Types of voices (Soprano, Alto, Tenor, Bass)
- Types of orchestra
- Symphonic orchestra musical instruments
- Greek and international traditional musical instrument and orchestras

##### Melody

- Pentatonic scales C, F, G
- Recognise Major and Minor scales
- Major scales: C, G, F
- Minor scales: A– and E–
- Melodic pattern
- Tones and semitones (for the creation of a scale)
- Arpeggio

##### Rhythm

- Note lengths (or values): dotted–quarter–quaver–note, triplet quavers, syncopation quaver–quarter–quaver, quaver with 2 semiquavers, ties
- Incomplete bars, bars 5/8, 7/8

Texture

- Monophony, heterophony, polyphony, homophony

Harmony

- I and V chords, complete (perfect) cadence
- Counterpoint, imitation
- Pedal note, ostinato

Form or structure (morphology)

- Forms of instrumental and vocal music
- Forms of traditional music from all over the world

Expressive qualities

- Dynamics: mezzo piano, mezzo forte
- Tempo: Largo, Moderato, Presto, A tempo
- Techniques: pizzicato, arco, tremolo, trill

**Music Concepts for Key Stage 4 (Grade C Gymnasium–Grade A Lyceum).**Timbre

- Electroacoustic sounds, music technology sounds
- Types of orchestra (e.g. symphony) and ensembles (e.g. string quartet)
- Symphony instruments
- Instruments categories (membranophone, idiophone, chordophone, and aerophone)
- Greek and international traditional musical instrument and orchestras

Melody

- Tritone
- Melodic pattern
- D and Bb major scales; B and G Minor scales; blues scales, Byzantine sounds, traditional scales (e.g. India, Japan), Twelve-tone technique (dodecaphony)

Rhythm

- Note lengths (or values): dotted–quaver–semiquaver–note
- Bars: 6/8, 9/8

Texture

- Sequencing και layering through music software

Harmony

- Canon, three voice part, I, IV, V chords, descant
- Cadences V–I (perfect), I–V (half/imperfect)
- extended chords, atonality

Form or structure (morphology)

- Forms of instrumental and vocal music
- Forms of traditional music from all over the world

Expressive qualities

- Dynamics: subito piano, sforzando
- Tempo: simile, scherzando
- Techniques: con sordini, glissando, pizzicato, da capo al segno

**Musical activities: The trilogy listening – performing – composing**

It is desirable that each thematic unit is organised based on activities that include listening, performance and composition so pupils experience these forms of music creation through an approach that enables them to perceive music as a whole.

*Listening*

Music listening aims to develop pupils' listening skills, and their connection with various types of music, styles and cultures. Music listening can have the following forms:

- Constitute one of the activities of the trilogy Listening – Performance – Composition that aims to assist with the teaching of musical concepts;
- Function as a stimulus for the development of creative activities such as improvisation and composition by the pupils;
- Concern the teaching of one specific music style or the connection with other musical cultures;
- Enrich pupils' repertory;
- Focus on the growth of pupils' critical thought in order to enable them to comment on their own work and offer ways of differentiation.

It is important that all of the above are achieved in both theoretical and practical ways, through experiences of live concerts inside and outside of school. It is also important that pupils should have the opportunity to enjoy music and express their feelings.

### *Performing*

The activity of performance covers both vocal and instrumental activities, where pupils perform music pieces individually or in groups with their body, their voice or with instruments in the classroom or in a wider audience (school, parents, community). Such performances enable the enjoyment of music and the joy that derives from the attendance in such activities, regardless of their musical experience and talent.

### Voice

The old fashioned approach that “Singing is for a few people who are talented and have a good voice” should be diminished. Singing is for all the pupils and should be used as a mean for socialisation and expression of their feelings. The particular Programme of Study of Music promotes the development of vocal skills through systematic teaching of singing that begins in the kindergarten.

Particular importance for the success of pupils’ acquisition of vocal skills is the selection of appropriate songs: to correspond to children’s abilities, needs, interest and choices within each Key Stage. New technology, such as the internet and karaoke, should be taken into consideration during the creation of the music lesson.

### Musical instruments

Our aim within all Key Stages of musical education is that all pupils have as many experiences as possible with musical instruments, to love them and to use them inside and outside of school as a mean of implementation of their own ideas and creations. It is proposed that pupils use Orff instruments, such as xylophones and metallophones. The recorder also constitutes an instrument which is simple to learn and with low cost for the family, but it is not an obligatory musical instrument.

Within the Key Stages, performing techniques should be presented across various instruments (symphonic instruments, electronic instruments, MIDI keyboards, traditional instruments, instruments from other countries) in-depth. It should be noted here that it is important within all Key Stages for pupils to be able to record their performances, to evaluate them and to accept comments for improvements. The pupils should be encouraged to play solo or in groups, and to develop their team role skills. They are also encouraged to perform in out-of-school events with other amateur and professional musicians and artists.

### *Composing*

Through musical activities of improvisation and composition (with voice, instruments, movement and/or the use of technology), pupils develop a mean for expression, critical thought and communication with other people.

Improvisation and composition offer opportunities for the development of pupils’ creativity. Improvisation is the unstructured creation of music without any restrictions or limitations, through voice, musical instruments or movement. Composition is based on techniques and methods to be used in order to create music. Both forms are equally important and should begin from the first Key Stage.

Within the following part, the skills that pupils are expected to develop in Key Stages 3 and 4, during the ‘Listening – Performing – Composing’ activities are presented below in the part ‘Indicators of success’.

### **Indicators of success for Grade F of Primary school – Grade B of Gymnasium school (Key Stage 3)**

An outline of the expected changes derived from the new music curriculum in Cyprus within Key Stage 3 is given below.

#### *Listening (Key Stage 3)*

Pupils by the end of Grade B of the Gymnasium (Key Stage 3) are expected to:

- 1) Recognise the ways that composers develop electronic and natural sounds in their compositions;
- 2) Correspond to music in a variety of ways (poetry, theatrical expression, movement);
- 3) Listen to a wide repertoire of music;

- 4) Recognise, describe and compare musical concepts with the use of appropriate terminology;
- 5) Recognise, describe, compare and analyse musical styles with the use of appropriate terminology;
- 6) Recognise the timbre of musical instruments, voices (soprano etc.) and modern sources of sound;
- 7) Recognise and report the characteristics of music types and styles from various historical periods and cultures;
- 8) Express and justify their feelings, views and preferences for musical works, types and style;
- 9) Recognise, understand and describe the comprehensive role of music in cultural, economic and historical environment;
- 10) Develop their acoustic memory;
- 11) Evaluate their compositions, or their peers' compositions, to be able to justify themselves and propose ways for improvements;
- 12) Attend musical concerts.

*Vocal skills (Key Stage 3)*

Pupils by the end of Grade B of the Gymnasium (Key Stage 3) are expected to:

- 1) Experiment through their voice, based on modern music that uses modern techniques;
- 2) Sing by maintaining body control, good articulation, melodic and rhythm precision, breathing control and suitable expression;
- 3) Sing melodies with imitation, sight reading (*prima vista*), and from memory;
- 4) To present vocal exercises, by using a system of rhythmical syllables;
- 5) Sing independent melodic parts of songs;
- 6) Sing, by following the directions of a conductor or undertaking the role of the conductor, and having sense of their role;
- 7) Gain singing skills and participate in choirs inside and outside of school.

*The use of musical instruments (Key Stage 3)*

Pupils by the end of Grade B of the Gymnasium (Key Stage 3) are expected to:

- 1) Explore various ways of sound production, body percussion and the various techniques for performing musical instruments;
- 2) Perform by maintaining body and instrument control, melodic and rhythm precision, steady tempo, by using elements of dynamics, and checking the quality of the sound in front of public, inside and outside school;
- 3) Perform music with imitation, sight reading (*prima vista*) and from memory;
- 4) Perform with comfort, imitation, from memory, perform music by ear and sight reading (*prima vista*);
- 5) Accompany songs or orchestral music, with rhythmic and melodic ostinato;
- 6) Practise and perform in groups, following the directions of a conductor or undertaking the role of the conductor, and having sense of their role;
- 7) Perform their works with comfort.

*Improvisation – Composition (Key Stage 3)*

Pupils by the end of Grade B of the Gymnasium (Key Stage 3) are expected to:

- 1) Experiment, select and organise sounds in order to attribute with music and/or sound effects feelings, pictures, and characters;
- 2) Improvise rhythmic and melodic questions and answers, with instruments, the voice and the body (body percussion);
- 3) Improvise with movement, voice, musical instruments or body percussion in order to produce expressive, melodic, rhythmic, morphological and harmonious concepts;
- 4) Improvise and compose simple rhythmic and melodic forms, in order to accompany a song.
- 5) Compose rhythms and melodies;
- 6) Compose music for instruments, by combining musical terms and concepts in order to achieve the best result;
- 7) Compose simple rhythmic and melodic variation of famous music pieces.

**Indicators of success for Grade C Gymnasium–Grade A Lyceum (Key Stage 4)**

Within this part, an outline of the expected changes derived from the new music curriculum in Cyprus within Key Stage 4 is given below.

*Listening (Key Stage 4)*

Pupils by the end of Grade A of the Lyceum (Key Stage 4) are expected to:

- 1) Recognise the ways that composers develop electronic and natural sounds in their compositions, especially within 20<sup>th</sup> century and music technology compositions;
- 2) Correspond to music in a variety of ways (choreography, drama, theatrical expression);
- 3) Listen to a wide repertoire of music;
- 4) Recognise, describe and compare musical concepts with the use of appropriate terminology, with a focus on 20<sup>th</sup> century music;
- 5) Recognise, describe and compare musical styles with the use of appropriate terminology;
- 6) Express and justify their feelings, views and preferences for musical works, types and style, with a focus on 20<sup>th</sup> century music;
- 7) Recognise, understand and describe the comprehensive role of music in cultural, economic and historical environment;
- 8) Develop their acoustic memory;
- 9) Evaluate their compositions, or their peers' compositions and to be able to justify themselves and propose ways for improvements;
- 10) Attend musical concerts.

*Vocal skills (Key Stage 4)*

Pupils by the end of Grade A of the Lyceum (Key Stage 4) are expected to:

- 1) Experiment through their voice, based on modern music that uses modern techniques and music technology;
- 2) Sing by maintaining body control, good articulation, melodic and rhythm precision, breathing control and suitable expression;
- 3) Sing melodies with imitation, sight reading (prima vista) and from memory;
- 4) Sing independent melodic parts of songs;
- 5) Sing, by following the directions of a conductor or undertaking the role of the conductor, and having a sense of their role;
- 6) Gain singing skills and participate in choirs inside and outside of school.

*The use of musical instruments (Key Stage 4)*

Pupils by the end of Grade A of the Lyceum (Key Stage 4) are expected to:

- 1) Explore various ways of sound production, body percussion, and the various techniques for performing musical instruments, with a focus on 20<sup>th</sup> century music and music technology;
- 2) Perform by maintaining body and instrument control, melodic and rhythm precision, steady tempo, by using elements of dynamics, and checking the quality of the sound in front of public, inside and outside school;
- 3) Perform with their instruments Byzantine, ancient Greek, Electroacoustic and European music;
- 4) Perform music with imitation, sight reading (prima vista) and from memory;
- 5) Perform with comfort, imitation, from memory, by ear and sight read (prima vista);
- 6) Accompany songs or orchestral music, with rhythmic and melodic ostinato;
- 7) Practise and perform in groups, following the directions of a conductor or undertaking the role of the conductor, and having a sense of their role;
- 8) Perform solo or in group their works in concerts, studios etc.

*Improvisation – Composition (Key Stage 4)*

Pupils by the end of Grade A of the Lyceum (Key Stage 4) are expected to:

- 1) Experiment, select and organise sounds in order to produce feelings, pictures, and characters, with a focus on 20<sup>th</sup> century music and music technology;
- 2) Improvise rhythmic and melodic questions and answers, with instruments, the voice and the body (body percussion);
- 3) Improvise with movement, voice, musical instruments or body percussion in order to produce expressive, melodic, rhythmic, morphological and harmonious concepts;
- 4) Compose various styles of melodies or songs with the use of music technology;
- 5) Compose rhythms and melodies based on music concepts;
- 6) Compose music for instruments with the use of music technology, by combining musical terms and concepts in order to achieve the best result;
- 7) Compose rhythmic and melodic variation of famous music pieces with the use of music technology;
- 8) Present their works in websites, musical competitions, concerts etc.

## **Appendix II**

Questionnaire for

Gymnasium and Lyceum pupils

(Both English and Greek Versions)

## **Questionnaire for Gymnasium pupils**

Dear pupils,

The purpose of the following questionnaire is to explore some key issues that relate to the subject of Music within the Gymnasium as a part of a PhD project. More specifically, the questionnaire aims to collect information that relates to your attitude towards the school Music.

The duration for completion of the questionnaire is approximately 5–7 minutes. Please complete the questionnaire as accurately as possible, indicating your responses with a  or circle as appropriate, and for some other questions, writing down your opinion in the blank spaces that are provided.

There is no right or wrong answer. Your opinion is very important for the accomplishment of this research.

**Your answers will be treated confidentially and will remain anonymous**

**School:** \_\_\_\_\_

**Class:** A'       B'       C'

**Gender:**      Male       Female

**Age:** \_\_\_\_\_

**1.1** Which of the following represent you? (You can select more than one answer).

- (a) I learn/learned a music instrument
- (b) I play/played a music instrument
- (c) I receive/received vocal lessons
- (d) None of the above       *If None of the above, please go to question 2.1*

**1.2** Please list the instruments/voice that you learn/have learnt or play/have played and indicate for each one where you learn/have learnt it (*e.g. School, private tuition, at home*)?

	<b>Musical Instrument</b>	<b>Location of lesson</b>
a		
b		
c		

**2.1** What do/did you like about the subject of Music in school? **Why?**

\_\_\_\_\_

\_\_\_\_\_

**2.2** What do/did you dislike about the subject of Music in school? **Why?**

\_\_\_\_\_

\_\_\_\_\_

**3.** Which of the following do you participate in? (You can select more than one answer).

- (a) School Choir
- (b) School Orchestra
- (c) Other group **IN** school  *Please specify:* \_\_\_\_\_
- (d) Other group **OUT** of school  *Please specify:* \_\_\_\_\_
- (e) None of the above



**4.1** For your general music education (e.g. theory, harmony, history etc.) where do you think you receive/received the best tuition?

(a) Home/Family  (b) School  (c) Private tuition

(d) Other  Please *specify*: \_\_\_\_\_

**4.2 Why?** Please explain your response to question **4.1**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**5.1 List 3 things** that you wish to be included in the subject of Music in school? **Please explain your response:**

- (1) \_\_\_\_\_  
(2) \_\_\_\_\_  
(3) \_\_\_\_\_

**5.2 List 3 things** that you wish to be excluded from subject of Music in school? **Please explain your response:**

- (1) \_\_\_\_\_  
(2) \_\_\_\_\_  
(3) \_\_\_\_\_

**5.3** What is your attitude towards school music?

(a) Positive  (b) Negative  (c) Neutral

**5.4 Why?** Please explain your response to the question **5.3**

\_\_\_\_\_  
\_\_\_\_\_

**5.5** Has your attitude towards school music changed since last year?

(a) More Positive  (b) More Negative  (c) Not changed

**5.6 Why?** Please explain your response to the question **5.5**

\_\_\_\_\_  
\_\_\_\_\_

The next question (6) concerns pupils who learn/learned, play/played a music instrument or receive/received vocal lessons inside and outside of school. All the other pupils please go to question 7.

6. For each of the following statements, please circle the number that reflects your opinion, based on your personal experience:

	<b>Very unimportant</b>	<b>Unimportant</b>	<b>Neutral</b>	<b>Important</b>	<b>Very Important</b>
1. For me, learning a musical instrument or having vocal lessons in school is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
2. For me, learning a musical instrument or having vocal lessons out of school is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

	<b>Very difficult</b>	<b>Difficult</b>	<b>Neutral</b>	<b>Easy</b>	<b>Very Easy</b>
3. For me, learning a musical instrument or having vocal lessons in school is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
4. For me, learning a musical instrument or having vocal lessons out of school is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

	<b>Very boring</b>	<b>Boring</b>	<b>Neutral</b>	<b>Interesting</b>	<b>Very Interesting</b>
5. For me, learning a musical instrument or having vocal lessons in school is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
6. For me, learning a musical instrument or having vocal lessons out of school is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

7. For each of the following statements, please circle the number that reflects your opinion:

	<b>Very unimportant</b>	<b>Unimportant</b>	<b>Neutral</b>	<b>Important</b>	<b>Very Important</b>
1. Generally, learning music is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	<b>Very difficult</b>	<b>Difficult</b>	<b>Neutral</b>	<b>Easy</b>	<b>Very Easy</b>
2. Generally, learning music is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	<b>Very boring</b>	<b>Boring</b>	<b>Neutral</b>	<b>Interesting</b>	<b>Very interesting</b>
3. Generally, learning music is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

8. For each of the following statements, please circle the number that reflects your opinion, based on your personal experience:

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
1. My family encourage/encouraged me with the subject of Music in school	5	4	3	2	1
2. My family has a positive attitude towards the subject of Music in school	5	4	3	2	1
3. My school friends support me in the subject of Music	5	4	3	2	1
4. I am aware of the musical competitions for pupils in Cyprus	5	4	3	2	1
5. I take/took part on musical competitions for pupils in Cyprus	5	4	3	2	1
6. I enjoy/enjoyed the content (material) that is/was covered in the school Music	5	4	3	2	1
7. I find/found the content (material) of the school Music interesting	5	4	3	2	1
8. I find/found the content (material) of the subject of Music helpful	5	4	3	2	1

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
9. We listen/listened a range of favourite music/pieces in the subject of Music in school	5	4	3	2	1
10. We play/played a range of favourite music/pieces in the school Music	5	4	3	2	1
11. The terms that are used in the subject of Music in school are/were explained well to me	5	4	3	2	1
12. The aims and objectives of the school subject of Music in school are/were explained well to me	5	4	3	2	1
13. The subject of Music in school is/was well organised	5	4	3	2	1
14. The subject of Music in school is/was understandable	5	4	3	2	1
15. I am/was a good student at the subject of Music in school	5	4	3	2	1
16. I am/was a weak student at the subject of Music in school	5	4	3	2	1
17. I wish to pursue music study after leaving school	5	4	3	2	1

9. For each of the following statements, please circle the number that reflects your opinion, based on your personal experience:

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
1. Music is an important part of my life	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>
2. I always try/tried hard with music at school	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>
3. I enjoy/enjoyed the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>

**Thank you for your time!**

## **Questionnaire for Lyceum pupils**

Dear pupils,

The purpose of the following questionnaire is to explore some key issues that relate to the subject of Music within the Lyceum as a part of a PhD project. More specifically, the questionnaire aims to collect information that relates to your attitude towards the school Music.

The duration for completion of the questionnaire is approximately 5–7 minutes. Please complete the questionnaire as accurately as possible, indicating your responses with a  or circle as appropriate, and for some other questions, writing down your opinion in the blank spaces that are provided.

There is no right or wrong answer. Your opinion is very important for the accomplishment of this research.

**Your answers will be treated confidentially and will remain anonymous**

**School:** \_\_\_\_\_

**Class:** A'       B'       C'

**Gender:**      Male       Female

**Age:** \_\_\_\_\_

**A.1** Are you taking the subject of Music this academic year?      YES       NO

*If NO, please go to question A.3*

**A.2** If YES, please put a  to indicate which of the following subjects of Music you are completing this academic year:

- Obligatory – 1<sup>st</sup> grade Lyceum
- Optional – Lyceum, 2 hours per week
- Optional – Lyceum, 4 hours per week

**A.3** If you are in **Grade A or B of the Lyceum**, are you planning to take the subject of Music the next year?

YES       NO

**Why?** Please explain your response.

**A.4** The subject of Music within **Grades B and C of Lyceum** is optional. Have you chosen it?

YES       NO

**Why?** Please explain your response.

**1.1** Which of the following represent you? (You can select more than one answer).

- (a) I learn/learned a music instrument
- (b) I play/played a music instrument
- (c) I receive/received vocal lessons
- (d) None of the above

*If None of the above, please go to question 2.1*

**1.2** Please list the instruments/voice that you learn/have learnt or play/ have played and indicate for each one where you learn/have learnt it (*e.g. School, private tuition, at home*)?

	<b>Musical Instrument</b>	<b>Location of lesson</b>
a		
b		
c		

2.1 What do/did you like about the school Music? **Why?**

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2.2 What do/did you dislike about the school Music? **Why?**

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3. Which of the following do you participate in? (You can select more than one answer).

- (a) School Choir
- (b) School Orchestra
- (c) Other group **IN** school  *Please specified:* \_\_\_\_\_
- (d) Other group **OUT** of school  *Please specified:* \_\_\_\_\_
- (e) None of the above

4.1 For your general music education (e.g. theory, harmony, history etc.) where do you think you receive/received the best tuition?

- (a) Home/Family
- (b) School
- (c) Private tuition
- (d) Other  *Please specify:* \_\_\_\_\_

4.2 **Why?** Please explain your response to the question 4.1

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5.1 **List 3 things** that you wish to be included in the subject of Music in school? **Please explain your response:**

- (1) \_\_\_\_\_
- (2) \_\_\_\_\_
- (3) \_\_\_\_\_

5.2 **List 3 things** that you wish to be excluded from the subject of Music in school? **Please explain your response:**

- (1) \_\_\_\_\_
- (2) \_\_\_\_\_
- (3) \_\_\_\_\_

5.3 What is your attitude towards school music?

- (a) **Positive**
- (b) **Negative**
- (c) **Neutral**

**5.4 Why?** Please explain your response to the question 5.3

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**5.5** Has your attitude towards school music change since last year?

(a) **More Positive**  (b) **More Negative**  (c) **Not changed**

**5.6 Why?** Please explain your response to the question 5.5

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The next question (6) concerns pupils who learn/learned, play/played a music instrument or receive/received vocal lessons inside and outside of school. All the other pupils please go to question 7.

**6.** For each of the following statements, please circle the number that reflects your opinion, based on your personal experience:

	Very Unimportant	Unimportant	Neutral	Important	Very Important
<b>1.</b> For me, learning a musical instrument or having vocal lessons in school is/was:	1	2	3	4	5
<b>2.</b> For me, learning a musical instrument or having vocal lessons out of school is/was:	1	2	3	4	5

	Very Difficult	Difficult	Neutral	Easy	Very Easy
<b>3.</b> For me, learning a musical instrument or having vocal lessons in school is/was:	1	2	3	4	5
<b>4.</b> For me, learning a musical instrument or having vocal lessons out of school is/was:	1	2	3	4	5

	Very Boring	Boring	Neutral	Interesting	Very Interesting
<b>5.</b> For me, learning a musical instrument or having vocal lessons in school is/was:	1	2	3	4	5
<b>6.</b> For me, learning a musical instrument or having vocal lessons out of school is/was:	1	2	3	4	5



7. For each of the following statements, please circle the number that reflects your opinion:

	<b>Very unimportant</b>	<b>Unimportant</b>	<b>Neutral</b>	<b>Important</b>	<b>Very Important</b>
<b>1.</b> Generally, learning music is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	<b>Very difficult</b>	<b>Difficult</b>	<b>Neutral</b>	<b>Easy</b>	<b>Very Easy</b>
<b>2.</b> Generally, learning music is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
	<b>Very boring</b>	<b>Boring</b>	<b>Neutral</b>	<b>Interesting</b>	<b>Very interesting</b>
<b>3.</b> Generally, learning music is/was:	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>

8. For each of the following statements, please circle the number that reflects your opinion, based on your personal experience:

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>1.</b> My family encourage/encouraged me with the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>2.</b> My family has a positive attitude towards music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>3.</b> My school friends support me in the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>4.</b> I am aware of the musical competitions for pupils in Cyprus	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>5.</b> I take/took part on musical competitions for pupils in Cyprus	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>6.</b> I enjoy/enjoyed the content (material) that is/was covered in the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>7.</b> I find/found the content (material) of the school Music interesting	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>8.</b> I find/found the content (material) of the school Music helpful	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>9.</b> We listen/listened a range of favourite music/pieces in the school Music	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>10.</b> We play/played a range of favourite music/pieces in the school Music	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>11.</b> The terms that are being used in the subject of Music are/were explained well to me	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>12.</b> The aims and objectives of the subject of Music in school are/were explained well to me	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>13.</b> The subject of Music in school is/was well organised	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>14.</b> The subject of Music in school is/was understandable	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>15.</b> I am/was a good student at the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>16.</b> I am/was a weak student at the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>17.</b> I wish to pursue music study after leaving school	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

**9.** For each of the following statements, please circle the number that reflects your opinion, based on your personal experience:

	<b>Strongly Agree</b>	<b>Agree</b>	<b>Neutral</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
<b>1.</b> Music is an important part of my life	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>
<b>2.</b> I always try/tried hard with music at school	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>
<b>3.</b> I enjoy/enjoyed the subject of Music in school	<b>5</b>	<b>4</b>	<b>3</b>	<b>4</b>	<b>1</b>

**Thank you for your time!**

## Ερωτηματολόγιο για τους Μαθητές Γυμνασίου

Αγαπητοί μαθητές,

Σκοπός του πιο κάτω ερωτηματολογίου είναι να ερευνήσει την άποψή σας για το μάθημα της Μουσικής στο Γυμνάσιο, στα πλαίσια Διδακτορικού προγράμματος.

Το περιεχόμενο του ερωτηματολογίου αποτελείται από ερωτήσεις που αποσκοπούν στο να συλλέξουν πληροφορίες σχετικές με την άποψή σας για το μάθημα της Μουσικής.

Η διάρκεια συμπλήρωσης του ερωτηματολογίου είναι 5–7 λεπτά.

Παρακαλώ να διαβάσετε τις οδηγίες προσεκτικά και να συμπληρώσετε το ερωτηματολόγιο, βάζοντας  ή κυκλώνοντας την απάντηση που σας εκπροσωπεί καλύτερα.

Σε κάποιες από τις ερωτήσεις παρακαλώ να γράψετε τις απόψεις σας εκεί που υπάρχει κενός χώρος.

Δεν υπάρχουν σωστές οι λανθασμένες απαντήσεις. Η άποψή σας είναι σημαντική για τη διεξαγωγή της έρευνας.

**Οι απαντήσεις σας θα παραμείνουν ανώνυμες και εμπιστευτικές**

**Σχολείο:** \_\_\_\_\_

**Τάξη:** Α'  Β'  Γ'

**Φύλο:** Άρρεν  Θήλυ

**Ηλικία:** \_\_\_\_\_

**1.1** Ποια από τα πιο κάτω ισχύουν στην περίπτωσή σου ; (μπορείς να επιλέξεις περισσότερες από μια απαντήσεις)

(α) Μαθαίνω/μάθαινα κάποιο Μουσικό όργανο

(β) Παίζω/έπαιζα κάποιο Μουσικό όργανο

(γ) Κάνω/έκανα μαθήματα φωνητικής

(δ) Κανένα από τα παραπάνω  Αν κανένα από τα πιο πάνω, πήγαινε στην ερώτηση **2.1**

**1.2** Σε παρακαλώ να γράψεις στον πιο κάτω πίνακα τα **όργανα** (πχ. βιολί, πιάνο κτλ.) και τον **τόπο** εκμάθησης (πχ. σχολείο, ωδείο κτλ). Για φωνητικά να γράψεις **φωνή** στην στήλη **Μουσικό όργανο**.

	Μουσικό όργανο	Τόπος διεξαγωγής μαθήματος
(α)		
(β)		
(γ)		

**2.1** Τι σου αρέσει/άρεσε **περισσότερο** στο μάθημα της Μουσικής **στο σχολείο**; **Γιατί** ;

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2.2** Τι σου αρέσει/άρεσε **λιγότερο** στο μάθημα της Μουσικής **στο σχολείο**; **Γιατί** ;

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**3.** Σε ποιο από τα πιο κάτω λαμβάνεις μέρος/συμμετέχεις; (Μπορείς να επιλέξεις περισσότερες από μία απαντήσεις).

(α) Χορωδία σχολείου

(β) Ορχήστρα σχολείου

(γ) Άλλο **εντός** σχολείου  Γράψε πού συμμετέχεις: \_\_\_\_\_

(δ) Άλλο **εκτός** σχολείου  Γράψε πού συμμετέχεις: \_\_\_\_\_

(ε) Κανένα από τα πιο πάνω

**4.1** Πού πιστεύεις ότι μαθαίνεις καλύτερα Μουσική; (π.χ θεωρία,αρμονία, ιστορία της Μουσικής, μουσικό όργανο κτλ.). Παρακαλώ να επιλέξετε μια απάντηση από τις πιο κάτω:

(α) Σπίτι  (β) Σχολείο  (γ) Ωδείο

(δ) Άλλο  γράψε πού συγκεκριμένα: \_\_\_\_\_

**4.2** Γιατί πιστεύεις ότι μαθαίνεις καλύτερα Μουσική στο συγκεκριμένο τόπο ;

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**5.1** Γράψε τρία (3) πράγματα που θα ήθελες να υπάρχουν επιπλέον στο μάθημα της Μουσικής στο σχολείο, και δεν προσφέρονται μέχρι σήμερα. Δικαιολόγησε την απάντησή σου:

(1) \_\_\_\_\_  
 (2) \_\_\_\_\_  
 (3) \_\_\_\_\_

**5.2** Γράψε τρία (3) πράγματα που δε θα ήθελες να υπάρχουν στο μάθημα της Μουσικής στο σχολείο. Δικαιολόγησε την απάντησή σου:

(1) \_\_\_\_\_  
 (2) \_\_\_\_\_  
 (3) \_\_\_\_\_

**5.3** Η άποψή σου για το μάθημα της Μουσικής στο σχολείο είναι:

(α) Θετική  (β) Αρνητική  (γ) Ούτε θετική, ούτε αρνητική

**5.4** Γιατί;

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**5.5** Η άποψή σου για το μάθημα της Μουσικής στο σχολείο έχει αλλάξει από την περσινή χρονιά;

(α) Είναι πιο θετική  (β) Είναι πιο αρνητική  (γ) Δεν έχει αλλάξει

**5.6** Γιατί;

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**Η επόμενη ερώτηση (6) απευθύνεται σε μαθητές που μαθαίνουν/μάθαιναν, παίζουν/έπαιζαν κάποιο μουσικό όργανο ή κάνουν/έκαναν μαθήματα φωνητικής εντός και εκτός σχολείου. Οι υπόλοιποι μαθητές παρακαλώ να προχωρήσουν στην ερώτηση 7.**

6. Σε κάθε μία από τις πιο κάτω δηλώσεις, κύκλωσε τον αριθμό που πιστεύεις ότι σε αντιπροσωπεύει:

	Πολύ ασήμαντο	Ασήμαντο	Ουδέτερο	Σημαντικό	Πολύ σημαντικό
1. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής στο σχολείο είναι/ήταν:	1	2	3	4	5
2. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής <u>εκτός σχολείου</u> είναι/ήταν:	1	2	3	4	5
	Πολύ δύσκολο	Δύσκολο	Ουδέτερο	Εύκολο	Πολύ εύκολο
3. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής στο σχολείο είναι/ήταν:	1	2	3	4	5
4. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής <u>εκτός σχολείου</u> είναι/ήταν:	1	2	3	4	5
	Πολύ βαρετό	Βαρετό	Ουδέτερο	Ενδιαφέρον	Πολύ ενδιαφέρον
5. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής στο σχολείο είναι/ήταν:	1	2	3	4	5
6. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής <u>εκτός σχολείου</u> είναι/ήταν:	1	2	3	4	5

7. Σε κάθε μία από τις πιο κάτω δηλώσεις, κύκλωσε τον αριθμό που πιστεύεις ότι σε αντιπροσωπεύει:

	Πολύ ασήμαντο	Ασήμαντο	Ουδέτερο	Σημαντικό	Πολύ σημαντικό
1. Γενικά, το να μαθαίνω Μουσική είναι/ήταν:	1	2	3	4	5
	Πολύ δύσκολο	Δύσκολο	Ουδέτερο	Εύκολο	Πολύ εύκολο
2. Γενικά, το να μαθαίνω Μουσική είναι/ήταν:	1	2	3	4	5
	Πολύ βαρετό	Βαρετό	Ουδέτερο	Ενδιαφέρον	Πολύ ενδιαφέρον
3. Γενικά, το να μαθαίνω Μουσική είναι/ήταν:	1	2	3	4	5

8. Σε κάθε μία από τις πιο κάτω προτάσεις, κύκλωσε τον αριθμό που θεωρείς ότι σε αντιπροσωπεύει:

	Συμφωνώ απόλυτα	Συμφωνώ	Ουδέτερο	Διαφωνώ	Διαφωνώ απόλυτα
1. Η οικογένεια μου με ενθαρρύνει/ενθάρρυνε όσον αφορά το μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
2. Η οικογένεια μου έχει θετική άποψη για το μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
3. Οι φίλοι μου με στηρίζουν/βοηθούν στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
4. Γνωρίζω ότι υπάρχουν πολλοί μουσικοί διαγωνισμοί για μαθητές στην Κύπρο	5	4	3	2	1
5. Λαμβάνω μέρος/συμμετέχω σε διάφορους μουσικούς διαγωνισμούς για μαθητές	5	4	3	2	1
6. Μου αρέσει/άρεσε το περιεχόμενο του μαθήματος της Μουσικής στο σχολείο	5	4	3	2	1
7. Το περιεχόμενο του μαθήματος της Μουσικής στο σχολείο είναι/ήταν ενδιαφέρον	5	4	3	2	1
8. Το περιεχόμενο του μαθήματος της Μουσικής στο σχολείο είναι/ήταν βοηθητικό στο να μαθαίνω μουσική	5	4	3	2	1

	Συμφωνώ απόλυτα	Συμφωνώ	Ουδέτερο	Διαφωνώ	Διαφωνώ απόλυτα
9. Στο μάθημα της Μουσικής ακούμε/ακούαμε τα αγαπημένα μου μουσικά τραγούδια/κομμάτια	5	4	3	2	1
10. Στο μάθημα της μουσικής παίζουμε/παίζαμε τα αγαπημένα μου μουσικά τραγούδια/κομμάτια	5	4	3	2	1
11. Υπάρχει/υπήρχε καλή επεξήγηση των όρων που χρησιμοποιούνται στο μάθημα της Μουσικής	5	4	3	2	1
12. Στην αρχή της σχολικής χρονιάς υπάρχει/υπήρχε καλή επεξήγηση των στόχων του μαθήματος της Μουσικής	5	4	3	2	1
13. Το μάθημα της Μουσικής στο σχολείο είναι/ήταν καλά οργανωμένο	5	4	3	2	1
14. Το μάθημα της Μουσικής στο σχολείο είναι/ήταν κατανοητό	5	4	3	2	1
15. Έχω/είχα καλή επίδοση στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
16. Έχω/είχα κάποιες αδυναμίες στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
17. Θα ήθελα να σπουδάσω Μουσική στο μέλλον, όταν τελειώσω το σχολείο	5	4	3	2	1

9. Σε κάθε μία από τις πιο κάτω προτάσεις, κύκλωσε τον αριθμό που θεωρείς ότι σε αντιπροσωπεύει:

	<b>Συμφωνώ απόλυτα</b>	<b>Συμφωνώ</b>	<b>Ουδέτερο</b>	<b>Διαφωνώ</b>	<b>Διαφωνώ απόλυτα</b>
<b>1.</b> Η μουσική είναι σημαντικό μέρος της ζωής μου	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>2.</b> Προσπαθώ/προσπαθούσα να δίνω τον καλύτερο μου εαυτό στο μάθημα της Μουσικής στο σχολείο	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>3.</b> Μου αρέσει/άρεσε το μάθημα της Μουσικής στο σχολείο	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>

**Σας ευχαριστώ για το χρόνο σας !**



## Ερωτηματολόγιο για τους Μαθητές Λυκείου

Αγαπητοί μαθητές,

Σκοπός του πιο κάτω ερωτηματολογίου είναι να ερευνήσει την άποψή σας για το μάθημα της Μουσικής στο Λύκειο, στα πλαίσια Διδακτορικού προγράμματος.

Το περιεχόμενο του ερωτηματολογίου αποτελείται από ερωτήσεις που αποσκοπούν στο να συλλέξουν πληροφορίες σχετικές με την άποψή σας για το μάθημα της Μουσικής.

Η διάρκεια συμπλήρωσης του ερωτηματολογίου είναι 5–7 λεπτά.

Παρακαλώ να διαβάσετε τις οδηγίες προσεκτικά και να συμπληρώσετε το ερωτηματολόγιο, βάζοντας  ή κυκλώνοντας την απάντηση που σας εκπροσωπεί καλύτερα.

Σε κάποιες από τις ερωτήσεις παρακαλώ να γράψετε τις απόψεις σας εκεί που υπάρχει κενός χώρος.

Δεν υπάρχουν σωστές οι λανθασμένες απαντήσεις. Η άποψή σας είναι σημαντική για τη διεξαγωγή της έρευνας.

**Οι απαντήσεις σας θα παραμείνουν ανώνυμες και εμπιστευτικές**

Σχολείο: \_\_\_\_\_

Τάξη: Α'  Β'  Γ'

Φύλο: Άρρεν  Θήλυ

Ηλικία: \_\_\_\_\_

**A.1** Αυτή τη χρονιά κάνεις το μάθημα της Μουσικής στο σχολείο; **ΝΑΙ**  **ΟΧΙ**

Αν **ΟΧΙ** πήγαινε στην ερώτηση **A.3**

**A.2** Αν **ΝΑΙ**, σημείωσε  στο αντίστοιχο πρόγραμμα Μουσικής που παρακολουθείς :

(α) Υποχρεωτικό – Α' Τάξη Λυκείου

(β) Επιλεγόμενο – Λύκειο, 2 φορές Εβδομαδιαία (Ενδιαφέροντος)

(γ) Επιλεγόμενο – Λύκειο, 4 φορές Εβδομαδιαία (Κατεύθυνσης)

**A.3** Αν είσαι μαθητής **Α' ή Β' Λυκείου**, σκοπεύεις να διαλέξεις το μάθημα της Μουσικής που είναι επιλεγόμενο τον επόμενο χρόνο; **ΝΑΙ**  **ΟΧΙ**

**Γιατί;** Δικαιολόγησε την απάντησή σου.

\_\_\_\_\_

**A.4** Το μάθημα της Μουσικής στη **Β' και Γ' Λυκείου** είναι επιλεγόμενο. Το έχεις επιλέξει ;

**ΝΑΙ**  **ΟΧΙ**

**Γιατί;** Δικαιολόγησε την απάντησή σου.

\_\_\_\_\_

**1.1** Ποια από τα πιο κάτω ισχύουν στην περίπτωσή σου ; (μπορείς να επιλέξεις περισσότερες από μια απαντήσεις).

(α) Μαθαίνω/μάθαινα κάποιο Μουσικό όργανο

(β) Παίζω/έπαιζα κάποιο Μουσικό όργανο

(γ) Κάνω/έκανα μαθήματα φωνητικής

(δ) Κανένα από τα πιο πάνω  Αν κανένα από τα πιο πάνω, πήγαινε στην ερώτηση **2.1**

**1.2** Σε παρακαλώ να γράψεις στον πιο κάτω πίνακα τα **όργανα** (πχ. βιολί, πιάνο κτλ.) και τον **τόπο** εκμάθησης (πχ. σχολείο, ωδείο κτλ). Για φωνητικά να γράψεις **φωνή** στην στήλη **Μουσικό όργανο**.

	Μουσικό όργανο	Τόπος διεξαγωγής μαθήματος
(α)		
(β)		
(γ)		

**2.1** Τι σου αρέσει/άρεσε **περισσότερο** στο μάθημα της Μουσικής στο σχολείο; **Γιατί** ;

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**2.2** Τι σου αρέσει/άρεσε **λιγότερο** στο μάθημα της Μουσικής στο σχολείο; **Γιατί** ;

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**3.** Σε ποιο από τα πιο κάτω λαμβάνεις μέρος/συμμετέχεις; (Μπορείς να επιλέξεις περισσότερες από μία απαντήσεις).

- (α) Χορωδία σχολείου
- (β) Ορχήστρα σχολείου
- (γ) Άλλο εντός σχολείου  Γράψε πού συμμετέχεις: \_\_\_\_\_
- (δ) Άλλο εκτός σχολείου  Γράψε πού συμμετέχεις: \_\_\_\_\_
- (ε) Κανένα από τα πιο πάνω

**4.1** Πού πιστεύεις ότι μαθαίνεις καλύτερα Μουσική (π.χ θεωρία,αρμονία, ιστορία της Μουσικής, μουσικό όργανο κτλ.) ; Παρακαλώ να επιλέξετε μια απάντηση από τις πιο κάτω:

- (α) Σπίτι  (β) Σχολείο  (γ) Ωδείο
- (δ) Άλλο  γράψε πού συγκεκριμένα: \_\_\_\_\_

**4.2** Γιατί πιστεύεις ότι μαθαίνεις καλύτερα Μουσική στο συγκεκριμένο τόπο ;

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**5.1** Γράψε τρία (3) πράγματα που θα ήθελες να υπάρχουν επιπλέον στο μάθημα της Μουσικής στο σχολείο, και δεν προσφέρονται μέχρι σήμερα. Δικαιολόγησε την απάντησή σου:

- (1) \_\_\_\_\_
- (2) \_\_\_\_\_
- (3) \_\_\_\_\_

**5.2** Γράψε τρία (3) πράγματα που δε θα ήθελες να υπάρχουν στο μάθημα της Μουσικής στο σχολείο. Δικαιολόγησε την απάντησή σου:

- (1) \_\_\_\_\_
- (2) \_\_\_\_\_
- (3) \_\_\_\_\_

**5.3** Η άποψή σου για το μάθημα της Μουσικής στο σχολείο είναι:

- (α) Θετική  (β) Αρνητική  (γ) Ούτε θετική, ούτε αρνητική

## 5.4 Γιατί;

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5.5 Η άποψή σου για το μάθημα της Μουσικής στο σχολείο έχει αλλάξει από την περσινή χρονιά;

(α) Είναι πιο θετική  (β) Είναι πιο αρνητική  (γ) Δεν έχει αλλάξει

## 5.6 Γιατί;

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Η επόμενη ερώτηση (6) απευθύνεται σε μαθητές που μαθαίνουν/μάθαιναν, παίζουν/έπαιζαν κάποιο μουσικό όργανο ή κάνουν/έκαναν μαθήματα φωνητικής εντός και εκτός σχολείου. Οι υπόλοιποι μαθητές παρακαλώ να προχωρήσουν στην ερώτηση 7.

6. Σε κάθε μία από τις πιο κάτω δηλώσεις, κύκλωσε τον αριθμό που πιστεύεις ότι σε αντιπροσωπεύει:

	Πολύ ασήμαντο	Ασήμαντο	Ουδέτερο	Σημαντικό	Πολύ σημαντικό
1. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής στο σχολείο είναι/ήταν:	1	2	3	4	5
2. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής <u>εκτός σχολείου</u> είναι/ήταν:	1	2	3	4	5

	Πολύ δύσκολο	Δύσκολο	Ουδέτερο	Εύκολο	Πολύ εύκολο
3. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής στο σχολείο είναι/ήταν:	1	2	3	4	5
4. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής <u>εκτός σχολείου</u> είναι/ήταν:	1	2	3	4	5

	Πολύ βαρετό	Βαρετό	Ουδέτερο	Ενδιαφέρον	Πολύ ενδιαφέρον
5. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής στο σχολείο είναι/ήταν:	1	2	3	4	5
6. Το να μαθαίνω/παίζω κάποιο μουσικό όργανο ή να κάνω μαθήματα φωνητικής <u>εκτός σχολείου</u> είναι/ήταν:	1	2	3	4	5

7. Σε κάθε μία από τις πιο κάτω δηλώσεις, κύκλωσε τον αριθμό που πιστεύεις ότι σε αντιπροσωπεύει:

	Πολύ ασήμαντο	Ασήμαντο	Ουδέτερο	Σημαντικό	Πολύ σημαντικό
1. Γενικά, το να μαθαίνω Μουσική είναι/ήταν:	1	2	3	4	5
	Πολύ δύσκολο	Δύσκολο	Ουδέτερο	Εύκολο	Πολύ εύκολο
2. Γενικά, το να μαθαίνω Μουσική είναι/ήταν:	1	2	3	4	5
	Πολύ βαρετό	Βαρετό	Ουδέτερο	Ενδιαφέρον	Πολύ ενδιαφέρον
3. Γενικά, το να μαθαίνω Μουσική είναι/ήταν:	1	2	3	4	5

8. Σε κάθε μία από τις πιο κάτω προτάσεις, κύκλωσε τον αριθμό που θεωρείς ότι σε αντιπροσωπεύει:

	Συμφωνώ απόλυτα	Συμφωνώ	Ουδέτερο	Διαφωνώ	Διαφωνώ απόλυτα
1. Η οικογένεια μου με ενθαρρύνει/ενθάρρυνε όσον αφορά το μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
2. Η οικογένεια μου έχει θετική άποψη για το μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
3. Οι φίλοι μου με στηρίζουν/βοηθούν στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
4. Γνωρίζω ότι υπάρχουν πολλοί μουσικοί διαγωνισμοί για μαθητές στην Κύπρο	5	4	3	2	1
5. Λαμβάνω μέρος/συμμετέχω σε διάφορους μουσικούς διαγωνισμούς για μαθητές	5	4	3	2	1
6. Μου αρέσει/άρεσε το περιεχόμενο του μαθήματος της Μουσικής στο σχολείο	5	4	3	2	1
7. Το περιεχόμενο του μαθήματος της Μουσικής στο σχολείο είναι/ήταν ενδιαφέρον	5	4	3	2	1
8. Το περιεχόμενο του μαθήματος της Μουσικής στο σχολείο είναι/ήταν βοηθητικό στο να μαθαίνω μουσική	5	4	3	2	1

	Συμφωνώ απόλυτα	Συμφωνώ	Ουδέτερο	Διαφωνώ	Διαφωνώ απόλυτα
9. Στο μάθημα της Μουσικής ακούμε/ακούαμε τα αγαπημένα μου μουσικά τραγούδια/κομμάτια	5	4	3	2	1
10. Στο μάθημα της μουσικής παίζουμε/παίζαμε τα αγαπημένα μου μουσικά τραγούδια/κομμάτια	5	4	3	2	1
11. Υπάρχει/υπήρχε καλή επεξήγηση των όρων που χρησιμοποιούνται στο μάθημα της Μουσικής	5	4	3	2	1
12. Στην αρχή της σχολικής χρονιάς υπάρχει/υπήρχε καλή επεξήγηση των στόχων του μαθήματος της Μουσικής	5	4	3	2	1
13. Το μάθημα της Μουσικής στο σχολείο είναι/ήταν καλά οργανωμένο	5	4	3	2	1
14. Το μάθημα της Μουσικής στο σχολείο είναι/ήταν κατανοητό	5	4	3	2	1
15. Έχω/είχα καλή επίδοση στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
16. Έχω/είχα κάποιες αδυναμίες στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
17. Θα ήθελα να σπουδάσω Μουσική στο μέλλον, όταν τελειώσω το σχολείο	5	4	3	2	1

9. Σε κάθε μία από τις πιο κάτω προτάσεις, κύκλωσε τον αριθμό που θεωρείς ότι σε αντιπροσωπεύει σύμφωνα με την γνώμη σου και την προσωπική σου εμπειρία:

	Συμφωνώ απόλυτα	Συμφωνώ	Ουδέτερο	Διαφωνώ	Διαφωνώ απόλυτα
1. Η μουσική είναι σημαντικό μέρος της ζωής μου	5	4	3	2	1
2. Προσπαθώ/προσπαθούσα να δίνω τον καλύτερο μου εαυτό στο μάθημα της Μουσικής στο σχολείο	5	4	3	2	1
3. Μου αρέσει/άρεσε το μάθημα της Μουσικής στο σχολείο	5	4	3	2	1

**Σας ευχαριστώ για το χρόνο σας !**

## **Appendix III**

### **Statistical Analyses of the Results**

## ASPECT ONE

**Table A1.1.1.** Cross tabulation between learning musical instrument\*gender

			Learning Music Instrument		Total
			YES	NO	
<b>Gender</b>	<b>MALE</b>	No. of pupils	381	972	1353
		%	28.2%	71.8%	100.0%
	<b>FEMALE</b>	No. of pupils	491	1152	1643
		%	29.9%	70.1%	100.0%
<b>Total</b>		No. of pupils	872	2124	2996
		%	29.1%	70.9%	100.0%

**Table A1.1.2.** Testing for differences between males and females using a Chi-squared test

	Value	df	Asymp.Sig.(2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1.070 <sup>a</sup>	1	.301		
Continuity Correction <sup>b</sup>	.988	1	.320		
Likelihood Ratio	1.071	1	.301		
Fisher's Exact Test				.312	.160
Linear-by-Linear Association	1.069	1	.301		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 393.80.

b. Computed only for a 2x2 table

**Table A1.2.1.** Testing for differences between districts using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	22.627 <sup>a</sup>	4	.000
Likelihood Ratio	22.290	4	.000
Linear-by-Linear Association	8.406	1	.004
N of Valid Cases	2996		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 170.27.

**Table A1.2.2.** Cross tabulation between learning musical instrument\*district

			Learning Music Instrument		Total
			YES	NO	
<b>District</b>	<b>Paphos</b>	No. of pupils	213	374	587
		%	36.3%	63.7%	100.0%
	<b>Larnaca</b>	No. of pupils	165	434	599
		%	27.5%	72.5%	100.0%
	<b>Limassol</b>	No. of pupils	166	419	585
		%	28.4%	71.6%	100.0%
	<b>Famagusta</b>	No. of pupils	145	455	600
		%	24.2%	75.8%	100.0%
	<b>Nicosia</b>	No. of pupils	183	442	625
		%	29.3%	70.7%	100.0%
<b>Total</b>		No. of pupils	872	2124	2996
		%	29.1%	70.9%	100.0%



**Table A1.3.1.** Cross tabulation between learning musical instrument\*school type

Type of School		Learning Music Instrument		Total
		YES	NO	
Gymnasium	No. of pupils	488	999	1487
	%	32.8%	67.2%	100.0%
Lyceum	No. of pupils	384	1125	1509
	%	25.4%	74.6%	100.0%
Total	No. of pupils	872	2124	2996
	%	29.1%	70.9%	100.0%

**Table A1.3.2.** Testing for difference between Gymnasium and Lyceum using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	19.718 <sup>a</sup>	1	.000		
Continuity Correction <sup>b</sup>	19.362	1	.000		
Likelihood Ratio	19.751	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	19.711	1	.000		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 432.80.

b. Computed only for a 2x2 table

**Table A1.4.1.** Cross tabulation between playing a musical instrument\*gender

			Playing Music Instrument		Total
			YES	NO	
Gender	MALE	No. of pupils	439	914	1353
		%	32.4%	67.6%	100.0%
	FEMALE	No. of pupils	566	1077	1643
		%	34.4%	65.6%	100.0%
Total		No. of pupils	1005	1991	2996
		%	33.5%	66.5%	100.0%

**Table A1.4.2.** Testing for differences between male and female pupils using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1.335 <sup>a</sup>	1	.248		
Continuity Correction <sup>b</sup>	1.247	1	.264		
Likelihood Ratio	1.336	1	.248		
Fisher's Exact Test				.260	.132
Linear-by-Linear Association	1.335	1	.248		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 453.86.

b. Computed only for a 2x2 table

**Table A1.5.1.** Cross tabulation between playing a musical instrument\*district

			Playing Music Instrument		Total
			YES	NO	
<b>District</b>	<b>Paphos</b>	No. of pupils	245	342	587
		%	41.7%	58.3%	100.0%
	<b>Larnaca</b>	No. of pupils	184	415	599
		%	30.7%	69.3%	100.0%
	<b>Limassol</b>	No. of pupils	192	393	585
		%	32.8%	67.2%	100.0%
	<b>Famagusta</b>	No. of pupils	176	424	600
		%	29.3%	70.7%	100.0%
	<b>Nicosia</b>	No. of pupils	208	417	625
		%	33.3%	66.7%	100.0%
<b>Total</b>		No. of pupils	1005	1991	2996
		%	33.5%	66.5%	100.0%

**Table A1.5.2.** Testing for differences between districts using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	24.753 <sup>a</sup>	4	.000
Likelihood Ratio	24.300	4	.000
Linear-by-Linear Association	8.625	1	.003
N of Valid Cases	2996		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 196.24.

**Table A1.6.1** Testing for differences between Gymnasium and Lyceum using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	60.122 <sup>a</sup>	1	.000		
Continuity Correction <sup>b</sup>	59.524	1	.000		
Likelihood Ratio	60.396	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	60.102	1	.000		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 498.81.

b. Computed only for a 2x2 table

**Table A1.6.2.** Cross tabulation between playing a musical instrument\*school type

			Playing Music Instrument		Total
			YES	NO	
Type of school	<b>Gymnasium</b>	No. of pupils	599	888	1487
		%	40.3%	59.7%	100.0%
	<b>Lyceum</b>	No. of pupils	406	1103	1509
		%	26.9%	73.1%	100.0%
<b>Total</b>		No. of pupils	1005	1991	2996
		%	33.5%	66.5%	100.0%

**Table A1.7.1.** Cross tabulation between receiving vocal lesson\*gender

			Receiving Vocal Lesson		Total
			YES	NO	
Gender	<b>MALE</b>	No. of pupils	21	1332	1353
		%	1.6%	98.4%	100.0%
	<b>FEMALE</b>	No. of pupils	99	1544	1643
		%	6.0%	94.0%	100.0%
<b>Total</b>		No. of pupils	120	2876	2996
		%	4.0%	96.0%	100.0%

**Table A1.7.2.** Testing for differences between male and female pupils using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	38.618 <sup>a</sup>	1	.000		
Continuity Correction <sup>b</sup>	37.464	1	.000		
Likelihood Ratio	42.588	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	38.605	1	.000		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 54.19.

b. Computed only for a 2x2 table

**Table A1.8.1.** Testing for differences between districts using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	18.434 <sup>a</sup>	4	.001
Likelihood Ratio	17.536	4	.002
Linear-by-Linear Association	16.578	1	.000
N of Valid Cases	2996		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 23.43.

**Table A1.8.2.** Cross tabulation between receiving vocal lesson\*district

			Receiving Vocal Lesson		Total
			YES	NO	
<b>District</b>	<b>Paphos</b>	No. of pupils	39	548	587
		%	6.6%	93.4%	100.0%
	<b>Larnaca</b>	No. of pupils	29	570	599
		%	4.8%	95.2%	100.0%
	<b>Limassol</b>	No. of pupils	20	565	585
		%	3.4%	96.6%	100.0%
	<b>Famagusta</b>	No. of pupils	16	584	600
		%	2.7%	97.3%	100.0%
	<b>Nicosia</b>	No. of pupils	16	609	625
		%	2.6%	97.4%	100.0%
<b>Total</b>		No. of pupils	120	2876	2996
		%	4.0%	96.0%	100.0%

**Table A1.9.1** Testing for differences between Gymnasium and Lyceum using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1.923 <sup>a</sup>	1	.166		
Continuity Correction <sup>b</sup>	1.673	1	.196		
Likelihood Ratio	1.926	1	.165		
Fisher's Exact Test				.192	.098
Linear-by-Linear Association	1.922	1	.166		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 59.56.

b. Computed only for a 2x2 table

**Table A1.9.2.** Cross tabulation between receiving vocal lesson\*type of school

			Receiving Vocal Lesson		Total
			YES	NO	
<b>Type of school</b>	<b>Gymnasium</b>	No. of pupils	67	1420	1487
		%	4.5%	95.5%	100.0%
	<b>Lyceum</b>	No. of pupils	53	1456	1509
		%	3.5%	96.5%	100.0%
<b>Total</b>		No. of pupils	120	2876	2996
		%	4.0%	96.0%	100.0%

**Table A1.10.** Descriptive statistics for the question related to the importance of learning music in school

Importance	N	Minimum	Maximum	Mean	Std. Deviation
Learning a musical instrument in school	1064	1	5	2.58	1.163
Valid N (listwise)	1064				

**Table A1.11.1.** 2-independent samples T-test between gender\* learning music in school (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
Equal variances assumed	1.516	.218	-3.878	1062	.000	-.276	.071	-.415	-.136	
Equal variances not assumed			-3.869	1019.503	.000	-.276	.071	-.416	-.136	

**Table A1.11.2.** Mean score of gender\*learning a musical instrument (importance)

Importance	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	485	2.43	1.172	.053
	Female	579	2.70	1.141	.047

**Table A1.12.1.** Mean score of school type\*learning a musical instrument in school (importance)

Importance	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	680	2.44	1.207	.046
	Lyceum	384	2.83	1.035	.053

**Table A1.12.2.** 2-independent samples T-test between school type\* learning an instrument in school (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
Equal variances assumed	34.730	.000	-5.320	1062	.000	-.390	.073	-.534	-.246	
Equal variances not assumed			-5.550	898.080	.000	-.390	.070	-.528	-.252	

**Table A1.13.1.** ANOVA test for districts\*learning a musical instrument in school

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	39.474	4	9.868	7.476	.000
Within Groups	1397.894	1059	1.320		
Total	1437.368	1063			

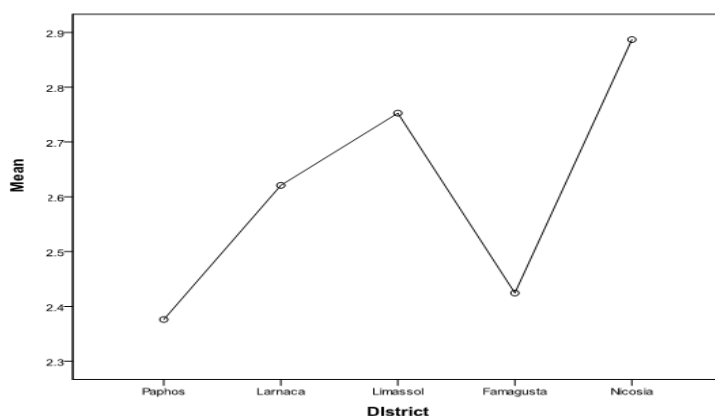
**Table A1.13,2** Tukeys post hoc multiple comparisons for districts\*learning a musical instrument

(I) District	(J) District	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Paphos	Larnaca	-.245	.101	.113	-.52	.03
	Limassol	-.377*	.106	.003	-.66	-.09
	Famagusta	-.048	.108	.992	-.34	.25
	Nicosia	-.511*	.109	.000	-.81	-.21
Larnaca	Paphos	.245	.101	.113	-.03	.52
	Limassol	-.132	.116	.785	-.45	.18
	Famagusta	.196	.118	.457	-.13	.52
	Nicosia	-.266	.119	.166	-.59	.06
Limassol	Paphos	.377*	.106	.003	.09	.66
	Larnaca	.132	.116	.785	-.18	.45
	Famagusta	.328	.122	.054	.00	.66
	Nicosia	-.134	.122	.808	-.47	.20
Famagusta	Paphos	.048	.108	.992	-.25	.34
	Larnaca	-.196	.118	.457	-.52	.13
	Limassol	-.328	.122	.054	-.66	.00
	Nicosia	-.462*	.125	.002	-.80	-.12
Nicosia	Paphos	.511*	.109	.000	.21	.81
	Larnaca	.266	.119	.166	-.06	.59
	Limassol	.134	.122	.808	-.20	.47
	Famagusta	.462*	.125	.002	.12	.80

\*The mean difference is significant at the 0.05 level

**Table A1.13.3.** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05	
		1	2
Paphos	327	2.38	
Famagusta	172	2.42	
Larnaca	211	2.62	2.62
Limassol	186		2.75
Nicosia	168		2.89
Sig.		.207	.140

**Figure A1.1.** Mean plots of learning a musical instrument in school within districts**Table A1.14.** Descriptive statistics for the question related to the importance of learning a musical instrument out of school

Importance	N	Minimum	Maximum	Mean	Std. Deviation
Learning a musical instrument out of school	1064	1	5	4.21	.895
Valid N (listwise)	1064				

**Table A1.15.1.** 2-independent samples T-test between gender\* learning music out of school (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	6.870	.009	-1.446	1062	.149	-.080	.055	-.188	-.028
Equal variances not assumed			-1.427	962.449	.154	-.080	.056	-.189	-.030

**Table A1.15.2.** Mean score of gender\*learning an instrument out of school (importance)

Importance	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	485	4.17	.964	.044
	Female	579	4.25	.832	.035

**Table A1.16.1** Mean score of school type\*learning an instrument out of school (importance)

Importance	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	680	4.13	.967	.037
	Lyceum	384	4.36	.730	.039

**Table A1.16.2.** 2-independent samples T-test between school type\* learning an instrument out of school (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval	
								Lower	Upper
Equal variances assumed	13.434	.000	-3.980	1062	.000	-.226	.057	-.337	-.115
Equal variances not assumed			-4.297	977.145	.000	-.226	.053	-.329	-.123

**Table A1.17.1.** ANOVA test for districts\*learning a musical instrument out of school

Importance	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	9.310	4	2.327	2.925	.020
Within Groups	842.686	1059	.796		
Total	851.996	1063			

**Table A1.17.2** Tukeys post hoc multiple comparisons for districts\*learning a musical instrument

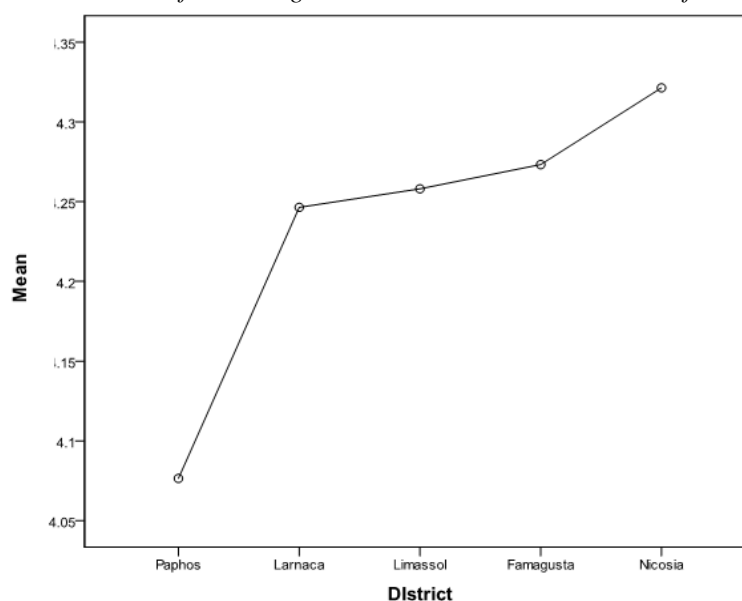
(I) District	(J) District	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Paphos	Larnaca	-.170	.079	.197	-.39	.05
	Limassol	-.182	.082	.174	-.41	.04
	Famagusta	-.197	.084	.132	-.43	.03
	Nicosia	-.245*	.085	.032	-.48	-.01
Larnaca	Paphos	.170	.079	.197	-.05	.39
	Limassol	-.012	.090	1.000	-.26	.23
	Famagusta	-.027	.092	.998	-.28	.22
	Nicosia	-.075	.092	.927	-.33	.18
Limassol	Paphos	.182	.082	.174	-.04	.41
	Larnaca	.012	.090	1.000	-.23	.26
	Famagusta	-.015	.094	1.000	-.27	.24
	Nicosia	-.063	.095	.963	-.32	.20
Famagusta	Paphos	.197	.084	.132	-.03	.43
	Larnaca	.027	.092	.998	-.22	.28
	Limassol	.015	.094	1.000	-.24	.27
	Nicosia	-.048	.097	.988	-.31	.22
Nicosia	Paphos	.245*	.085	.032	.01	.48
	Larnaca	.075	.092	.927	-.18	.33
	Limassol	.063	.095	.963	-.20	.32
	Famagusta	.048	.097	.988	-.22	.31

\*. The mean difference is significant at the 0.05 level



**Table A1.17.3.** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05	
		1	2
Paphos	327	4.08	
Larnaca	211	4.25	4.25
Limassol	186	4.26	4.26
Famagusta	172	4.27	4.27
Nicosia	168		4.32
Sig.		.177	.918

**Figure A1.2.** Mean of learning a musical instrument out of school within districts**Table A1.18.** Paired samples t-test between learning an instrument in and out of school

	Paired differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Learning a musical instrument in school – Learning a musical instrument out of school	-1.633	1.451	0.44	-1.721	-1.546	-36.729	1063	.000

**Table A1.19.** Descriptive statistics for the question related to the importance of learning music in school

Importance	N	Minimum	Maximum	Mean	Std. Deviation
Generally, learning music (In terms of importance)	2993	1	5	3.15	1.275
Valid N (listwise)	2993				

Table A1.20.1. Mean score of gender\*learning music (importance)

Importance	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	1352	3.01	1.323	.036
	Female	1641	3.26	1.222	.030

Table A1.20.2. 2-independent samples T-test between gender\* learning music (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	4.461	.035	-5.484	2991	.000	-.256	.047	-.347	-.164
Equal variances not assumed			-5.442	2784.616	.000	-.256	.047	-.348	-.163

Table A1.21.1. 2-independent samples T-test between school type\* learning music (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	5.612	.018	-.277	2991	.781	-.013	.047	-.104	-.078
Equal variances not assumed			-.277	2978.345	.782	-.013	.047	-.104	-.078

Table A1.21.2. Mean score of school type\*learning music (importance)

Importance	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	1484	3.14	1.306	.034
	Lyceum	1509	3.15	1.244	.032

Table A1.22.1 Mean score of experienced-non experienced groups\*learning music (importance)

Importance	Groups	N	Mean	Std. Deviation	Std. Error Mean
	Non-experienced	2130	2.96	1.258	.027
	Experienced	863	3.62	1.192	.041

**Table A1.22.2.** 2-independent samples T-test between groups\* learning music (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	.106	.745	-13.186	2991	.000	-.659	.050	-.757	-.561
Equal variances not assumed			-13.492	1677.705	.000	-.659	.049	-.755	-.564

**Table A1.23.1.** ANOVA test for districts\*learning music (importance)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	15.460	4	3.865	2.383	.049
Within Groups	4845.735	2988	1.622		
Total	4861.195	2992			

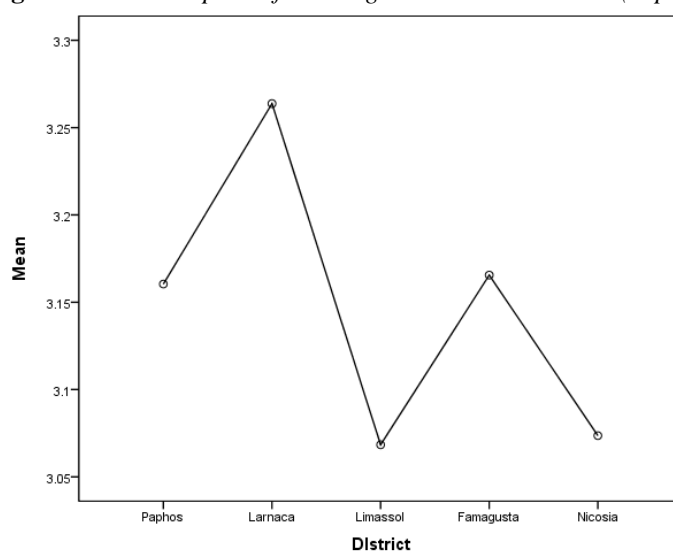
**Table A1.23.2** Tukeys post hoc multiple comparisons for districts\*learning music (importance)

(I) District	(J) District	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Paphos	Larnaca	-.103	.074	.630	-.31	.10
	Limassol	.092	.074	.730	-.11	.30
	Famagusta	-.005	.074	1.000	-.21	.20
	Nicosia	.087	.073	.760	-.11	.29
Larnaca	Paphos	.103	.074	.630	-.10	.31
	Limassol	.195	.074	.064	.00	.40
	Famagusta	.098	.074	.670	-.10	.30
	Nicosia	.190	.073	.068	.00	.39
Limassol	Paphos	-.092	.074	.730	-.30	.11
	Larnaca	-.195	.074	.064	-.40	.01
	Famagusta	-.097	.074	.684	-.30	.10
	Nicosia	-.005	.073	1.000	-.21	.19
Famagusta	Paphos	.005	.074	1.000	-.20	.21
	Larnaca	-.098	.074	.670	-.30	.10
	Limassol	.097	.074	.684	-.10	.30
	Nicosia	.092	.073	.714	-.11	.29
Nicosia	Paphos	-.087	.073	.760	-.29	.11
	Larnaca	-.190	.073	.068	-.39	.01
	Limassol	.005	.073	1.000	-.19	.21
	Famagusta	-.092	.073	.714	-.29	.11

\*. The mean difference is significant at the 0.05 level.

**Table A1.23.3.** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05
		1
Limassol	585	3.07
Nicosia	625	3.07
Paphos	586	3.16
Famagusta	598	3.17
Larnaca	599	3.26
Sig.		.061

**Figure A1.3.** Mean plots of learning music within districts (importance)**Table A1.24.** Descriptive statistics for the question related to the importance of music

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	3.09	1.421
	2996				

**Table A1.25.1** Mean score of gender\* importance of music in pupils' life

Groups	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.94	1.433	.039
Female	1643	3.21	1.400	.035

Table A1.25.2. 2-independent samples T-test between groups\* importance of music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.740	.390	-5.173	2994	.000	-.269	.052	-.371	-.167
Equal variances not assumed			-5.162	2858.460	.000	-.269	.052	-.371	-.167

Table A1.26.1 Mean score of experienced-non experienced groups\* importance of music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.92	1.405	.030
Experienced	864	3.49	1.379	.047

Table A1.26.2. 2-independent samples T-test between groups\* importance of music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.081	.776	-10.069	2994	.000	-.568	.056	-.678	-.457
Equal variances not assumed			-10.149	1625.449	.000	-.568	.056	-.677	-.458

Table A1.27. Descriptive statistics for the question related to pupils' engagement with music

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	2.99	1.489

**Table A1.28.1.** Mean scores of gender\* engagement with the school Music

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.81	1.495	.041
Female	1643	3.14	1.467	.036

**Table A1.28.2.** 2-independent samples T-test between gender\* engagement with the school Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
Equal variances assumed	1.530	.216	-6.064	2994	.000	-.329	.054	-.436	-.223	
Equal variances not assumed			-6.052	2863.104	.000	-.329	.054	-.436	-.223	

**Table A1.29.1** Mean score of experienced-non experienced groups \* engagement with music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.84	1.450	.031
Experienced	864	3.36	1.519	.052

**Table A1.29.2.** 2-independent samples T-test between groups\* engagement with music

	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
Equal variances assumed	11.965	.001	-8.792	2994	.000	-.521	.059	-.637	-.405	
Equal variances not assumed			-8.622	1533.623	.000	-.521	.060	-.640	-.403	

**Table A1.30.** Descriptive statistics for the question related to pupils' effort within the school Music

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	3.38	1.276

Table A1.31.1 Mean score of gender\* pupils' effort within the school Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	3.20	1.319	.036
Female	1643	3.52	1.220	.030

Table A1.31.2. 2-independent samples T-test between groups\*pupils' effort within the school Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	8.040	.005	-6.882	2994	.000	-.320	.046	-.411	-.229
Equal variances not assumed			-6.830	2787.964	.000	-.320	.047	-.412	-.228

Table A1.32.2. 2-independent samples T-test between school type\* effort within the subject of Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.036	.849	2.585	2994	.010	.120	.047	.029	.212
Equal variances not assumed			2.585	2993.706	.010	.120	.047	.029	.212

Table A1.32.1 Mean score of school type\* pupils' effort within the subject of Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	3.44	1.271	.033
Lyceum	1509	3.32	1.277	.033

**Table A1.33.1** Mean score of experienced-non experienced groups\* pupils' effort

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	3.30	1.286	.028
Experienced	864	3.57	1.230	.042

**Table A1.33.2.** 2-independent samples T-test between groups\* effort within the subject of Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	2.212	.137	-5.243	2994	.000	-.269	.051	-.369	-.168
Equal variances not assumed			-5.343	1664.301	.000	-.269	.050	-.367	-.170

**Table A1.34.1.** ANOVA test for grades\* pupils' effort within the subject of Music

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	20.809	5	4.162	2.564	.025
Within Groups	4852.990	2990	1.623		
Total	4873.798	2995			

**Table A1.34.2.** Tukeys HSD<sup>a,b</sup> homogeneous subsets

GRADES	N	Subset for alpha = 0.05
		1
B LYCEUM	467	3.29
C LYCEUM	524	3.32
C GYMNASIUM	508	3.33
A LYCEUM	518	3.33
B GYMNASIUM	476	3.47
A GYMNASIUM	503	3.51
Sig.		.071



## ASPECT TWO

**Table A2.1.** *Testing for differences between Gymnasium and Lyceum using a Chi-squared test*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	41.245 <sup>a</sup>	2	.000
Likelihood Ratio	43.058	2	.000
Linear-by-Linear Association	32.860	1	.000
N of Valid Cases	2993		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 45.62.

**Table A2.2.1.** *Testing for differences between male and female pupils*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	.580 <sup>a</sup>	2	.748
Likelihood Ratio	.578	2	.749
Linear-by-Linear Association	.295	1	.587
N of Valid Cases	2993		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 41.50.

**Table A2.2.2.** *Testing for differences between districts using a Chi-squared test*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	6.960 <sup>a</sup>	8	.541
Likelihood Ratio	6.837	8	.554
Linear-by-Linear Association	.062	1	.803
N of Valid Cases	2993		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 17.98.

**Table A2.3.** *Descriptive statistics for the question related to the simplicity of learning an instrument in school*

Simplicity	N	Minimum	Maximum	Mean	Std. Deviation
Learning a musical instrument in school	1064	1	5	2.42	.989
Valid N (listwise)	1064				

**Table A2.4.1.** 2-independent samples T-test between gender\* learning an instrument in school (simplicity)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	2.575	.109	-4.729	1062	.000	-.285	.060	-.403	-.167
Equal variances not assumed			-4.697	998.108	.000	-.285	.061	-.404	-.166

**Table A2.4.2.** Mean score of gender\*learning a musical instrument (simplicity)

Simplicity					
	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	485	2.27	1.019	.046
	Female	579	2.55	.944	.039

**Table A2.5.1.** Mean score of school type\*learning a musical instrument in school (simplicity)

Simplicity					
	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	680	2.36	1.047	.040
	Lyceum	384	2.53	.866	.044

**Table A2.5.2.** 2-independent samples T-test between school type\* learning a musical instrument in school (simplicity)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	21.047	.000	-2.805	1062	.005	-.177	.063	-.300	-.053
Equal variances not assumed			-2.955	921.484	.003	-.177	.060	-.294	-.059

**Table A2.6.1.** ANOVA test for districts\*learning a musical instrument in school

Simplicity	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	27.494	4	6.874	7.194	.000
Within Groups	1011.874	1059	.955		
Total	1039.368	1063			

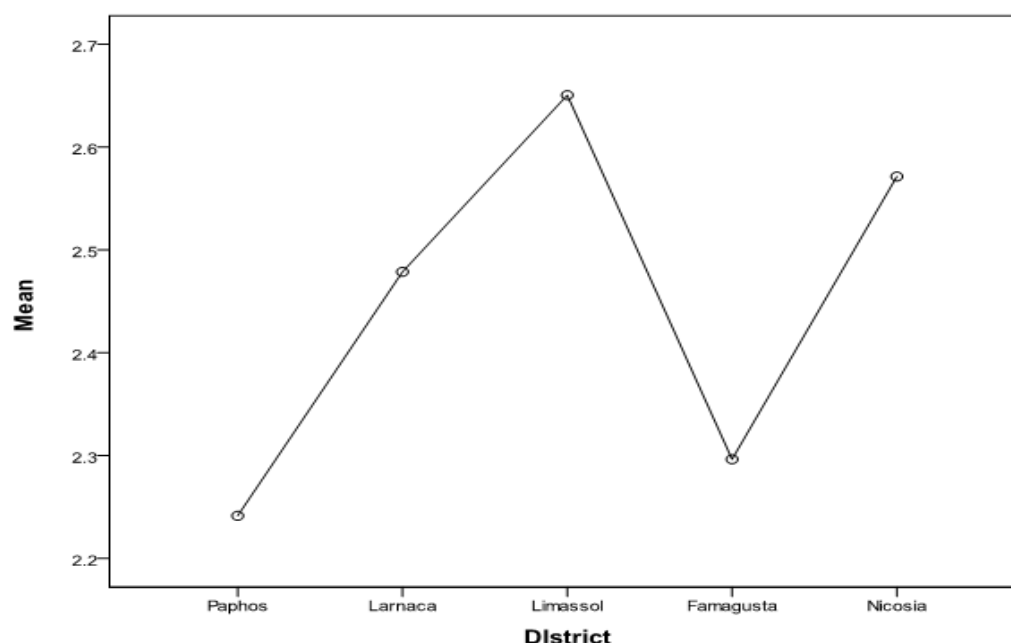
**Table A2.6.2.** Tukeys post hoc multiple comparisons for districts\*learning a musical instrument

(I) District	(J) District	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Paphos	Larnaca	-.237*	.086	.048	-.47	.00
	Limassol	-.409*	.090	.000	-.65	-.16
	Famagusta	-.055	.092	.976	-.31	.20
	Nicosia	-.330*	.093	.004	-.58	-.08
Larnaca	Paphos	.237*	.086	.048	.00	.47
	Limassol	-.172	.098	.405	-.44	.10
	Famagusta	.182	.100	.366	-.09	.46
	Nicosia	-.093	.101	.890	-.37	.18
Limassol	Paphos	.409*	.090	.000	.16	.65
	Larnaca	.172	.098	.405	-.10	.44
	Famagusta	.354*	.103	.006	.07	.64
	Nicosia	.079	.104	.942	-.21	.36
Famagusta	Paphos	.055	.092	.976	-.20	.31
	Larnaca	-.182	.100	.366	-.46	.09
	Limassol	-.354*	.103	.006	-.64	-.07
	Nicosia	-.275	.106	.072	-.56	.01
Nicosia	Paphos	.330*	.093	.004	.08	.58
	Larnaca	.093	.101	.890	-.18	.37
	Limassol	-.079	.104	.942	-.36	.21
	Famagusta	.275	.106	.072	-.01	.56

\*. The mean difference is significant at the 0.05 level.

**Table A2.6.3.** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05	
		1	2
Paphos	327	2.24	
Famagusta	172	2.30	
Larnaca	211	2.48	2.48
Nicosia	168		2.57
Limassol	186		2.65
Sig.		.109	.398

**Figure A2.4.** Mean plots of learning a musical instrument in school within districts**Table A2.7.** Descriptive statistics for the question related to the simplicity of learning a musical instrument out of school

Simplicity	N	Minimum	Maximum	Mean	Std. Deviation
Learning a musical instrument out of school	1064	1	5	4.09	.927
Valid N (listwise)	1064				

**Table A2.8.1.** 2-independent samples T-test between gender\* learning an instrument out of school (simplicity)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	1.152	.143	-.255	1062	.798	-.015	.057	-.127	-.097
Equal variances not assumed			-.253	989.084	.800	-.015	.058	-.128	-.098

**Table A2.8.2.** Mean score of gender\*learning a musical instrument out of school (simplicity)

Simplicity	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	485	4.08	.975	.044
	Female	579	4.09	.886	.037

**Table A2.9.1.** 2-independent samples T-test between school type\* learning a musical instrument out of school (importance)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	2.544	.111	-3.816	1062	.000	-.224	.059	-.340	-.109
Equal variances not assumed			-4.053	940.684	.000	-.224	.055	-.333	-.116

**Table A2.9.2** Mean score of school type\*learning an instrument out of school (simplicity)

Simplicity	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	680	4.01	.987	.038
	Lyceum	384	4.23	.792	.040

**Table A2.10.1.** ANOVA test for districts\*learning a musical instrument out of school

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	6.102	4	1.525	1.780	.131
Within Groups	907.594	1059	.857		
Total	913.695	1063			

**Table A2.10.2** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05
		1
Paphos	327	4.00
Nicosia	168	4.02
Larnaca	211	4.13
Limassol	186	4.16
Famagusta	172	4.19
Sig.		.247

Table A2.11. Paired samples t-test between learning an instrument in and out of school

	Paired differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Learning a musical instrument in school – Learning a musical instrument out of school	-1.167	1.366	0.42	-1.749	-1.585	-39.807	1063	.000

Figure A2.5. Mean of learning a musical instrument out of school within districts

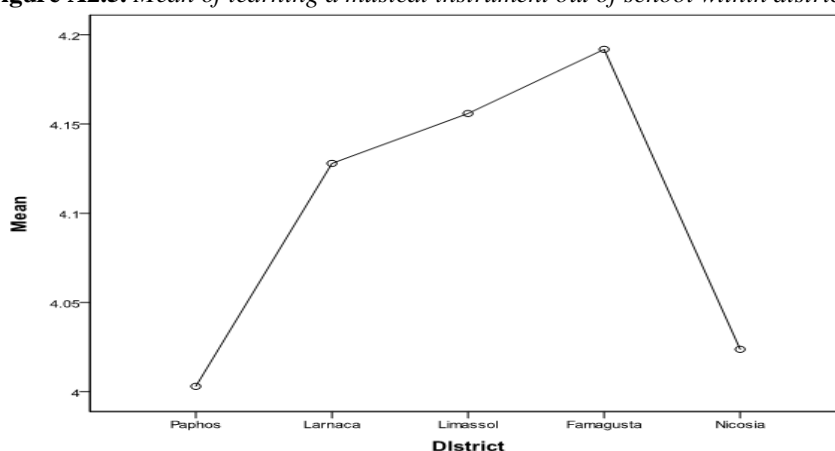


Table A2.12. Descriptive statistics for the question related to the degree of interest in learning a musical instrument in school

Simplicity	N	Minimum	Maximum	Mean	Std. Deviation
Learning a musical instrument in school	1064	1	5	2.44	1.137
Valid N (listwise)	1064				

Table A2.13.1. 2-independent samples T-test between gender\* learning a musical instrument in school (interest)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.						95% Confidence Interval of the Difference	
			t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.472	.492	-4.089	1062	.000	-.284	.069	-.420	-.148
Equal variances not assumed			-4.075	1014.759	.000	-.284	.070	-.421	-.147

**Table A2.13.2.** Mean score of gender\*learning a musical instrument (interest)

Interest	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	485	2.28	1.152	.052
	Female	579	2.57	1.108	.046

**Table A2.14.1.** Mean score of school type\*learning a musical instrument in school (interest)

Interest	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	680	2.35	1.200	.046
	Lyceum	384	2.59	1.000	.051

**Table A2.14.2.** 2-independent samples T-test between school type\*learning a musical instrument in school (interest)

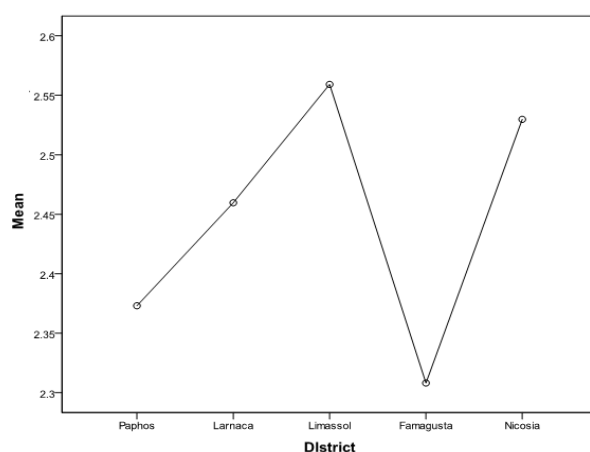
	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	22.934	.000	-3.225	1062	.001	-.233	.072	-.375	-.091
Equal variances not assumed			-3.391	916.795	.001	-.233	.069	-.368	-.098

**Table A2.15.1.** ANOVA test for districts\*learning a musical instrument in school (interest)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	8.521	4	2.130	1.652	.159
Within Groups	1365.260	1059	1.289		
Total	1373.781	1063			

**Table A2.15.2** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05
		1
Famagusta	172	2.31
Paphos	327	2.37
Larnaca	211	2.46
Nicosia	168	2.53
Limassol	186	2.56
Sig.		.175

**Figure A2.6.** Mean of learning a musical instrument in school within districts**Table A2.16.** Descriptive statistics for the question related to the degree of interest in learning a musical instrument out of school

Interest	N	Minimum	Maximum	Mean	Std. Deviation
Learning a musical instrument out of school	1064	1	5	4.29	.852
Valid N (listwise)	1064				

**Table A2.17.1.** Mean score of gender\*learning a musical instrument out of school (interest)

Interest	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	485	4.25	.917	.042
	Female	579	4.32	.792	.033

**Table A2.17.2.** 2-independent samples T-test between gender\*degree of interest in learning a musical instrument out of school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	3.234	.072	-1.435	1062	.152	-.075	.052	-.178	-.028
Equal variances not assumed			-1.417	963.395	.157	-.075	.053	-.179	-.029



**Table A2.18.1** Mean score of school type\*learning an instrument out of school (interest)

Interest	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	680	4.23	.924	.035
	Lyceum	384	4.40	.693	.035

**Table A2.18.2.** 2-independent samples T-test between school type\*degree of interest in learning a musical instrument out of school

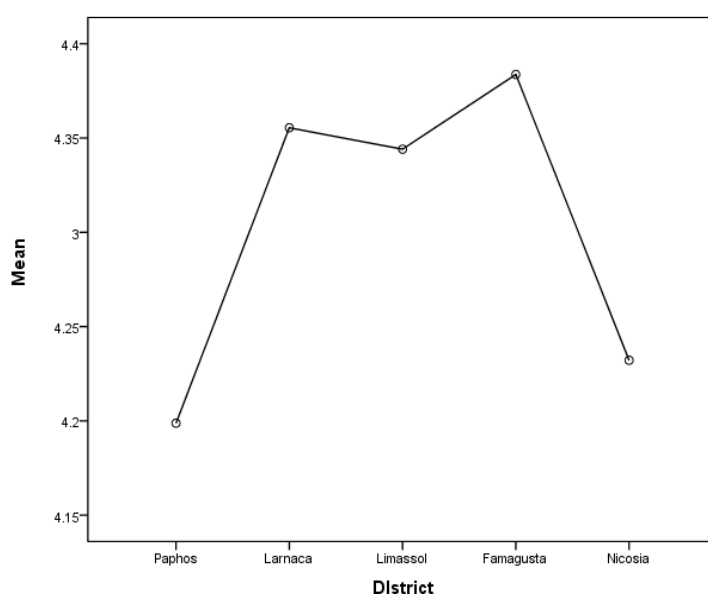
	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	15.582	.000	-3.121	1062	.002	-.169	.054	-.275	-.063
Equal variances not assumed			-3.375	980.645	.001	-.169	.050	-.267	-.071

**Table A2.19.1.** ANOVA test for districts\*learning a musical instrument out of school

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	6.242	4	1.561	2.160	.072
Within Groups	765.020	1059	.722		
Total	771.262	1063			

**Table A2.19.2** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05
		1
Paphos	327	4.20
Nicosia	168	4.23
Limassol	186	4.34
Larnaca	211	4.36
Famagusta	172	4.38
Sig.		.189

**Figure A2.7.** Mean of learning a musical instrument out of school within districts**Table A2.20.** Paired samples t-test between learning an instrument in and out of school

	Paired differences					T	Df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Learning a musical instrument in school – Learning a musical instrument out of school	1.651	1.572	0.48	1.557	1.746	34.260	1063	.000

**Table A2.21.** Descriptive statistics for the question related to the simplicity of learning music in school

Simplicity	N	Minimum	Maximum	Mean	Std. Deviation
Generally, learning music (In terms of simplicity)	2992	1	5	3.09	1.202
Valid N (listwise)	2992				

**Table A2.22.1.** Mean score of gender\*learning music (simplicity)

Simplicity	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	1351	2.96	1.254	.034
	Female	1641	3.19	1.147	.028

Table A2.22.2. 2-independent samples T-test between gender\* learning music (simplicity)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	124.891	.000	-5.222	2990	.000	-.230	.044	-.316	-.143
Equal variances not assumed			-5.177	2768.292	.000	-.230	.044	-.317	-.143

Table A2.23.1. Mean score of school type\*learning music (simplicity)

Simplicity	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	1484	3.12	1.237	.032
	Lyceum	1508	3.06	1.166	.030

Table A2.23.2. 2-independent samples T-test between school type\* learning music (simplicity)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	10.695	.001	1.219	2990	.223	.054	.044	-.033	.140
Equal variances not assumed			1.219	2973.501	.223	.054	.044	-.033	.140

Table A2.24.1 Mean score of experienced-non experienced groups\*learning music (simplicity)

Simplicity	Groups	N	Mean	Std. Deviation	Std. Error Mean
	Non-experienced	2130	2.96	1.207	.026
	Experienced	862	3.41	1.127	.038

**Table A2.24.2.** 2-independent samples T-test between groups\* learning music (simplicity)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	.910	.340	-9.383	2990	.000	-.449	.048	-.543	-.355
Equal variances not assumed			-9.658	1697.632	.000	-.449	.046	-.540	-.358

**Table A2.25.1.** ANOVA test for districts\*learning music (simplicity)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	30.517	4	7.629	5.312	.000
Within Groups	4289.834	2987	1.436		
Total	4320.352	2991			

**Table A2.25.2** Tukeys post hoc multiple comparisons for districts\*learning music (simplicity)

(I) District	(J) District	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Paphos	Larnaca	-.242*	.070	.005	-.43	-.05
	Limassol	-.075	.070	.819	-.27	.12
	Famagusta	.059	.070	.916	-.13	.25
	Nicosia	-.074	.069	.821	-.26	.11
Larnaca	Paphos	.242*	.070	.005	.05	.43
	Limassol	.167	.070	.118	-.02	.36
	Famagusta	.301*	.069	.000	.11	.49
	Nicosia	.168	.069	.102	-.02	.36
Limassol	Paphos	.075	.070	.819	-.12	.27
	Larnaca	-.167	.070	.118	-.36	.02
	Famagusta	.134	.070	.303	-.06	.32
	Nicosia	.002	.069	1.000	-.19	.19
Famagusta	Paphos	-.059	.070	.916	-.25	.13
	Larnaca	-.301*	.069	.000	-.49	-.11
	Limassol	-.134	.070	.303	-.32	.06
	Nicosia	-.133	.069	.298	-.32	.05
Nicosia	Paphos	.074	.069	.821	-.11	.26
	Larnaca	-.168	.069	.102	-.36	.02
	Limassol	-.002	.069	1.000	-.19	.19
	Famagusta	.133	.069	.298	-.05	.32

\*. The mean difference is significant at the 0.05 level.

Table A2.25.3. Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05	
		1	2
Famagusta	599	2.96	
Paphos	586	3.02	
Nicosia	625	3.10	3.10
Limassol	584	3.10	3.10
Larnaca	598		3.26
Sig.		.297	.108

Figure A2.8. Mean plots of learning music within districts (simplicity)

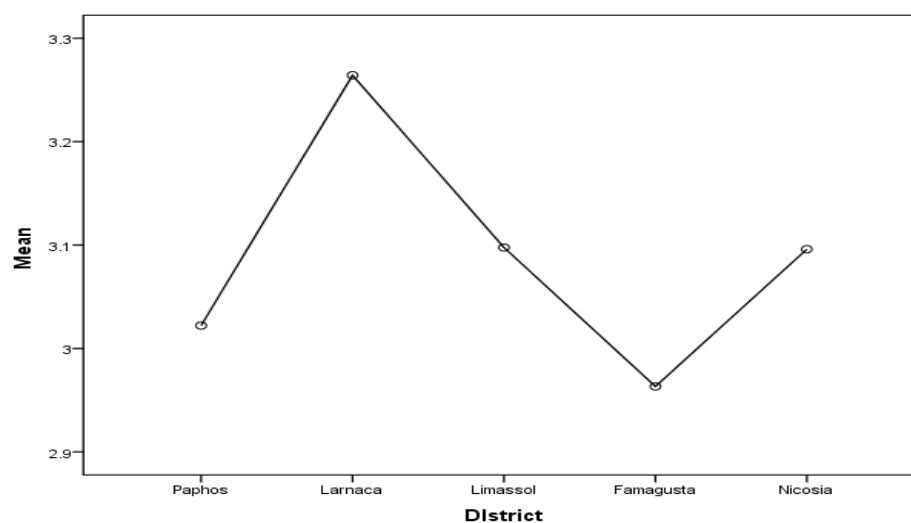


Table A2.26. Descriptive statistics for the question related to pupils' interest in learning music in school

Interest	N	Minimum	Maximum	Mean	Std. Deviation
Generally, learning music (In terms of simplicity)	2994	1	5	3.13	1.318
Valid N (listwise)	2994				

Table A2.27.2. 2-independent samples T-test between gender\* learning music (interest)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	8.461	.004	-5.914	2992	.000	-.285	.048	-.379	-.190
Equal variances not assumed			-5.872	2792.811	.000	-.285	.048	-.380	-.190

Table A2.27.1. Mean score of gender\*learning music (interest)

Interest	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	1352	2.97	1.362	.037
	Female	1642	3.26	1.266	.031

Table A2.28.1. Mean score of school type\* learning music (interest)

Interest	School Type	N	Mean	Std. Deviation	Std. Error Mean
	Gymnasium	1485	3.12	1.346	.035
	Lyceum	1509	3.14	1.290	.033

Table A2.28.2. 2-independent samples T-test between school type\* learning music (interest)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	5.332	.021	-.360	2992	.719	-.017	.048	-.112	.077
Equal variances not assumed			-.360	2981.741	.719	-.017	.048	-.112	.077

Table A2.29.1 Mean score of experienced-non experienced groups\* learning music (interest)

Interest	Groups	N	Mean	Std. Deviation	Std. Error Mean
	Non-experienced	2131	2.93	1.290	.028
	Experienced	863	3.61	1.261	.043

Table A2.29.2. 2-independent samples T-test between groups\* learning music (interest)

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	.339	.561	-13.100	2992	.000	-.678	.052	-.779	-.576
Equal variances not assumed			-13.225	1628.805	.000	-.678	.051	-.778	-.577

**Table A2.30.1.** ANOVA test for districts\*learning music (interest)

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	18.639	4	4.660	2.689	.030
Within Groups	5179.877	2989	1.733		
Total	5198.516	2993			

**Table A2.30.2** Tukeys post hoc multiple comparisons for districts\*learning music (interest)

(I) District	(J) District	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Paphos	Larnaca	-.158	.076	.238	-.37	.05
	Limassol	.034	.077	.992	-.18	.24
	Famagusta	.043	.076	.981	-.17	.25
	Nicosia	.057	.076	.943	-.15	.26
Larnaca	Paphos	.158	.076	.238	-.05	.37
	Limassol	.192	.077	.090	-.02	.40
	Famagusta	.200	.076	.065	.00	.41
	Nicosia	.215*	.075	.035	.01	.42
Limassol	Paphos	-.034	.077	.992	-.24	.18
	Larnaca	-.192	.077	.090	-.40	.02
	Famagusta	.009	.077	1.000	-.20	.22
	Nicosia	.023	.076	.998	-.18	.23
Famagusta	Paphos	-.043	.076	.981	-.25	.17
	Larnaca	-.200	.076	.065	-.41	.01
	Limassol	-.009	.077	1.000	-.22	.20
	Nicosia	.015	.075	1.000	-.19	.22
Nicosia	Paphos	-.057	.076	.943	-.26	.15
	Larnaca	-.215*	.075	.035	-.42	.00
	Limassol	-.023	.076	.998	-.23	.18
	Famagusta	-.015	.075	1.000	-.22	.19

\*. The mean difference is significant at the 0.05 level.

**Table A2.30.3.** Tukey HSD<sup>a,b</sup>

District	N	Subset for alpha = 0.05	
		1	2
Nicosia	625	3.07	
Famagusta	599	3.08	3.08
Limassol	585	3.09	3.09
Paphos	586	3.12	3.12
Larnaca	599		3.28
Sig.		.944	.065

Figure A2.9. Mean plots of learning music within districts (interest)

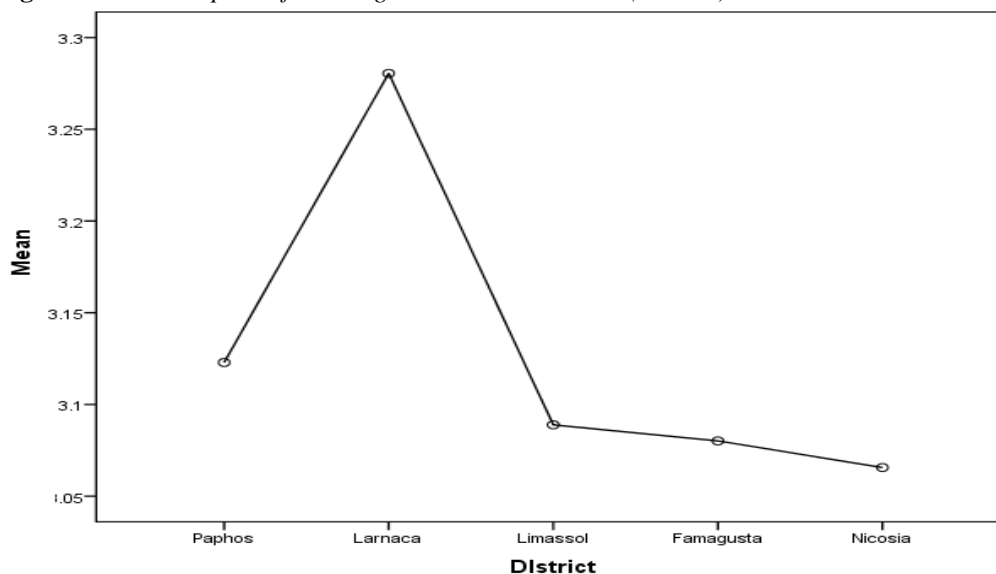


Table A2.31. Descriptive statistics for the question related to pupils' enjoyment of the school Music

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996 2996	1	5	2.21	1.144

Table A2.32.1 Mean score of gender \*pupils' enjoyment of the subject of Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.07	1.107	.030
Female	1643	2.32	1.161	.029

Table A2.32.2. 2-independent samples T-test between gender\* enjoyment of the subject of Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	20.102	.000	-5.957	2994	.000	-.249	.042	-.331	-.167
Equal variances not assumed			-5.984	2931.069	.000	-.249	.042	-.330	-.167



**Table A2.33.1** Mean score of school type \*pupils' enjoyment of the subject of Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.15	1.120	.029
Lyceum	1509	2.27	1.164	.030

**Table A2.33.2.** 2-independent samples T-test between school type\* enjoyment of the subject of Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	6.416	.011	-2.965	2994	.003	-.124	.042	-.206	-.042
Equal variances not assumed			-2.966	2992.298	.003	-.124	.042	-.206	-.042

**Table A2.34.1** Mean score of experienced-non experienced groups\* enjoyment of the school Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.14	1.110	.024
Experienced	864	2.38	1.207	.041

**Table A2.34.2.** 2-independent samples T-test between groups\* enjoyment of the school Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	23.672	.000	-5.075	2994	.000	-.233	.046	-.323	-.143
Equal variances not assumed			-4.899	1485.950	.000	-.233	.048	-.326	-.140

**Table A2.35.1.** ANOVA test for grades\* pupils' enjoyment of the subject of Music

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	73.815	5	14.763	11.484	.000
Within Groups	3843.709	2990	1.286		
Total	3917.523	2995			

**Table A2.35.2.** Tukeys HSD<sup>a,b</sup> homogeneous subsets

GRADES	N	Subset for alpha = 0.05	
		1	2
C GYMNASIUM	508	1.89	
B GYMNASIUM	476		2.18
A LYCEUM	518		2.23
C LYCEUM	524		2.26
B LYCEUM	467		2.33
A GYMNASIUM	503		2.38
Sig.		1.000	.067

**Table A2.36.** Descriptive statistics for the question related to pupils' future goals

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	1.56	.842

**Table A2.37.1.** 2-independent samples T-test between groups\* pupils' future goals

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
<b>Equal variances assumed</b>	49.226	.000	-6.618	2994	.000	-.223	.034	-.289	-.157
<b>Equal variances not assumed</b>			-6.195	1399.954	.000	-.223	.036	-.294	-.152

**Table A2.37.2** Mean score of experienced-non experienced groups\* pupils' future goals

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	1.49	.794	.017
Experienced	864	1.72	.929	.032

## ASPECT THREE

**Table A3.1.** Descriptive statistics for the question related to the family's encouragement

	N	Minimum	Maximum	Mean	Std. Deviation
Family's encouragement in relation to the subject of Music in school	2996	1	5	2.58	1.227
Valid N (listwise)	2996				

**Table A3.2.1.** Mean scores of gender\*family's encouragement

Family's encouragement	Gender	N	Mean	Std. Deviation	Std. Error Mean
	Male	1353	2.46	1.230	.033
	Female	1643	2.68	1.217	.030

**Table A3.2.2.** 2-independent samples T-test between gender\* family's encouragement

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	2.524	.112	-4.836	2994	.000	-.217	.045	-.305	-.129
Equal variances not assumed			-4.831	2873.211	.000	-.217	.045	-.305	-.129

**Table A3.3.1.** Mean score of school type\* family's encouragement

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.60	1.261	.033
Lyceum	1509	2.57	1.194	.031

**Table A3.3.2.** 2-independent samples T-test between school type\* family's encouragement

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	8.393	.004	-.682	2994	.719	-.031	.045	-.057	.119
Equal variances not assumed			-.682	2979.712	.719	-.031	.045	-.057	.119

**Table A3.4.1** Mean score of experienced-non experienced groups\*family's encouragement

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.46	1.183	.026
Experienced	864	2.87	1.285	.044

**Table A3.4.2.** 2-independent samples T-test between groups\*family's encouragement

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	1.897	.169	-8.369	2994	.000	-.409	.049	-.505	-.314
Equal variances not assumed			-8.081	1486.506	.000	-.409	.051	-.509	-.310

**Table A3.5.** Descriptive statistics for the question related to the family's attitudes

	N	Minimum	Maximum	Mean	Std. Deviation
Family's attitudes towards music in school	2996	1	5	2.83	1.182
Valid N (listwise)	2996				

**Table A3.6.1.** Mean scores of gender\*family's attitudes

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.68	1.205	.033
Female	1643	2.96	1.147	.028

**Table A3.6.2.** 2-independent samples T-test between gender\* family's attitudes

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	31.939	.000	-6.636	2994	.000	-.286	.043	-.370	-.201
Equal variances not assumed			-6.605	2826.624	.000	-.286	.043	-.370	-.201

Table A3.7.1. Mean score of school type\* family's attitudes

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.83	1.226	.032
Lyceum	1509	2.84	1.138	.029

Table A3.7.2. 2-independent samples T-test between school type\* family's attitudes

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	14.106	.000	-.119	2994	.906	-.005	.043	-.090	.080
Equal variances not assumed			-.118	2970.045	.906	-.005	.043	-.090	.080

Table A3.8.1 Mean score of experienced-non experienced groups\*family's attitudes

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.76	1.166	.025
Experienced	864	3.02	1.202	.041

Table A3.8.2. 2-independent samples T-test between groups\*family's attitudes

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	2.230	.135	-5.560	2994	.000	-.264	.047	-.357	-.171
Equal variances not assumed			-5.488	1554.441	.000	-.264	.048	-.358	-.170

**Table A3.9.** Descriptive statistics for the question related to peer support

	N	Minimum	Maximum	Mean	Std. Deviation
Peers' support	2996	1	5	2.43	1.191
Valid N (listwise)	2996				

**Table A3.10.1.** Mean scores of gender\*peers' support

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.34	1.193	.032
Female	1643	2.50	1.186	.029

**Table A3.10.2.** 2-independent samples T-test between gender\* peers' support

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.022	.881	-3.766	2994	.000	-.164	.044	-.250	-.079
Equal variances not assumed			-3.764	2878.620	.000	-.164	.044	-.250	-.079

**Table A3.11.1.** Mean score of school type\* peers' support

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.43	1.216	.032
Lyceum	1509	2.43	1.168	.030

**Table A3.11.2.** 2-independent samples T-test between school type\* peers' support

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	5.035	.025	-.070	2994	.944	-.003	.044	-.088	.082
Equal variances not assumed			-.070	2984.991	.944	-.003	.044	-.088	.082

**Table A3.12.1** Mean score of experienced-non experienced groups\*peers' support

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.39	1.205	.026
Experienced	864	2.52	1.153	.039

**Table A3.12.2.** 2-independent samples T-test between groups\*peers' support

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	4.440	.035	-2.687	2994	.007	-.129	.048	-.223	-.035
Equal variances not assumed			-2.737	1663.589	.006	-.129	.047	-.221	-.037

## ASPECT FOUR

Table A4.1.1. Participation in school choir

Participation in School Choir	No. of pupils	%
Yes	392	13.1
No	2604	86.9
<b>Total</b>	<b>2696</b>	<b>100.0</b>

Table A4.1.2. Participation in school orchestra

Participation in School Orchestra	No. of pupils	%
Yes	130	4.3
No	2866	95.7
<b>Total</b>	<b>2696</b>	<b>100.0</b>

Table A4.2.1. Cross tabulation between participation in school choir\*Type of school

Participation in school choir	Gymnasium		Lyceum	
	No. of Pupils	%	Number of Pupils	%
Yes	241	8.0	151	5.0
No	1246	41.6	1358	45.4
<b>Total</b>	<b>1487</b>	<b>49.6</b>	<b>1509</b>	<b>50.4</b>

Table A4.2.2 Testing for differences between Gymnasium and Lyceum (Chi-squared test)

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	25.320 <sup>a</sup>	1	.000		
Continuity Correction <sup>b</sup>	24.778	1	.000		
Likelihood Ratio	25.506	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	25.312	1	.000		
N of Valid Cases	2996				

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 194.56.

b. Computed only for a 2x2 table

Table A4.3. Descriptive statistics for the question related to awareness of music competitions

	N	Minimum	Maximum	Mean	Std. Deviation
Awareness of music competition	2996	1	5	2.23	1.088
Valid N (listwise)	2996				

Table A4.4.1. Mean scores of gender\* awareness of music competitions

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.12	1.064	.029
Female	1643	2.33	1.099	.027



**Table A4.4.2.** 2-independent samples T-test between gender\*awareness of music competitions

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
<b>Equal variances assumed</b>	14.339	.000	-5.241	2994	.000	-.208	.040	-.286	-.130
<b>Equal variances not assumed</b>			-5.258	2916.490	.000	-.208	.040	-.286	-.131

**Table A4.5.1.** Mean score of school type\* awareness of music competitions

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.16	1.065	.028
Lyceum	1509	2.31	1.105	.028

**Table A4.5.2.** 2-independent samples T-test between school type\*awareness of music competitions

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
<b>Equal variances assumed</b>	13.940	.000	-3.903	2994	.000	-.155	.040	-.233	.077
<b>Equal variances not assumed</b>			-3.904	2992.459	.000	-.155	.040	-.233	.077

**Table A4.6.1** Mean score of experienced-non experienced groups\* awareness of music competitions

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.17	1.065	.023
Experienced	864	2.39	1.128	.038

**Table A4.6.2.** 2-independent samples T-test between groups\*awareness of music competitions

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	13.521	.000	-5.152	2994	.000	-.225	.044	-.311	-.139
Equal variances not assumed			-5.028	1518.656	.000	-.225	.045	-.313	-.137

**Table A4.7.** Descriptive statistics for the question related to participation in music competitions

	N	Minimum	Maximum	Mean	Std. Deviation
Participation	2996	1	5	1.59	.848
Valid N (listwise)	2996				

**Table A4.8.1.** Mean scores of gender\* participation in music competitions

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	1.52	.810	.022
Female	1643	1.64	.874	.022

**Table A4.8.2.** 2-independent samples T-test between gender\*participation in music competitions

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	8.437	.004	-3.804	2994	.000	-.118	.031	-.179	-.057
Equal variances not assumed			-3.832	2952.577	.000	-.118	.031	-.179	-.058

**Table A4.9.1.** Mean score of school type\* participation in music competitions

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	1.57	.845	.022
Lyceum	1509	1.60	.851	.022

Table A4.9.2. 2-independent samples T-test between school type\*participation in music competitions

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.233	.630	-.692	2994	.489	-.021	.031	-.082	.039
Equal variances not assumed			-.692	2993.801	.489	-.021	.031	-.082	.039

Table A4.10.1 Mean score of experienced-non experienced groups\* participation in music competitions

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	1.50	.759	.016
Experienced	864	1.79	1.006	.034

Table A4.10.2. 2-independent samples T-test between groups\*participation in music competitions

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	78.022	.000	-8.640	2994	.000	-.292	.034	-.358	-.226
Equal variances not assumed			-7.686	1279.032	.000	-.292	.038	-.366	-.217

## ASPECT FIVE

**Table A5.1.1.** Cross tabulation between changes in attitudes towards music\*Gender

Changes on attitudes since most recent year	Male		Female	
	No. of pupils	%	No. of pupils	%
More positive	237	17.5	289	17.6
More negative	706	52.3	814	49.7
Not changed at all	408	30.2	535	32.7
<b>Total</b>	1351	100.0	1638	100.0

**Table A5.1.2.** Testing for differences between gender using a Chi-squared test

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2.383 <sup>a</sup>	2	.304
Likelihood Ratio	2.385	2	.303
Linear-by-Linear Association	.874	1	.350
N of Valid Cases	2989		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 237.75.

**Table A5.2.1.** Cross tabulation between changes in attitudes towards music\*school type

Attitudes	Gymnasium		Lyceum	
	No. of pupils	%	No. of pupils	%
More positive	335	22.5	191	12.7
More negative	723	48.6	797	53.1
Not changed at all	429	28.9	514	34.2
<b>Total</b>	1487	100.0	1502	100.0

**Table A5.2.2** Testing for differences between Gymnasium and Lyceum ( Chi-squared test )

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	50.612 <sup>a</sup>	2	.000
Likelihood Ratio	51.131	2	.000
Linear-by-Linear Association	36.483	1	.000
N of Valid Cases	2989		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 261.68.

**Table A5.3.1.** Cross tabulation between changes in attitudes towards music\*districts

Attitudes	Paphos		Larnaca		Limassol		Famagusta		Nicosia	
	No.	%	No.	%	No.	%	No.	%	No.	%
More positive	103	17.6	164	27.4	131	22.4	72	12.0	56	9.0
More negative	285	48.8	271	45.3	276	47.3	339	56.6	349	55.9
Not changed	196	33.6	163	27.3	177	30.3	188	31.4	219	35.1
<b>Total</b>	584	100.0	598	100.0	584	100.0	599	100.0	624	100.0

**Table A5.3.2** Testing for differences between districts using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	97.161 <sup>a</sup>	8	.000
Likelihood Ratio	98.896	8	.000
Linear-by-Linear Association	21.214	1	.000
N of Valid Cases	2989		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 102.77.

**Table A5.4.1.** Cross tabulation between changes in attitudes towards music\*experienced / non-experienced groups

Attitudes	Experienced Group		No Experience Group	
	No. of pupils	%	No. of pupils	%
<b>Positive</b>	157	18.2	369	17.3
<b>Negative</b>	418	48.5	1102	51.8
<b>Neutral</b>	286	33.3	657	30.9
<b>Total</b>	861	100.0	2128	100.0

**Table A5.4.2.** Testing for differences between experienced/non-experienced groups using a Chi-squared test

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2.609 <sup>a</sup>	2	.271
Likelihood Ratio	2.608	2	.271
Linear-by-Linear Association	.272	1	.602
N of Valid Cases	2989		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 151.52.

## ASPECT SIX

**Table A6.1.** Descriptive statistics for the question related to the enjoyment of the content

	N	Minimum	Maximum	Mean	Std. Deviation
Enjoyment	2996	1	5	2.22	1.075
Valid N (listwise)	2996				

**Table A6.2.1.** Mean scores of gender\* enjoyment of the school music content

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.13	1.066	.029
Female	1643	2.30	1.076	.027

**Table A6.2.2.** 2-independent samples T-test between gender\* enjoyment of the music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	4.331	.038	-4.401	2994	.000	-.173	.039	-.250	-.096
Equal variances not assumed			-4.405	2894.858	.000	-.173	.039	-.250	-.096

**Table A6.3.1.** Mean score of school type\* enjoyment of the school music content

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.23	1.076	.028
Lyceum	1509	2.22	1.074	.028

**Table A6.3.2.** 2-independent samples T-test between school type\* enjoyment of the content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.030	.862	.236	2994	.814	.009	.039	-.068	.086
Equal variances not assumed			.236	2993.154	.814	.009	.039	-.068	.086

**Table A6.4.1** Mean score of experienced-non experienced groups\* enjoyment of the content

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.17	1.060	.023
Experienced	864	2.36	1.098	.037

**Table A6.4.2.** 2-independent samples T-test between groups\* enjoyment of the content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	5.734	.017	-4.473	2994	.000	-.193	.043	-.278	-.109
Equal variances not assumed			-4.406	1548.364	.000	-.193	.044	-.277	-.107

**Table A6.5.** Descriptive statistics for the question related to the level of interest of the school Music content

	N	Minimum	Maximum	Mean	Std. Deviation
Interest	2996	1	5	2.32	1.083
Valid N (listwise)	2996				

**Table A6.6.1.** Mean scores of gender level of interest of the subject of Music content

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.21	1.060	.029
Female	1643	2.41	1.094	.027

**Table A6.6.2.** 2-independent samples T-test between gender\* level of interest of the school Music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	5.316	.021	-4.962	2994	.000	-.196	.040	-.274	-.119
Equal variances not assumed			-4.978	2919.954	.000	-.196	.039	-.274	-.119

**Table A6.7.1.** Mean score of school type\* level of interest of the school Music content

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.30	1.068	.028
Lyceum	1509	2.34	1.097	.028

**Table A6.7.2.** 2-independent samples T-test between school type\*interest of the school Music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
Equal variances assumed	2.057	.152	-1.112	2994	.266	.044	.040	-.122	.034	
Equal variances not assumed			-1.112	2993.593	.266	.044	.040	-.122	.034	

**Table A6.8.1** Mean score of experienced-non experienced groups\* level of interest of the school Music content

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.27	1.074	.023
Experienced	864	2.45	1.095	.037

**Table A6.8.2.** 2-independent samples T-test between groups\* level of interest of the school Music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
Equal variances assumed	2.589	.108	-4.021	2994	.000	-.175	.044	-.261	-.090	
Equal variances not assumed			-3.998	1569.781	.000	-.175	.044	-.261	-.089	



**Table A6.9.** Descriptive statistics for the question related to the level of support of the content of the subject of Music

	N	Minimum	Maximum	Mean	Std. Deviation
Support	2996	1	5	2.36	1.129
Valid N (listwise)	2996				

**Table A6.10.1.** Mean scores of gender\*level of support of the school Music content

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.23	1.094	.030
Female	1643	2.47	1.146	.028

**Table A6.10.2.** 2-independent samples T-test between gender\* level of support of the school Music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	9.660	.002	-5.703	2994	.000	-.235	.041	-.316	-.154
Equal variances not assumed			-5.729	2929.363	.000	-.235	.041	-.316	-.155

**Table A6.11.1.** Mean score of school type\* level of support of the school Music content

School Type	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.36	1.132	.029
Lyceum	1509	2.36	1.127	.029

**Table A6.11.2.** 2-independent samples T-test between school type\*level of support of the school Music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.043	.836	-.115	2994	.908	-.005	.041	-.086	.076
Equal variances not assumed			-.115	2992.904	.908	-.005	.041	-.086	.076

**Table A6.12.1** Mean score of experienced-non experienced groups\* level of support of the school Music content

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.31	1.114	.024
Experienced	864	2.47	1.158	.039

**Table A6.12.2.** 2-independent samples T-test between groups\* level of support of the school Music content

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	3.894	.049	-3.471	2994	.001	-.158	.045	-.247	-.069
Equal variances not assumed			-3.415	1543.793	.001	-.158	.046	-.248	-.067

**Table A6.13.** Descriptive statistics for the question related to pupils' agreement that the subject of Music in school is understandable

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	2.49	1.182

**Table A6.14.1.** Mean scores of gender\* pupils' agreement that the subject of Music in school is understandable

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.34	1.151	.031
Female	1643	2.62	1.193	.029

**Table A6.14.2.** 2-independent samples T-test between gender\* the subject of Music in school is understandable

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	1.157	.282	-6.313	2994	.000	-.272	.043	-.357	-.188
Equal variances not assumed			-6.335	2920.166	.000	-.272	.043	-.356	-.188

**Table A6.15.1** Mean score of experienced-non experienced groups\* pupils' agreement that the subject of Music in school is understandable

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2132	2.40	1.149	.025
Experienced	864	2.72	1.230	.042

**Table A6.15.2.** 2-independent samples T-test between groups\* pupils' agreement that the subject of Music in school is understandable

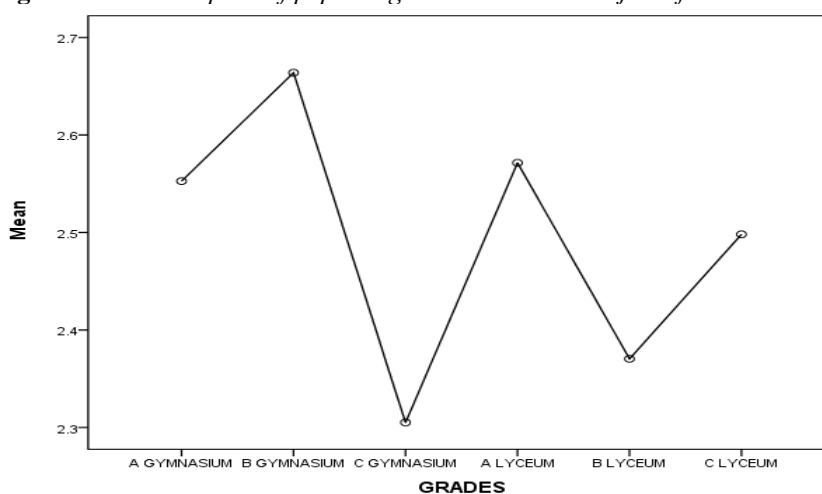
	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	4.727	.030	-6.720	2994	.000	-.318	.047	-.411	-.225
Equal variances not assumed			-6.529	1505.054	.000	-.318	.049	-.413	-.222

**Table A6.16.1.** ANOVA test for Grades\* pupils' agreement that the subject of Music in school is understandable

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	39.474	4	9.868	7.476	.000
Within Groups	1397.894	1059	1.320		
Total	1437.368	1063			

**Table A6.16.2.** Tukeys HSD<sup>a,b</sup> homogeneous subsets

GRADES	N	Subset for alpha = 0.05		
		1	2	3
C GYMNASIUM	508	2.31		
B LYCEUM	467	2.37	2.37	
C LYCEUM	524	2.50	2.50	2.50
A GYMNASIUM	503		2.55	2.55
A LYCEUM	518		2.57	2.57
B GYMNASIUM	476			2.66
Sig.		.100	.076	.227

**Figure A6.1.** Mean plots of pupils' agreement that the subject of Music in school is understandable**Table A6.17.** Descriptive statistics for the question related to pupils' musical preferences (listening)

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	1.92	.996
	2996				

**Table A6.18.** Descriptive statistics for the question related to pupils' musical preferences (playing)

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2994	1	5	1.87	.930
	2994				

**Table A6.19.** Descriptive statistics for the question related to the satisfaction of the terms that are being used within the subject of Music in school

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	2.51	1.134
	2996				

**Table A6.20.1.** Mean scores of gender\* degree of satisfaction of the terms that are being used within the subject of Music in school

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.39	1.149	.031
Female	1643	2.60	1.113	.027

**Table A6.20.2.** 2-independent samples T-test between gender\* degree of satisfaction of the terms that are being used within the subject of Music in school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	6.477	.011	-5.050	2994	.000	-.209	.041	-.291	-.128
Equal variances not assumed			-5.034	2848.186	.000	-.209	.042	-.291	-.129

**Table A6.21.1** Mean score of experienced-non experienced groups\* degree of satisfaction of the terms that are being used within the subject of Music in school

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	1353	2.39	1.149	.031
Experienced	1643	2.60	1.113	.027

**Table A6.21.2.** 2-independent samples T-test between groups\* degree of satisfaction of the terms that are being used within the subject of Music in school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.087	.768	-4.822	2994	.000	-.220	.046	-.309	-.130
Equal variances not assumed			-4.792	1576.897	.000	-.220	.046	-.310	-.130

**Table A6.22.** Descriptive statistics for the question related to the satisfaction of the aims and objectives being used within the subject of Music in school

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2992	1	5	2.53	1.096

**Table A6.23.1.** Mean scores of gender\*satisfaction on aims and objectives of the school Music

Gender	N	Mean	Std. Deviation	Std. Error Mean
Male	1351	2.43	1.105	.030
Female	1641	2.60	1.084	.027

**Table A6.23.2.** 2-independent samples T-test between gender\* satisfaction on aims and objectives of the subject of Music in school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
								Lower	Upper
Equal variances assumed	2.651	.104	-4.307	2990	.000	-.173	.040	-.252	-.094
Equal variances not assumed			-4.299	2859.301	.000	-.173	.040	-.252	-.094

**Table A6.24.1** Mean score of experienced-non experienced groups\* satisfaction on aims and objectives of the subject of Music in school

Groups	N	Mean	Std. Deviation	Std. Error Mean
Non-experienced	2130	2.47	1.076	.023
Experienced	862	2.67	1.132	.039

**Table A6.24.2.** 2-independent samples T-test between groups\* satisfaction on aims and objectives of the subject of Music in school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.627	.428	-4.664	2990	.000	-.206	.044	-.292	-.119
Equal variances not assumed			-4.565	1523.469	.000	-.206	.045	-.294	-.117

**Table A6.25.** Descriptive statistics for the question related to the structure of the subject of Music in school

	N	Minimum	Maximum	Mean	Std. Deviation
Valid N (listwise)	2996	1	5	2.32	1.095
	2996				

**Table A6.26.1** Mean score of male-female groups\* organisation of the school Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Male	1353	2.23	1.098	.030
Female	1643	2.39	1.086	.027

**Table A6.26.2** Descriptive statistics for the question related to the structure of the subject of Music in school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.344	.558	-4.217	2994	.000	-.169	.040	-.248	-.090
Equal variances not assumed			-4.213	2872.556	.000	-.169	.040	-.248	-.090

**Table A6.27.2** Descriptive statistics for the question related to the structure of the subject of Music in school

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	.019	.891	-3.773	2994	.000	-.166	.044	-.253	-.080
Equal variances not assumed			-3.689	1524.863	.000	-.166	.046	-.255	-.078

**Table A6.27.1** Mean score of Gymnasium/Lyceum groups\* organisation of the school Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Gymnasium	1487	2.33	1.095	.028
Lyceum	1509	2.31	1.094	.028

**Table A6.28.1** Mean score of experience/non-experienced groups\* organisation of the school Music

Groups	N	Mean	Std. Deviation	Std. Error Mean
Experience	864	2.44	1.133	.039
Non-experience	2132	2.27	1.075	.023

**Table A6.28.2** Descriptive statistics for the question related to the structure of school Music

	Levene's Test for Equality of Variances		t-test for Equality of Means						
								95% Confidence Interval of the Difference	
	F	Sig	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Equal variances assumed	1.076	.005	-3.773	2994	.000	-.166	.044	-.253	-.080
Equal variances not assumed			-3.689	1524.863	.000	-.166	.045	-.255	-.078



**Table A6.29.1.** ANOVA test for Grades\* organisation of the subject of Music in school

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	70.615	5	14.123	12.006	.000
Within Groups	3517.245	2990	1.176		
Total	3587.859	2995			

**Table A6.29.2.** Tukeys HSD<sup>a,b</sup> homogeneous subsets

GRADES	N	Subset for alpha = 0.05		
		1	2	3
C GYMNASIUM	508	2.04		
B LYCEUM	467	2.20	2.20	
C LYCEUM	524		2.36	2.36
A LYCEUM	518		2.36	2.36
B GYMNASIUM	476			2.45
A GYMNASIUM	503			2.50
C GYMNASIUM	508	2.04		

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**A T T I T U D E S**


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**Table At.1.** *Testing for differences between male and female pupils using a Chi-squared test*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	13.900 <sup>a</sup>	2	.001
Likelihood Ratio	13.910	2	.001
Linear-by-Linear Association	.845	1	.358
N of Valid Cases	2996		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 339.60.

**Table At.2.** *Testing for differences between Gymnasium and Lyceum using a Chi-squared test*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	60.890 <sup>a</sup>	2	.000
Likelihood Ratio	61.309	2	.000
Linear-by-Linear Association	53.179	1	.000
N of Valid Cases	2996		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 373.24.

**Table At.3.** *Testing for differences between districts using a Chi-squared test*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	75.391 <sup>a</sup>	8	.000
Likelihood Ratio	77.212	8	.000
Linear-by-Linear Association	32.397	1	.000
N of Valid Cases	2996		

a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 146.84.

**Table At.4.** *Testing for differences between experienced-non experienced groups using a Chi-squared test*

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.157 <sup>a</sup>	2	.006
Likelihood Ratio	9.973	2	.007
Linear-by-Linear Association	5.958	1	.015
N of Valid Cases	2996		

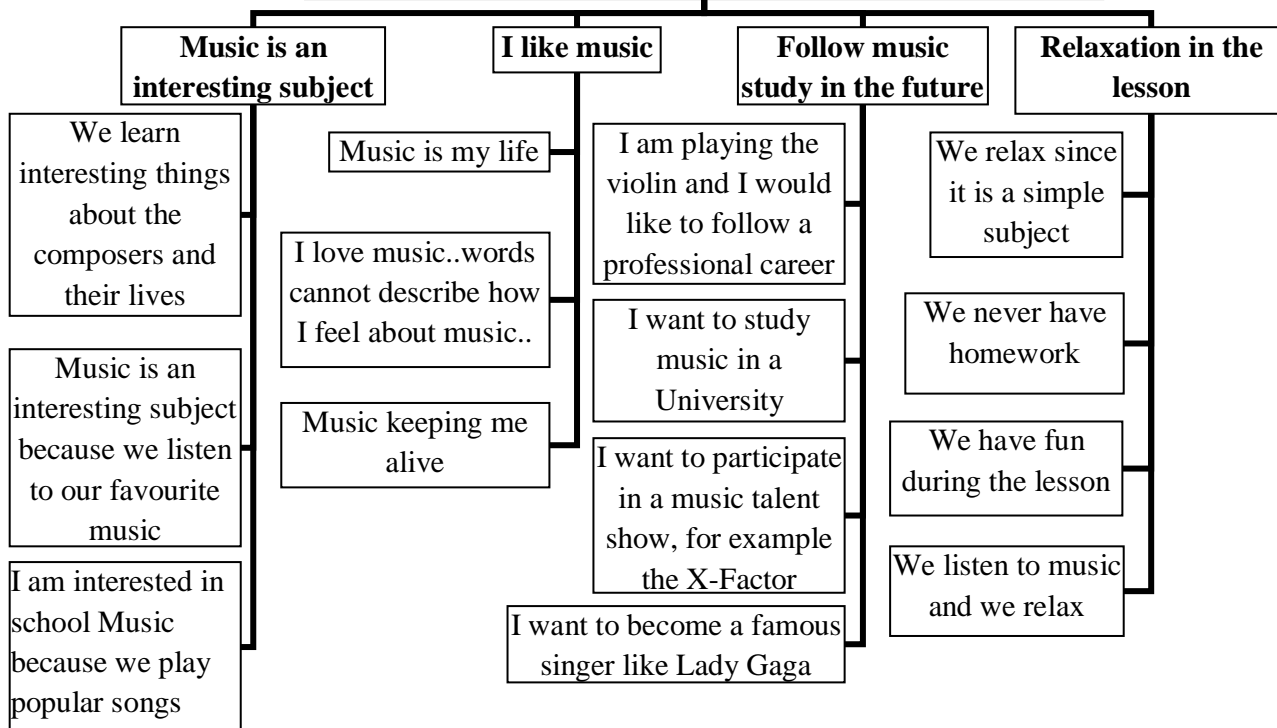
a. 0 cells (.0%) have expected count less than 5. The minimum expected count is 216.87.

## **Appendix IV**

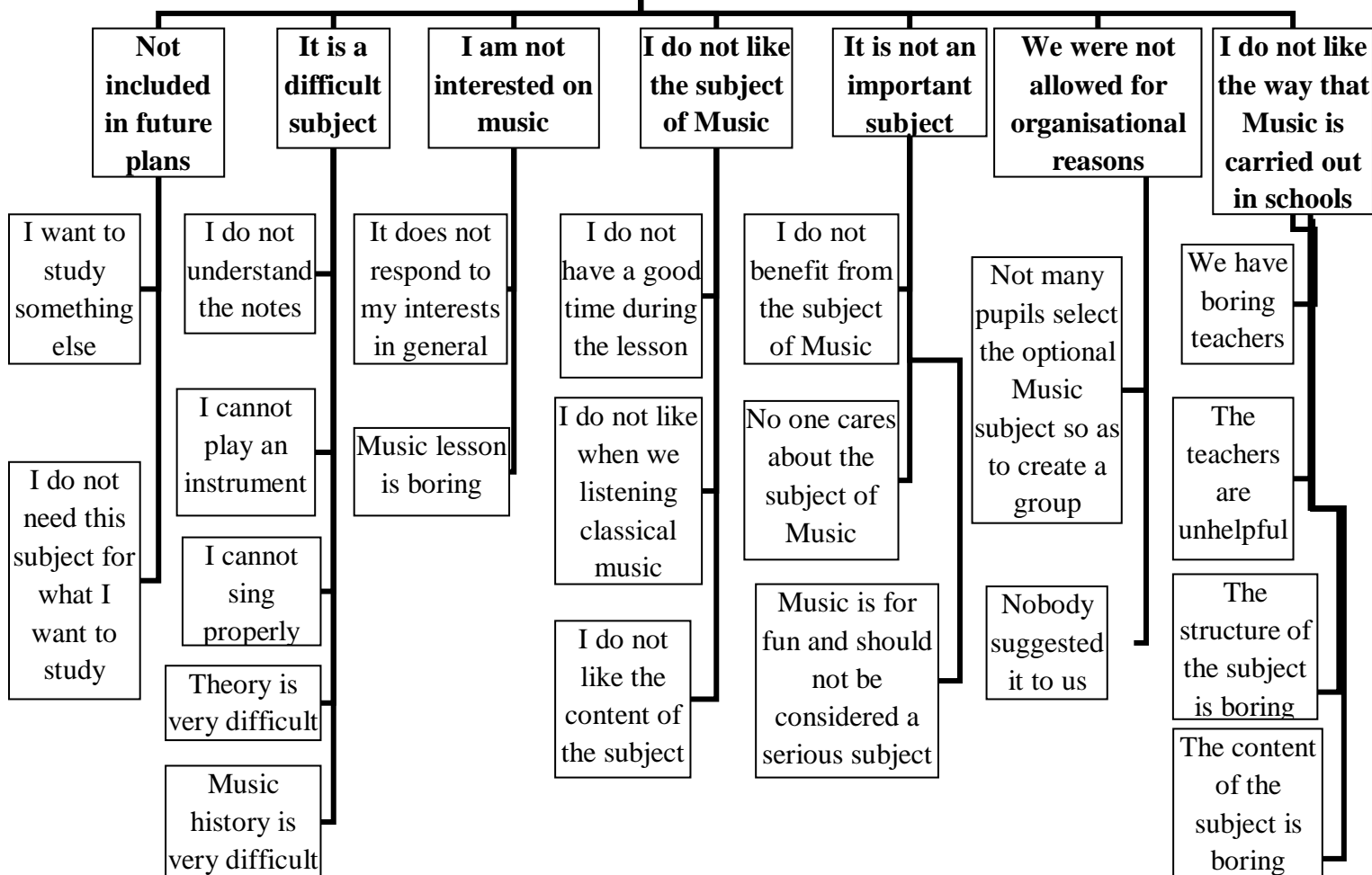
Grouping of qualitative responses to  
various open-ended questions

**Question A.3 for Lyceum school questionnaire**

**Q.A.3a Reasons for selecting the school Music in the future**

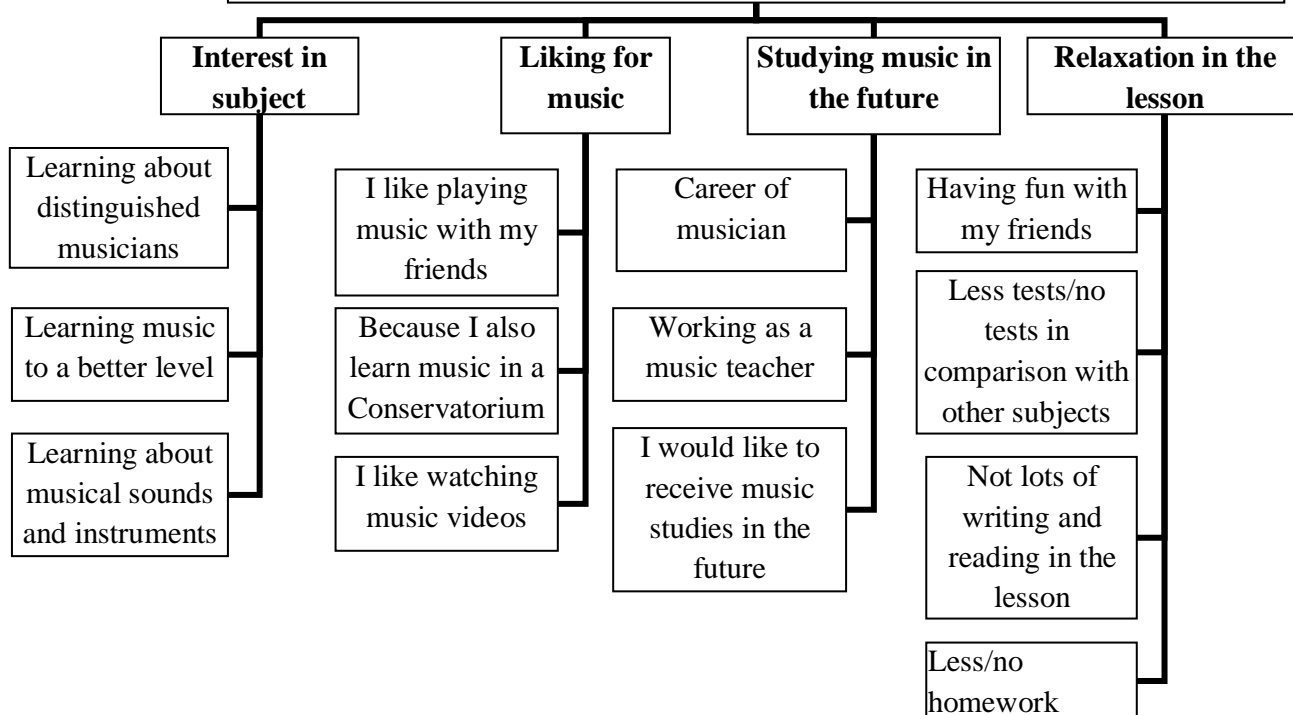


**Q.A.3b Reasons for not selecting the school music in the future**

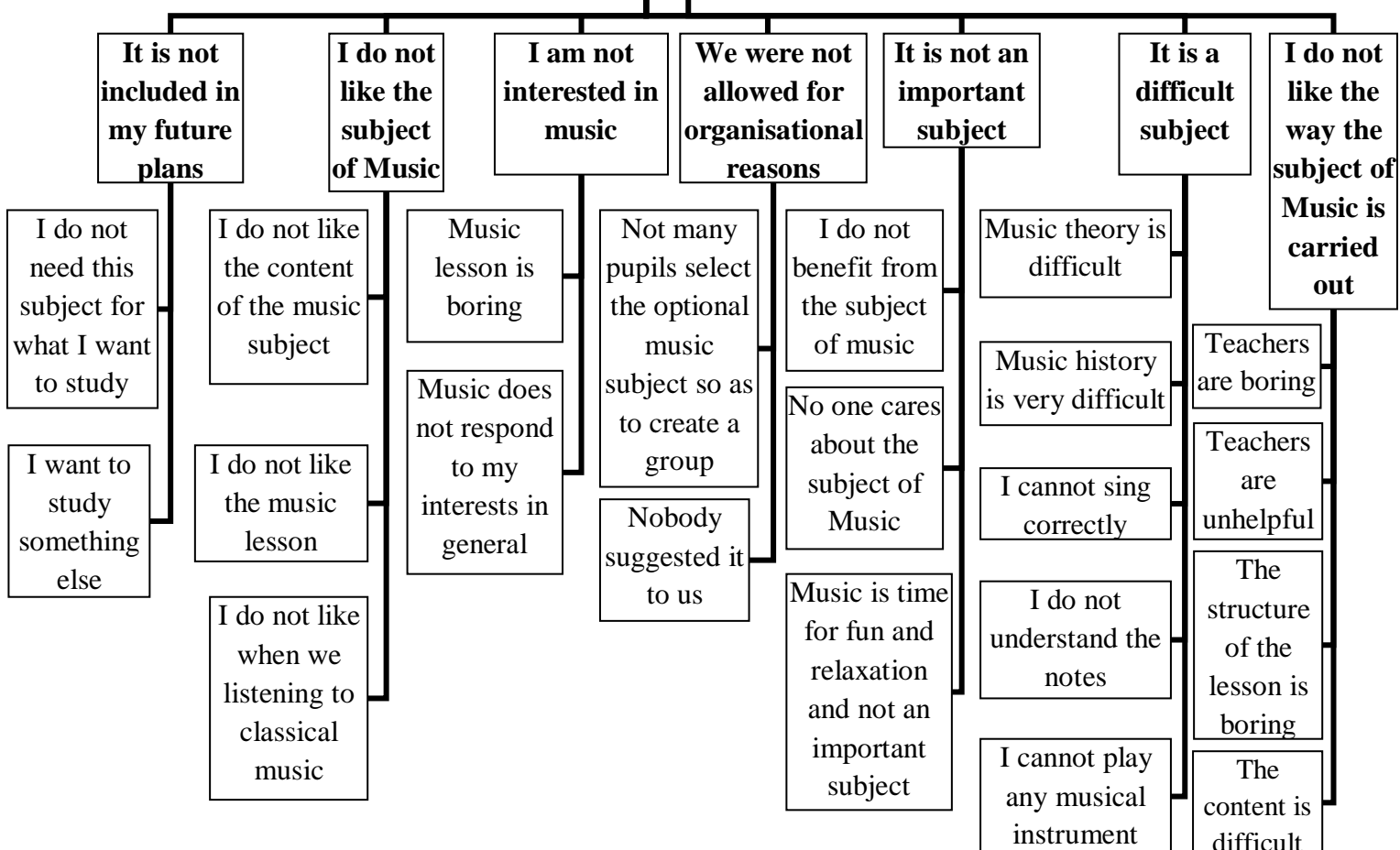


**Question A.4 for Lyceum school questionnaire**

**Q.A.4a Reasons for selecting the subject of Music in Grades B or C of Lyceum**

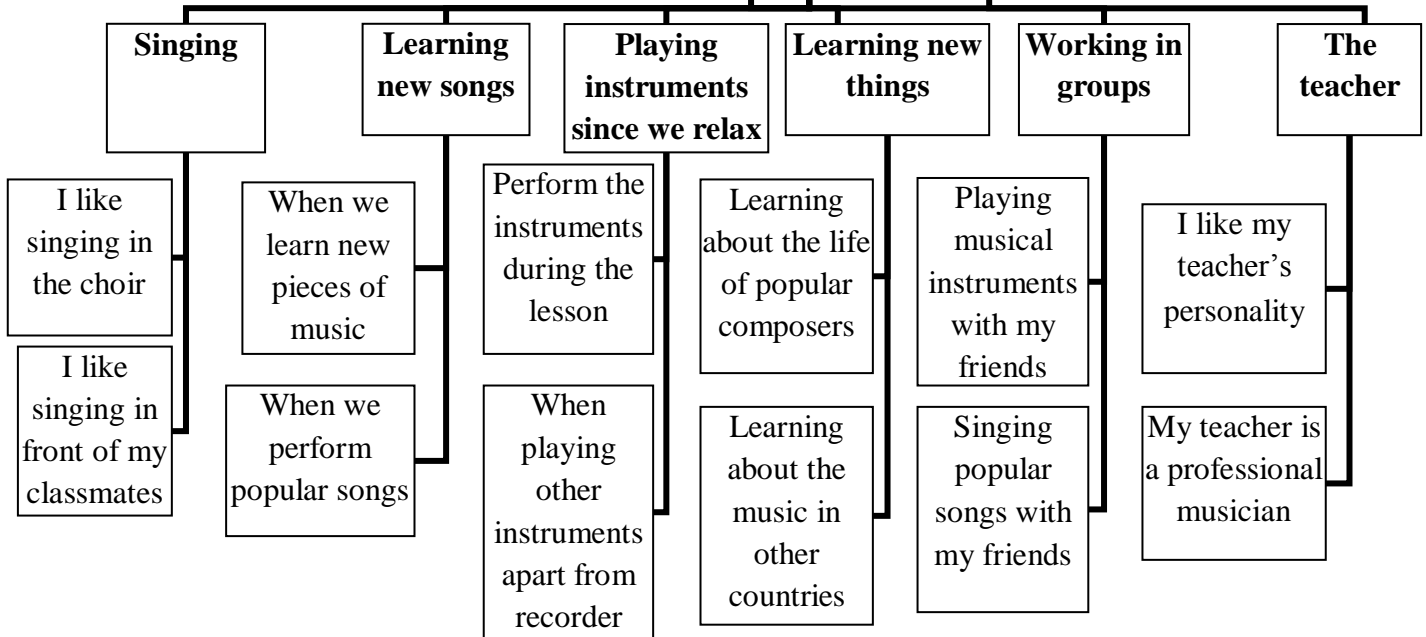


**Q.A.4b Reasons for not selecting the subject of Music within grades B and C of Lyceum**



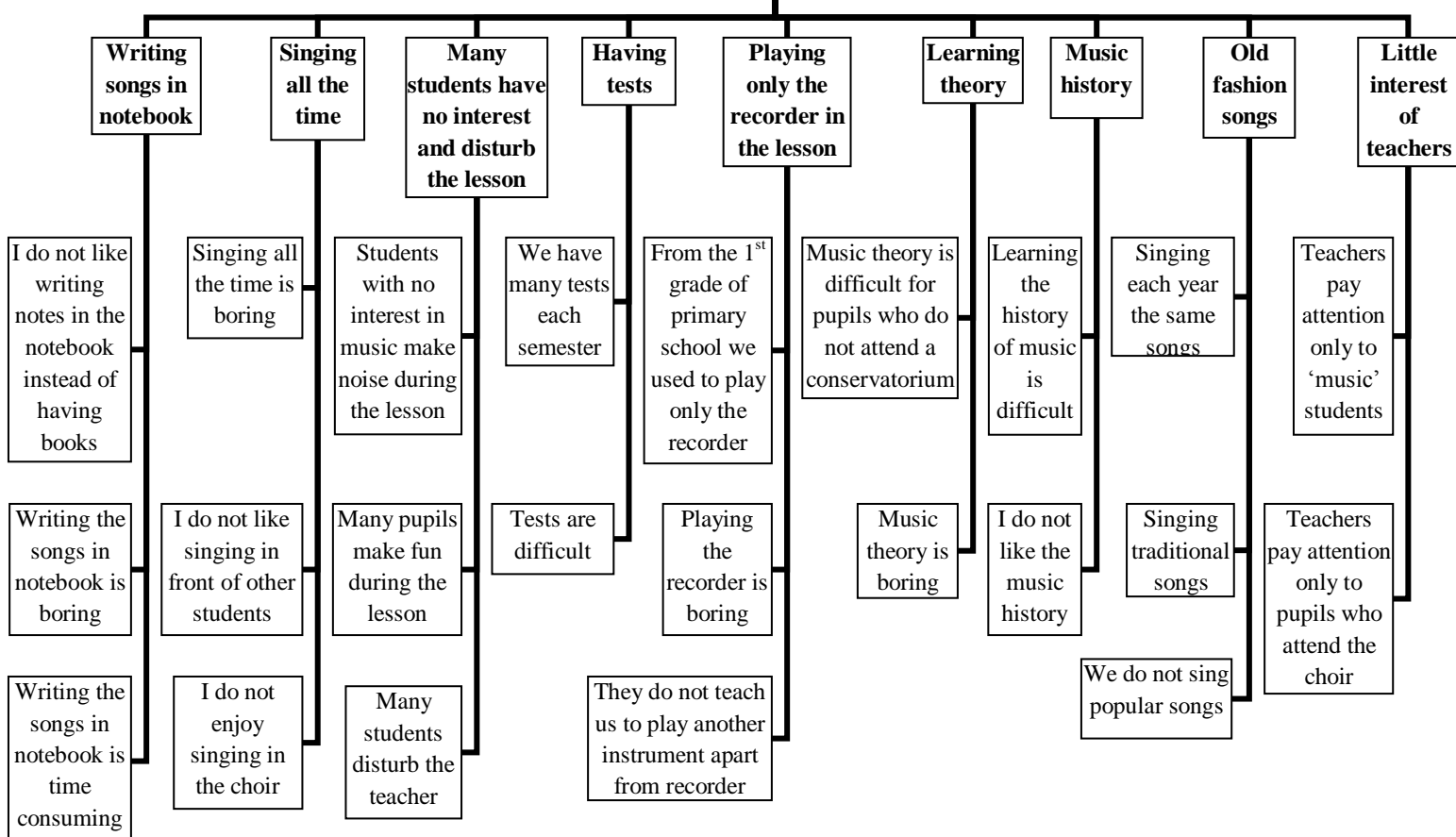
**Question 2.1 for both Gymnasium and Lyceum schools questionnaire**

**Q.2.1 Pupils' likes in their school music lesson**



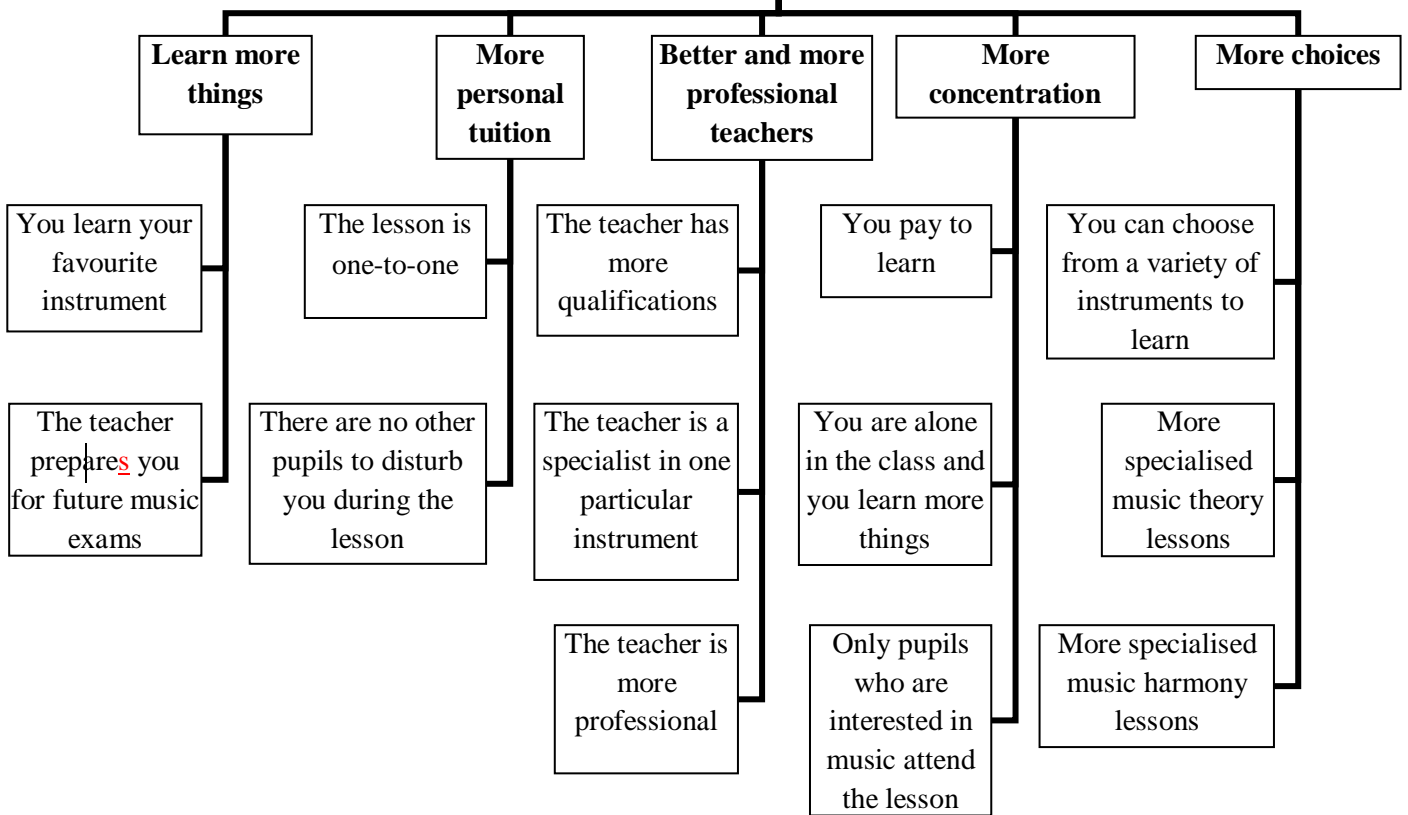
**Question 2.2 for both Gymnasium and Lyceum schools questionnaire**

**Q.2.2 Pupils' dislikes in school music**

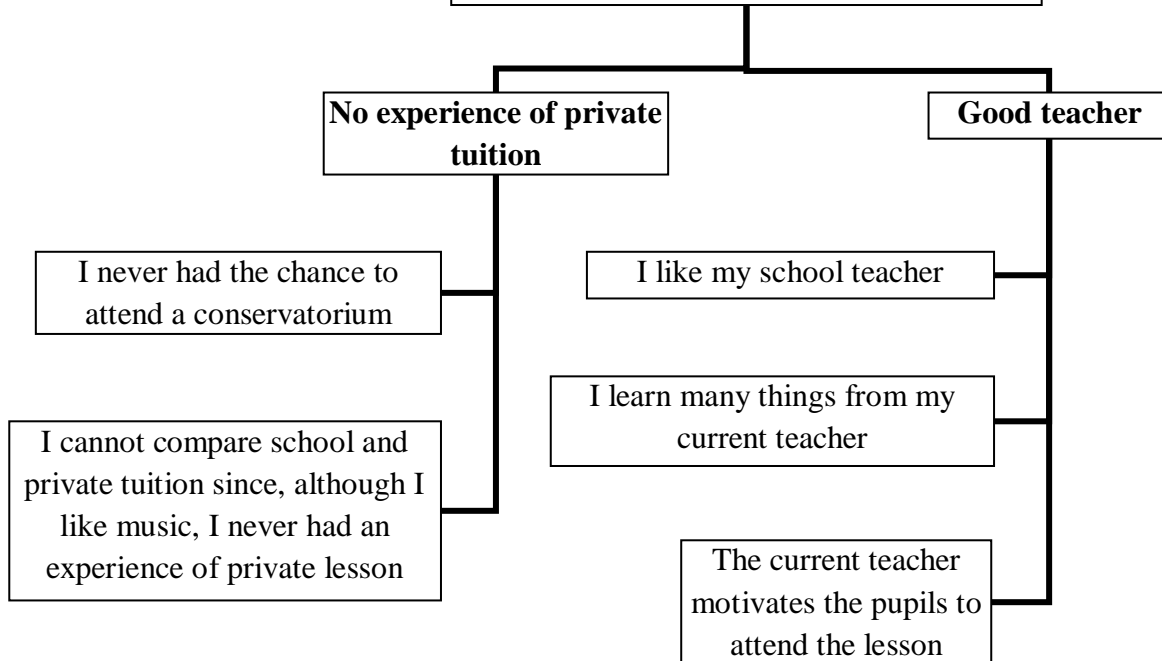


**Question 4.2 for both Gymnasium and Lyceum schools questionnaire**

**Q.4.2a Reasons for selecting private tuition**

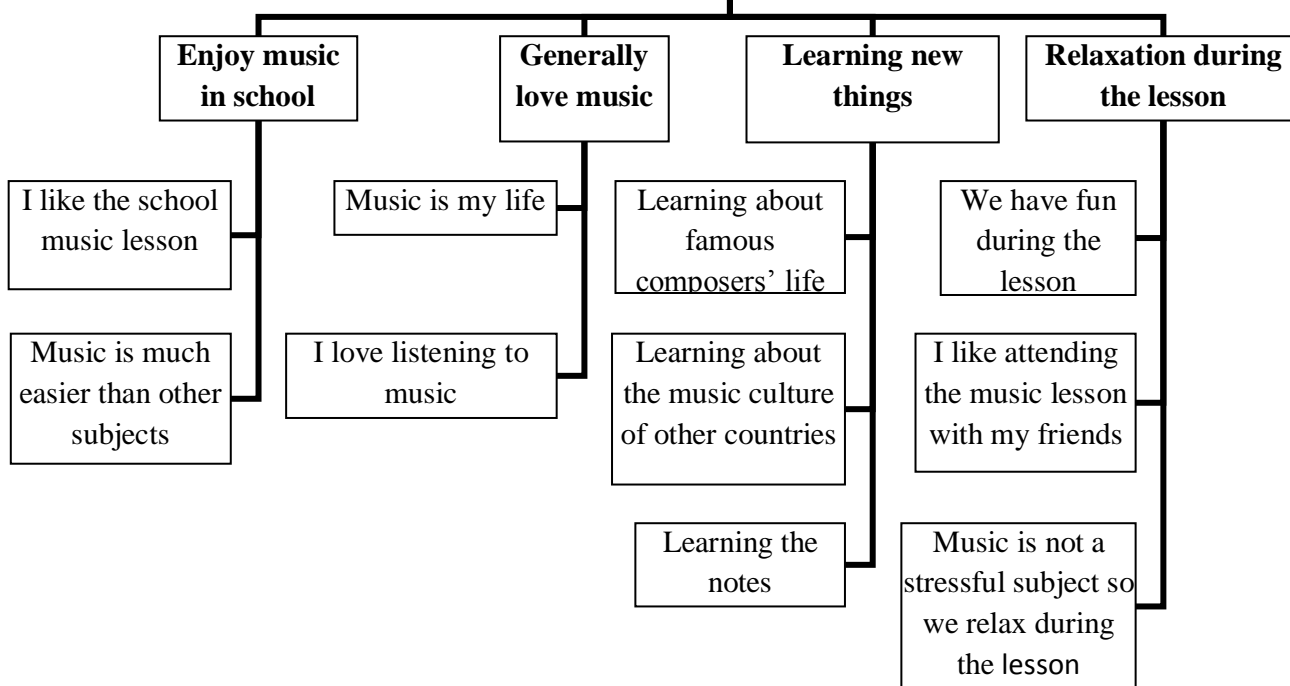


**Q.4.2b Reasons for selecting school tuition**

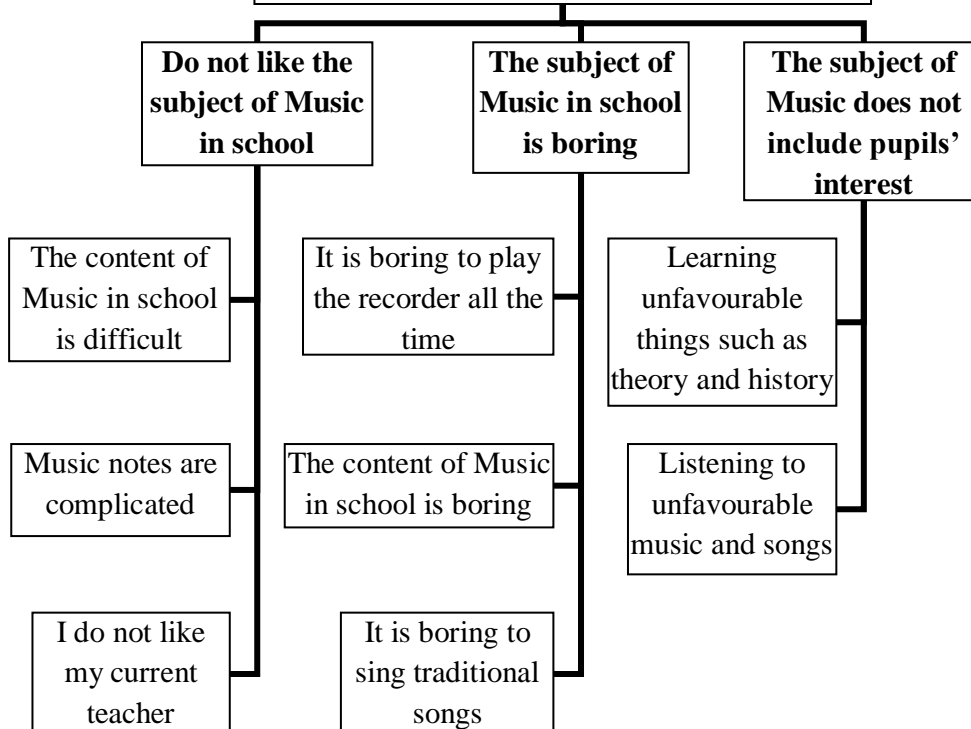


**Question 5.4 for both Gymnasium and Lyceum schools questionnaire**

**Q.5.4a** Reasons listed by pupils for holding **positive attitudes** towards the school Music



**Q.5.4b** Reasons listed by pupils for holding **negative attitudes** towards the school Music





**Question 5.6 for both Gymnasium and Lyceum schools questionnaire**

