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Music curriculum development and evaluation based on Swanwick's theory

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The aim of this article is to describe the study that investigated the possibility of using Swanwick's theory as a theoretical framework to develop and evaluate a music curriculum proposal for primary schools. This project was created based on the existing evidences that the spiral theory and model could be used to assess children's musical products through composing, performing and listening. This study offers some theoretical and practical contributions for music education, especially to Brazilian schools and other countries that have such sharp differences between state and private education sectors. It raises the question of the adequacy of having one curriculum model that can attend such different realities, different ways of experiencing music outside schools that will reflect the way children relate to music, and their preference to one or more musical parameters.

The context of music education in Brazil

Writing about music education in primary and secondary education in Brazil to a wide range of world readers is at least a challenge. Perhaps, the best way to start is by saying that music education as a separate curriculum subject in primary and secondary education is neither compulsory, nor stated in government guidelines. After the compulsory Orpheonic Singing movement developed by Heitor Villa-Lobos during the 30's and 40's, music education practices became involved with the arts education movement. From 1971 on, music classes were substituted by the so called *arts education*, under the philosophy of 'integrated arts'. Nowadays, after almost three decades, it is possible to observe that, although there were some guidelines, one could not find a real system working. Although there was a legal requirement for the three art forms to be taught in primary education, there was a complete decline in music teaching, as well as an inefficient teaching of the other art forms. The situation deteriorated during these years to a point that nowadays only a few schools, most of them private, offer music education as a separate subject, or offer some extra-curricular activities such as choirs or instrumental groups.

In the last decade there has been a growing concern among music professionals to bring back general music education as an independent

subject to schools. Only recently, educational guidelines for all subjects were developed as a consequence of the new Educational Law – LDB (*Lei de Diretrizes e Bases da Educação*, December, 1996). This Law allows some curricular flexibility for the teaching of each art form, although it uses the general term ‘art’. The document states that, ‘arts education will be a compulsory curricular subject in all levels of basic education, in order to promote the cultural development of the students’. (LDB, 1996, Art. 26, Parágrafo Segundo). As a consequence the government guidelines established that each art form (music, drama, visual arts and dance) should be taught in primary schools but each school can choose which ones they will offer and who should teach them.

In general terms music education practices reflect the instability generated at government levels, the lack of confidence music teachers have in their training, and a general belief that music in schools should only serve to support other subjects, or to make students happier, healthier, better, or even only to fill in free time (Hentschke, Oliveira and Souza, 1999). On the other hand, informal music practices are very much alive in Brazil. As an example the study developed by Oliveira and Costa Filho (1999), on the subject of music, education and work, demonstrated that around two hundred popular music bands are listed in the city of Salvador alone. A large number of Brazilian popular musicians are developing successful careers. This fact influences many young people to think more seriously about music as a professional career. Despite this, Brazilian music education in schools does not yet include music education structures, experiences and incentives of an informal nature. Therefore, there is still a big gap between formal and informal music practices in the whole country.

Most Brazilian music education practices do not yet take advantage of the recent research developed internationally or even of what has been developed in our six Graduate Programmes in Music Education in Brazil. Furthermore we lost our music education tradition three decades ago with the introduction of Arts Education. Currently, Brazilian researchers in music education are aware of the need to develop more applied research in order to get acquainted with what is going on both inside and outside schools in terms of music teaching and learning.

The project

Considering the lack of Brazilian studies and literature in curriculum development, the authors conceived a project named *Music Curriculum Development for Brazilian Primary Schools based on Swanwick's Theory of Musical Development*. The aim of this project was to investigate the possibility of using Swanwick's theory as a theoretical framework to develop and evaluate a music curriculum proposal for primary schools. This project was created based on the existing evidences that the spiral theory and model could be used to assess children's musical products through composing, performing and listening (Swanwick and Tillman, 1986; Swanwick, 1988, 1994; Hentschke, 1993a, 1993b; Del Ben, 1997; Hentschke, and Del Ben, 1998; Silva, 1998; Swanwick and Silva, 1999).

The authors were motivated by the lack of longitudinal studies in curriculum development aimed to investigate the feasibility of having formal music education classes for a wide and complex diversity of people from varied social and cultural contexts.

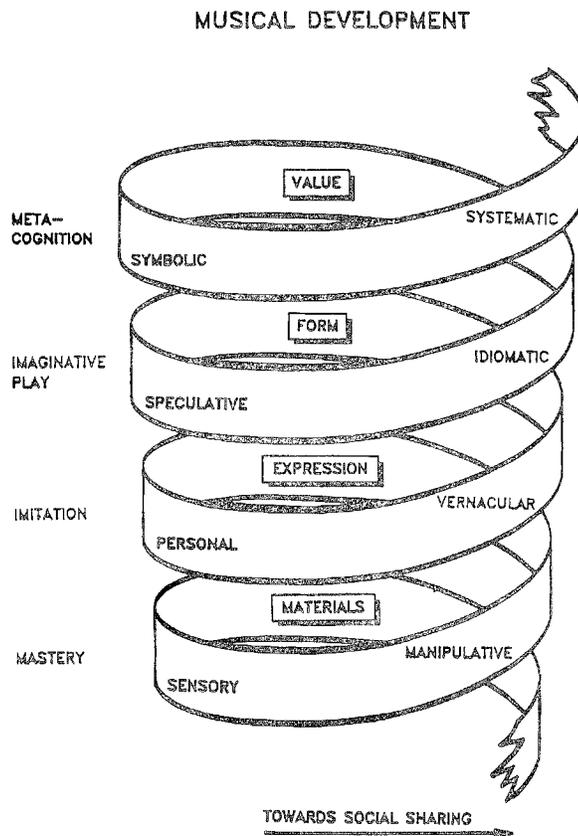
As one knows from the literature and from experience, no curriculum proposal is completely new. All of them have implicitly, or explicitly, influences of other curriculum models, in terms of educational theories, contents organisations, strategies and cultural contexts. The present proposal can be differentiated from others (DES, 1992, 1995; MMCP, 1970; Pontious, 1986; PCN, 1996; Cámara, et al. 1999, among others) in the sense that it has been conceived having a musical development theory as its basis, as well as a model of parameters of musical experiences – CLASP (Swanwick 1979). As opposed to many music curricula that focus their attention on a collection of concepts to be developed, this one aims to develop student's musical knowledge starting *from* and in direction *to* music. In this case, the direct experience with music is used as an end and not only as a means to achieve the understanding of certain musical concepts. In regards to the repertory it offers students a critical experience on a variety of musical idioms to which they have access outside the school environment and towards a presentation of other musical idioms (western and non-western).

Hargreaves and Zimmerman (1992) claim that Swanwick and Tillman's (1986) model of musical development represents the 'first attempt to make some sense and coherence out of the rapidly growing body of literature on musical development' (p.380). It could be said that it is the first developmental sequence rooted in the comprehensive nature of musical experience offering a view of what Swanwick calls 'the dimensions of musical criticism', i.e., the means through which one responds to music. As different theories are concerned with different explanations, it is possible to view the spiral theory of musical development as trying to describe the trajectory of how people come to understand music within a framework of four dimensions of musical criticism described by Swanwick as Material, Expression, Form and Value.

This theory is more concerned with how one becomes capable of approaching music in a critical way, rather than being confined to describe the acquisition of specific skills. Within these critical dimensions there is a description of specific musical behaviours expected, which according to the theory, denote the levels of the musical understanding of each individual. Each dimension (stage) has two phases, for example, the *Material* stage has *Sensory* and *Manipulative* phases, each one representing a wide spectrum of musical development.

Along with the spiral theory, the music curriculum proposal used Swanwick's (1979) CLASP model, which consists of the parameters of musical experiences – composing, performing and listening complemented by technical and literature studies. It also used Oliveira's (1992 and 1995) concept of *Teaching Structures* (TS) and Oliveira and Hentschke's (1993) concept of *Lesson Plan* (LP) based on the teacher's educational and cultural knowledge.

From these theoretical conceptions the authors established a practical



Swanwick and Tillman – 1985

Figure 1 – The Spiral Model of Musical Development

one. This defends that music education should offer students the opportunity to experience music in a practical way, complemented by the literature and technical studies (CLASP). This experience has to focus on the existent music from all cultures as well as the ones created by the students, as opposed to being centred in abstract concepts to be learned where music is used to exemplify what is being taught. In other words the curriculum proposes that the student should always be directly engaged *with* music and not only with knowledge *about* music.

The concept of Teaching Structures (TS) was chosen because it provides a means for organising music teaching in different spans. TS can be defined as projects set up without a specific teaching sequence for a number of music lessons. The planning of the TS always started from a specific repertory, including the ones suggested by the students. The repertory was worked through performing and listening and served as a starting point for composing classes, always trying to encompass the dimensions of musical criticism predicted by the spiral theory.

The project was carried out in two quite different geographical sites: in Porto Alegre, state of Rio Grande do Sul in the southern part of Brazil, and in Salvador, state of Bahia in the northeast of Brazil. It consisted of a longitudinal study of a cohort type, using qualitative data gathering techniques such as semi-structured interviews, classroom reports and lesson plans (Cohen and Manion, 1994). This methodological option enabled us to assess a curriculum proposal with the same group of subjects over three consecutive years. The proposal started with students in the first grade of primary school and followed them up until the end of the third grade. Techniques of action research were also employed since the lesson reports and consecutive data collection were carried out by the music teacher. With that method it was possible to offer a pedagogical practice and minimise the problem of dichotomy between theory and practice (André, 1995). Within this perspective, Stenhouse (1975 p.143), states that, 'all well-founded curriculum research and development, whether the work of an individual teacher, of a school, of a group working in a teachers' centre or of a group working within the co-ordinating framework of a national project, is based on the study of classrooms'.

The sample consisted of eight first grade classes of four schools, two in Porto Alegre and two in Salvador. In each city two schools were selected: one private school, mainly attended by high and high-middle class children, and one state school, mainly attended by low and low-middle class children, in order to take schools from different social and economical realities. The schools were chosen based on their willingness to accept the research project. After defining the schools, two first grade classes were randomly chosen in each school, a total of four classes in each city. A brief description of each of the four schools will be presented.

Schools in Porto Alegre

The state school gathered children from low and low-middle social classes and offered education from the first to the eighth grade (end of primary education). The infra-structure was very poor and there was no specific room for music classes. The school had very few musical instruments, mainly non-pitched percussion instruments. In 1994, at the beginning of the research, each class had around 24 students. The attendance was very uneven, where in some cases some students left school for one month and came back afterwards. In this same year, 82% of the students in both classes were aged 7 to 10 years-old, a gap that had increased by the third grade when we had students from 9 to 15 years-old. In one of the classes 45% of the students were repeating the first grade, some for the second time and others for the third time. The other class had 26% of its students repeating the year. The private school gathers children from high, and high-middle social classes, and offers pre-school, primary and secondary education. The classes were carried out in a room especially devised for music classes and had a variety of musical instruments, including percussion (pitched and non-pitched), recorders and piano. In 1994 each class started the first grade with 20 students ages ranging

from 7 to 8 years-old. None of them were repeating the same grade, as happened in the public school.

Schools in Salvador

The state school gathers children from low and low-middle social classes and offers education from pre-school up to the eighth grade. The building is new and very well kept, being part of a training centre of state school teachers. There is a play room, a dance and drama room, an auditorium with good facilities and a good library. There was no specific room for music classes. The school has a considerable number of percussion instruments. In 1994, each class had around 25 students, many of them repeating the same grade. The private school gathers children from high and high-middle social classes, and offers pre-school through to secondary education. The music classes were held in a small auditorium, but with few resources necessary to carry out the music lessons. It had only some percussion instruments, accordion and tape recorder. Each class had an average of 30 students in 1994, and none of them was repeating the same grade.

Procedures

After selecting the schools and classes, the research team, formed by one senior researcher and research assistants in each city, carried out the project which had three phases: first, the writing up of the Main Curriculum Document (theoretical foundations, aims, objectives, selection of contents, resources and evaluation), carried out by the two research co-ordinators (Oliveira and Hentschke, 1993). From the Main Document, the team started the second phase which involved the planning of the Teaching Structures (TS). The TS were different for each city and, from the second year on, they were different for every school. However they were always planned in accordance to the Main Curriculum Document (theoretical and practical framework proposed). The repertory was chosen according to the specific geographical region, culture and school, and the musical preferences of the music teacher and students.

The lessons were carried out once a week in 45 minute sessions by the research assistants (music teachers), during the academic year (March to June and August to November). Every year around 30 lessons were taught in each class. Data was obtained in three ways: first through a detailed report of every lesson, second, through descriptions of individual profiles (musical development) in each of the three practical activities (composing, performing and listening), and third, through the consecutive data gathering of musical products of the three practical activities. The latter were gathered through group activities developed in a normal music lesson situation. In other words, children did not know they were assessed at these specific lessons. The data was taped recorded and later assessed according to the spiral criteria of musical development.

Results and discussion

During the three years (1994–1996) the project did not undergo significant changes besides the TS planning that had to be adapted for each school in each city. The theoretical and practical principles remained the same. The planning of the TS always aimed at a balance between the CLASP parameters considering diagnostic and formative assessments. According to the MCD – Main Curriculum Document the CLASP parameters should be integrated within each lesson, seeking for a mutual feedback between them.

This research did not aim to be a comparative study *strictu sensu*, thus general results are going to be presented separately by each city with further discussions across the cities. The data regarding the classification of musical products according to the spiral criteria were not submitted to statistical tests due to the low number of groups in each school. Therefore, they were complemented with the reports of every lesson and the musical development profile of the students.

Porto Alegre, Rio Grande do Sul

The results of the data collection carried out at the beginning of the research (first three lessons) in March 1994, showed in both schools the absence of formal contact with music through the three practical parameters of musical experience. No significant differences were found between the phases in which the musical products were classified between the two schools. The majority of musical products of both schools were classified as belonging to the Sensory phase, with the exception of the composition parameter in the private school where 60% were classified as belonging to the Manipulative phase. The planning of the TS and of the Lesson Plans (LP) were always based on these consecutive evaluations and on the lesson report done by the music teacher. During the second and third data collection of that first year there was a developmental difference not only between the schools but also between the three practical parameters. Part of the musical products of the November 1994 data, were classified as belonging to the Personal Expressiveness phase. In the private school there was a great developmental balance between the parameters, which did not happen in such a clear way in the state school.

The second grade data (1995) of the private school, showed some disparity at the beginning between the parameters where the most developed was the composition one, and the least the performance, with 50% of the products classified under the Sensorial phase and 50% under the Manipulative. In a surprising way, this disparity disappeared as the year progressed, more specifically in November, when most of the products of all three parameters were classified under the Personal Expressiveness phase. The same developmental similarity occurred in the state school where musical products were classified as being among the Manipulative and Personal Expressiveness phases.

The third grade data (1996), showed a greater development towards

more advanced phases of the spiral. The private school data showed a progressive development towards the Vernacular phase in the three musical parameters, with some products at the Personal Expressiveness phase, which is characteristic of this grade. On the other hand, the state school data presents a greater diversity of phases and stages, despite the predominance of Personal Expressiveness and Vernacular phases at the November data collection. One of the probable factors of that irregular distribution of products between the phases and stages can be attributed to the presence of new students in this class, who did not previously have music education. Another factor to be taken into account is that the age gap between the students ranged from 9 to 14 years old.

The individual profile of every student made by the music teacher revealed that parts of the products classified in lower developmental phases came from students that joined the group later on (second or third grade). If on one hand the level of sample mortality (truancy, grade repetition, new students) did not allow the continuation of the project, this brought some evidence that there were significant differences between the initial sample of students and the ones who joined in later. However, in order to gather further evidence, a more detailed investigation with a bigger sample would be necessary. Throughout these years a difference has also been observed between the focus of attention on musical elements and the growing ability to use technical musical vocabulary. It could be said that this could have occurred by chance, but previous research carried out by Hentschke (1993) and Del Ben (1997), with Brazilian children ages 6 to 14 years old, with no formal music education, showed a stagnation on the Personal Expressiveness phase when exposed to audience-listening.

From the data collected it is possible to suggest that the balanced development between the parameters of musical experience depends not only of the balanced planning and teaching between the three parameters but also of other factors such as: a) methodology employed; b) student's motivation, and mainly; c) students' preference for one specific parameter. The latter was clearly observed among adolescent students in the third grade of the state school, who preferred activities involving performance. When investigating the possible causes of that preference it was found that some students aged 12 to 14 years-old participated in some local *pagode* and/or *samba* groups and, as a result had great fluency in the performance of percussion instruments. During the music lessons this knowledge and experience gained outside school was incorporated within the music classes. To exemplify, we could mention one event that happened in the state school, where there was a student very fluent in the performance of the *pandeiro*. The music teacher organised a lesson where this student was asked to teach his colleagues how to perform this instrument. During the lesson he also ended up suggesting forms of improvisation, having other percussion instruments joining in. In this case, summing up the informal experience plus the preference for performing, one can have a possible cause for a greater development on the performance parameter. This fact did not happen in the private school, probably due to the age range 9 to 10 years-old during the third grade,

and also due to the typical informal experiences of the students that is greatly reduced to passive music listening.

The development of this study in different educational settings raises the discussion of some important issues for the Brazilian general music education. In Porto Alegre we worked with two schools, one private and one state school which represent different scenarios and therefore need specific music education proposals that fulfil their needs. In the case of this research the curriculum proposal has been developed in both schools, requiring from the research group different TS that would suit each context. However it was found that the theoretical and practical principles of the curriculum was appropriate to base general music education for both schools. Whilst at the private school the environment was more favourable to developing the proposal (good infra-structure, musical instruments, similar age range, etc.), at the state school, the lessons were taught in the staff common room, which was located in front of the playground with lots of noise, with few musical instruments to work with, a wide age gap (9 to 14 years-old) and a high level of truancy and grade repetition, among other factors.

Another different aspect between the schools referred to the type of attitude that students had towards their teachers and towards their peers. At the private school we had a more settled environment. Most of the time the students attended to what the teacher asked and they had also a more positive relation with their peers. They also showed great motivation towards the activities proposed and towards the suggestions they used to bring to the music class. At the state school, we had some recurrent problems which included: a) physical violence, where sometimes the teacher had to stop the music lesson due to fighting between students within the classroom; b) lack of respect towards the music teacher and the classroom teacher who sometimes attended the music lesson; c) anxiety and aggressiveness when manipulating musical instruments; d) high level of dispersion. These reactions were apparently contradictory, if we take the classroom teacher report which stated that every week students were looking forward to having music lessons because according to them, this was a rare opportunity they had to express themselves musically and also to speak out their preferences to do something beyond the constraints of the core subjects. They also mentioned that they enjoyed music lessons because they could sit more freely and not behind a classroom table as in other subjects. The research team recognised that the different pedagogical and didactic approach between the classroom teacher and the music teacher, may be one of the causes of such happenings.

Salvador, Bahia

Through the analysis of the state and private school data in Salvador, it is possible to say that the students developed in a very balanced way between the different parameters (composing, performing and listening). In both schools the great majority of students presented products that were classified at the Manipulative phase. The results of the first data

collection (1994) of the schools in Salvador also showed children's lack of formal contact with systematic engagement with composing, performing and audience-listening. The great majority of musical products, for both schools were classified as belonging to the Sensory phase, with the exception of composition in the private school, where 45% of the products were at the Sensory phase and 55% at the Manipulative one. At the private school, students presented a normal curve of development at the composing parameter. They showed a great development in listening, considering that they started all at the Sensory phase and ended with a great majority of the products classified under Manipulative. In performance, the development was not so sharp, remaining at the end of the year a balance of 50% for each phase (Sensory and Manipulative).

In 1995, in the second grade, the private school students remained at the same phase in every activity with a slight development. However, in 1996 they reached the Vernacular phase in listening, remaining in composition and performance at the Manipulative phase. In broader terms, there was a balanced development among the students within that school, with the predominance of the listening parameter. As far as the state school students are concerned they also developed in a balanced way in the three activities, although showing a more acute development in composition which started with less than 30% in the Manipulative phase in the first grade (1994), progressing to the Personal Expressiveness phase at the end of 1995, and maintaining itself at a rate of 50% in 1996. In listening the students also showed a development, although less than in composition, because they reached the Personal Expressiveness phase in the second grade (1995) and stayed there, only later on developing towards the Vernacular phase. In performance the students reached the Personal Expressiveness phase at the end of the second grade (1995) and later regressed to the Manipulative one. Only at the end of the third grade (1996) did they reach the Personal Expressiveness phase.

Despite the problems faced with student's attitude, inadequate infrastructure (acoustical installations, lack of classroom organisation), there were differences in students' musical development between the two schools. Both Salvador schools presented signs of musical development corresponding to the stages predicted by the spiral criteria of musical development. However, students of the private school did better at the listening parameter whilst students of the state school did better in composition. In both schools, the parameter of performance was the one least developed. In general students did show high musical aptitudes and abilities, other than the love for music.

In terms of curriculum implementation, there were many factors that made the work difficult to be carried out. For example, the great majority of schools place priority on the preparation for examinations to enter university and to be ready for professional degrees that have high social status. Schools normally see music education classes as having specific functions such as recreation and entertainment. As a consequence, they do not offer the proper facilities or hire specialised personnel to carry out good music programmes, thus reflecting that music is not as valued as other curriculum subjects. In addition, it is possible to point out other

factors that work against a high standard teaching of music: a) short duration of the music lesson (45 min. once a week); b) poor infrastructure; c) school calendar dictated by school's administration (for example, schools festivities, visitors, educational trips or other non-music activities usually were organised to happen during the scheduled music lesson); d) high level of sample mortality (as happened in Porto Alegre), and; e) issues regarding the competence and specific music abilities of teachers and the efficiency of the methodology employed.

Regarding the repertory, teachers observed that students got more excited with Brazilian music due to the familiarity with the rhythms and melodies, mainly the ones that use percussion instruments and fast tempi. At the state school dance and body movements and other physical reactions to music were present almost all the time. The close relationship between the rhythmic musical culture of Salvador and African music may explain these student's reactions. Students, mainly from the public school, displayed rhythmic abilities playing Brazilian rhythms and improvisations using the available percussion instruments or their own chairs and bodies. Some of the girls from the private school showed some high melodic improvisational abilities.

Conclusion

During the three years of work it became evident that the educational context between the state school and private schools in both cities was very different. Although we did not carry out a systematic survey of the conditions of students outside and inside the schools, music teachers established informal contacts with students and classroom teachers in order to obtain further information regarding children's living conditions and the dynamic of the schools. The economic, social and educational variables may be considered some possible causes for the difference of achievements between students of the schools. Among them first comes the age gap of students between the schools. The students of the private schools had an age gap of around two years among themselves, while in the state school the age gap reached five and sometimes six years. Many of these students were repeating the same grade for the second or third year consecutively. Although there was that age gap, musically speaking the developmental difference was more due to new students that joined in not having had formal music education, rather than to their actual age. The only exception was students from the public school in Salvador who tended to display more complex rhythmic abilities, through playing and dancing. These findings confirm the assumption that a systematic engagement with music, inside or outside the school environment, is a determinant factor of progression.

The second provable factor of influence on the different rate of development between students of the private and state schools is the poor living conditions. At the state school it was reported that some students had serious family problems, such as alcoholic parents, temporary or permanent absence of one of the parents and emotional instability. They are

children that most of the time do not have adequate living conditions: they have improper housing, insufficient meals and emotional instability.

A third factor relates to the physical conditions and resources that the schools offer in order to carry out music lessons. The private schools had better resources than the state ones, not only in terms of classroom facilities but also in terms of musical instruments and electronic equipment.

A fourth factor has to do with the sporadic contact of the music teacher with the students, which is quite different from the classroom teachers that are there every day. The affective relationship takes longer to be established, as well as the fact that some students perceive music lessons as a leisure time, not taking it as important a subject as the other ones. Talking to teachers, parents and administrators in an informal basis, it was possible to see that this prejudice is passed on to the children. Some of them stood up sometimes and said to the teacher, 'my dad asked me why we are losing time with music classes. We should stay in a math or science class'. There was also a difference between the pedagogical approach of the classroom teacher and the approach of the music teacher. It was noticed that although classroom teachers had a positive discourse towards respecting children's views, showing a more child-centred approach, in practice, they acted in a very authoritarian way, allegedly because this kind of 'language' was the only one students would understand.

The issues mentioned above cannot be considered as the only causes to explain students' differences in musical development among the schools. However, they played an important role as far as the curriculum proposal is concerned. The isolation of some of those variables deserves one or more research projects and goes beyond the scope of this work. Results can confirm that it is less likely that the students' musical development, followed up over three years would have merely occurred by chance, due to normal cognitive, affective and psychomotor development. Recent research carried out by Swanwick, (1994), Hentschke, (1993a and 1993b), Del Ben, (1997), Hentschke, and Del Ben, (1998), Silva, (1998) and Swanwick and Silva, (1999), showed that if the systematic engagement with music does not occur, the musical development will stagnate. Thus, it is possible to suggest that the musical development observed in all schools is mainly due to the formal contact with music education, as shown by the consecutive data collection, as well as the lesson reports and students' profiles. We have to bear in mind that it is difficult to affirm that variables such as maturation, and outside school musical experiences have not played an important part in some students' musical development. However, a great difference was noticed in the musical development between students that took part in the initial sample and the ones who joined in at different points during the three years.

The data collected during the three-year longitudinal study and by the theoretical discussions and assessment research data previously mentioned point towards a confirmation of the hypothesis of the present work, i.e., that the spiral theory and model of musical development can be used as a theoretical framework to build a musical curriculum for primary schools. This study offers some theoretical and practical contri-

contributions for music education, since it is the first longitudinal study to investigate the possibility of using the spiral theory and model of musical development for this purpose. Previous research has focused on the use of the spiral criteria to assess musical products of composing, performing and listening. Because it was a longitudinal study, it was possible to systematically follow up groups of students over three consecutive years, revealing in this way individual and collective features of musical development that cross-section research does not offer.

This study also offers contributions to curriculum development, planning and assessment, especially to Brazilian schools and to other countries that have such sharp differences between state and private educational sectors. It raises the question of the adequacy of having one curriculum model that can match such different realities, different ways of experiencing music outside schools that will reflect the way children relate to music, preference to one or more musical parameters, etc. The specific role of the school and formal education in societies where informal musical experience is substantial and varied needs attention in the future (Swanwick, 1999).

Considering the recent Brazilian educational reforms, as well as the production of curriculum guidelines (PCNs 1997), the Brazilian educational system needs studies of this kind that can serve as a support for planning in such a diverse educational context. Another positive aspect was that the proposal was tried out in two different states, with two different cultural realities, and within each, in two different educational settings (state and private funded education).

In summary, we need a high-standard teacher training programme as well as adequate curriculum proposals in order to develop an effective music education in primary and secondary school. Still many issues remain to be investigated after this study and among them are the kinds of relationships established by parents, administration with music education within the school setting and the social, economical and educational contexts in which teachers will operate.

The curriculum proposal values the knowledge and experience that students bring with them, how they relate themselves with music, what kind of experience people have outside the school which, in the Brazilian case can be considered very rich and complex at the same time. Subsequent research and publications that are being produced by some Brazilian music education research teams are likely to present some alternatives to working with music in different Brazilian educational settings. It is not enough to say that, musically speaking, Brazil is a rich country. It is important to have a fair educational system that allows everyone at least some access to that richness.

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Développement des programmes d'études musicales et d'évaluation à partir de la théorie de Swanwick

L'objectif de cet article est de décrire l'étude qui recherche l'utilisation possible de la théorie de Swanwick comme cadre théorique pour développer et évaluer le programme d'enseignement musical proposé dans les écoles primaires. Le projet a été construit à partir des résultats actuels selon lesquels le modèle et la théorie de la spirale pourraient être utilisés pour évaluer la création musicale des enfants par la composition, l'interprétation, et l'écoute. Cette étude propose quelques contributions pratiques et théoriques à l'éducation musicale notamment pour les écoles brésiliennes et les autres pays qui ont des différences si marquées entre le secteur privé et public de l'éducation. Cette étude s'interroge sur la pertinence d'un modèle exclusif de cursus qui répondrait à des réalités différentes, à des approches variées de l'expérience musicale hors des écoles reflétant la manière dont les enfants vivent la musique en fonction d'un ou plusieurs paramètres musicaux.

Musik-Curriculumentwicklung und -evaluation auf der Grundlage von Swanwicks Theorie

Dieser Beitrag beschreibt eine Studie über die Möglichkeit, Swanwicks Theorie als theoretischen Rahmen zur Entwicklung und Evaluation eines Musik-Curriculumentwurfs für die Grundschule zu benutzen. Das Projekt wurde entwickelt, weil es evident ist, daß die Spiraltheorie und sein Modell dazu dienen können, die musikalischen Leistungen von Kindern in der Komposition, beim Musikhören und Musikhören zu bewerten. Diese Studie liefert einige theoretische und praktische Beiträge für die Musikerziehung, vornehmlich in Brasilien und solchen Ländern, die eine ebensolch scharfe Trennung zwischen dem staatlichen und dem privaten Erziehungssektor kennen. Dabei stellt sich die Frage nach der Angemessenheit nur eines Curriculum-Modells für so unterschiedliche außerschulische Musikerfahrungen, die die Art, wie Kinder mit Musik umgehen, und ihre Vorliebe für einen oder mehrere musikalische Parameter spiegeln.

El desarrollo del curriculum de música y la evaluación basada en la teoría de Swanwick

Es propositio de este trabajo describir el estudio que investiga la posibilidad de utilizar la teoría de Swanwick como marco teórico para desarrollar y evaluar la propuesta curricular de música para la escuela primaria. Este proyecto fue creado en base a las evidencias

existentes de que la teoría y el modelo espiral pueden ser usados para evaluar las producciones musicales de los niños a través de la composición, la ejecución y la audición. Este estudio aporta algunas contribuciones para la educación musical, especialmente para las escuelas brasileñas y otros países donde existe una muy marcada diferencia entre sectores educativos públicos y privados. Esto plantea el interrogante sobre lo apropiado de tener un modelo curricular que pueda atender realidades tan diferentes, diferentes maneras de experimentar la música fuera de las escuelas y que va a reflejar la manera en que los niños se relacionan con la música, y sus preferencias por uno o más parámetros musicales.