

**MUSIC EDUCATION IN POST-WAR KOSOVO:
GENERALIST AND SPECIALIST TEACHERS' IDENTITIES, BELIEFS
AND PRACTICES**

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‘I, Besa Luzha, confirm that the work presented in this thesis is my own.
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ABSTRACT

This study explores Kosovan teachers' identities, beliefs, self-reported practices and perceived needs, concerning the interface of music, society and education. It does this at a time when the newly independent country is emerging from war and establishing an education system, of which music forms an important part. The discussion takes a social constructivist viewpoint, whereby music learning and teaching are understood in relation to the historical, political and cultural contexts of the society in which they occur.

The focus of the investigation is on the current practical and theoretical situation faced by music education in Kosovo. This is approached through the voices of music teachers, all of whom belong to the Albanian-majority ethnic group in Kosovo (92%), which was subject to political oppression and acculturation under the former Serb regime until the Kosovan war ended in 1999. Using an 'explanatory mixed methods design' (Creswell, 2003, p. 15) a questionnaire survey was conducted with 204 teachers falling into two main, very different, groups – generalists and specialists – across all regions of Kosovo. The survey was followed up with semi-structured interviews of 16 individuals, selected as representative of each of the two main groups.

The study investigated issues within and across each group, concerning: i) the teachers' musical identities in relation to Kosovan history, culture and Albanian ethnicity; ii) their beliefs about the role of music and music education in Kosovan society; iii) their self-reported music teaching practices and iv) their perceived needs and opportunities for professional development. Similarities and differences between the two groups were found to be of potential importance in the future development of music education. In addition, the findings reveal serious challenges faced by Kosovan music teachers, who find themselves trapped between traditional musical values, styles and practices on one hand, and modern, Western music ideologies present in the newly developing music curriculum. Finally, the thesis offers some concrete recommendations to the relevant institutions in Kosovo, aimed at furthering and supporting the development of the new music curriculum.

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ABBREVIATIONS

AEC-Association of European Conservatoires
BERA-British Educational Research Association
BBC-British Broadcasting Corporation
CNN- Cable News Network
EAS-European Association for Schools with Music
EC-European Commission
ECTS-European Credit Transfer System
FES-Friedrich Ebert Stiftung
GMTM -General Music Teaching Methods
IOE-Institute of Education
ISME-International Society for Music Education
Kosovan Curriculum Framework (2011)
MEST-Ministry of Education Science and Technology
MASHT-Ministria e Arsimit Shkencës dhe Teknologjisë/see MEST
NATO-North Atlantic Treaty Organisation
NKCF-New Kosovan Curriculum Framework (2001)
UNDP- United Nations Development Programme
UNICEF-United Nations Children Fund
UNMIK-United Nations Mission in Kosovo
UP-University of Prishtina
RTP- Radio and Television of Prishtina
SWAP-Support Wide Approach Projects
Albanian terms for folk music instruments:
Defi-Tambourine
Cifteli-Albanian string folk instrument with two- strings
Daulle-(folk) drums
Fyelli-Whistle
Mandolin –Mandolin
Harmonike-Accordion
Kënga-Song
Muzika-Music
Singing-Kendimi

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CHAPTER ONE: THE BACKGROUND TO THE RESEARCH: WAR, RECONSTRUCTION AND MY INSIDER PERSPECTIVES

Introduction

Kosovo is a small, land-locked country situated in south-east Europe. Identified as a crossroads between West and East – geographically, politically and culturally – it has remained for a long time largely rural, illiterate and underdeveloped, and ruled by a number of regimes (Glenny, 2001; Judah, 2008; Knaus & Warrander, 2011; MacShane, 2011; Malcolm, 1998; Nations(UN), 1999; Pettifer, 2001; Schmitt, 2012; Sommers & Buckland, 2004). Its majority population, who are ethnic Albanians (90%), are part of the ‘Albanian nation’, described by the noted British historian Noel Malcolm, as ‘one of the oldest established populations in Europe ... to have inhabited the territory of Kosovo since antiquity’ (Malcolm, 1998, p. ii). Other minority communities living there (about 10%) include Serbs, Bosnians, Turks, Gorani and Roma. In the last two centuries Kosovo was driven by disputes between ethnic Albanians and ethnic Serbs over autochthony and the right to rule the territory, shaping all aspects of Kosovan society. In 1989-1999 Serbia, one of the former Yugoslav Republics to which Kosovo formally belonged within the Yugoslav Constitution, launched an ‘ethnic cleansing’ campaign against its Albanian population. The resultant genocide was a culmination of the ‘repression, resistance, rebellion and eventually open conflict [that had] engulfed the population of Kosovo for at least a decade before’ (Summers and Buckland, 2004, p. 24). This invasion was brought to an end by the timely intervention of the NATO (North Atlantic Treaty Organization) military as authorized by UN Security Resolution 1244 (UN 1999), and Kosovo was finally liberated on June 10th 1999.

Schools started to reopen in September 1999, while in 2000, the Department of Education, along with international organizations such as UNMIK (United Nations Mission in Kosovo) and UNICEF (United Nations Children’s Fund) and other international agencies in the country, began to initiate educational reforms at all levels of the education system. This coincided with the meeting of the World Education Forum in Dakar in 2000, where ‘education in conflict was identified as a new international priority for

the promotion of mutual understanding, peace and tolerance' (Murray, 2008, p. 40). These post-war education reforms in a post-war context, whereby 'culling the divisive aspects of old curricula is an important step towards promoting integration and reconciliation in the wider society' (Murray, 2008) imposed on the Kosovan institutions an ambitious goal: to develop a democratic, knowledge-based society imbued with Western European standards and values. As part of this, education is seen as a crucial factor for the development of a new European identity for all Kosovan people, including Serb and other ethnic minorities living peacefully in a 'multi-ethnic' Kosovo.

Music education, as part of the core curriculum, was also seen to have an important role to play in contributing to the achievement of this goal. A group of 12-15 professional musicians, including myself, were selected by MEST (Ministry of Education Science and Technology) to review the music curriculum in line with the provisions and aims of the NKCF – New Kosovan Curriculum Framework (MEST, 2001). This group, consisting of music teacher-trainers, music teachers and professional musicians was expected to use the pre-established curriculum framework dating from 1990, as the cornerstone of reforms, and to align the aims and objectives of a new music curriculum with those of the new education system.

My personal background and role(s) in the research

I was involved in this working group in my capacity as a professional musician but also, and mainly, as a University teaching assistant to the only and principal professor for music education methods, Prof. Seniha Spahiu, a pioneer music education expert with an experience of 40 years. I felt like I was working with a living encyclopaedia, as she was the only source of information with regard to music education developments in Kosovo at the time. In the meantime, after the end of the war in Kosovo, I had managed to gain access to international developments and trends in this field through my membership of European and international music associations, such as the International Society for Music Education (ISME) and the European Association of Schools with Music (EAS). Because of these contacts and my proficient English language and computer skills, I was identified by the MEST to be an appropriate person to coordinate this group of music education experts.

This new role of curriculum developer added to my existing multiple identities as a) a Kosovan ethnic Albanian female; b) the mother of three children; c) a performing classical pianist; d) a music teacher educator (since 1998). All these identities were constructed, negotiated and reshaped through experiences and interactions with various developments and multiple social groups. I resonate with Macintyre (1981, p. 206) cited by Goodson (2000):

What I am, therefore, is in key part what I inherit, a specific past that is present to some degree in my present. I find myself part of history and that is generally to say, whether I like it or not, whether I recognise it or not, one of the bearers of a tradition ... but the traditions through which particular practices are transmitted and reshaped never exist in isolation from larger social traditions. (Macintyre, 1981, p. 206 in Goodson, 2000, p23)

I will refer to my own story as a child, as a music student and as a professional music educator in explaining some of the most important developments in Kosovan education through my own experiences, for as Errante (2000) cited by McCarthy (2003, p. 127) argues, 'such narratives can form an oral history, and as such enable a historical review of how "identity is practiced" and "mediated" by the nature and context of remembering'.

These personal experiences shaped my beliefs about music, music teaching and learning, and my aspiration to become a professional music education researcher in the future. This recognition answers Creswell's (2003) demand that researchers should 'recognize that their own background shapes their interpretation by involving themselves in the research with their own personal, cultural and historical experiences' (Creswell, 2003, p. 8).

As the first child of a family dedicated passionately to education – my father works at a university, and my mother at a secondary school – I was destined to follow their example. I have been involved with music since I was seven. Having taken part in a school choir, and in a music ensemble while I

studied classical piano, I was considered to be the musical leader in the classroom. Although there was little piano playing in my family, we sung and danced (mostly folk songs,) and listened to background music while my father read us stories or when we staged plays in our house. My mother, who recalled hearing a pianist once in her youth, bought me a toy piano and then took out a loan to buy me a real one, and paid for piano lessons. Whilst music became my first passion, I continued to show interest in other areas. From 1990-1994, I studied both piano performance and economics simultaneously at the University of Prishtina, in the capital of Kosovo, and under the difficult circumstances that education was facing at that time.

Whilst I was a student, I taught piano lessons at the primary music school in Prishtina. Mills (2003), Roberts (1993) , Stanberg (2006) and Freer and Bennett (2012) argue that most music students end up teaching music rather than being professional performers, because of the forbidding commitment required by performance. Freer and Bennett (2012, p. 268) for example point out that 'teaching often emerges as a secondary, lesser career option when students and parents begin to assess the realities of building a sustainable career in performance. This concurs with Roberts (1991, 2004, 2007) who claims that a music education degree is often considered as a "back-up" or "dead-end" option. Similarly, having completed my undergraduate studies, I taught piano for pragmatic reasons since there was virtually no opportunity for performing music at those difficult times in Kosovo.

I only studied music for one year at university because in 1991, along with other Albanian students and academics, I refused to continue studying in the Serbian language as imposed by the Serbian Government. Consequently we were all kicked out, and continued to study in private houses. We were determined to keep alive our education system by pursuing it 'underground', which, according to Clark, (2000) represented an act of 'civil resistance'. Our new music department (underground) building had only four rooms and a small concert hall. Larger concerts with choir and orchestra were organized in the Catholic Church of Prishtina (although 90% of the Albanian population in Kosovo are Muslim) since it was the only place the Serbian regime would not interfere with. The Church became our concert hall. The official concert hall of the city was known as the 'Red Hall', and was prohibited for us Kosovo

Albanians. In these repressive circumstances a career as a performer seemed totally unrealistic.

After finishing my piano studies in 1994, and whilst waiting to give birth to my first child, I continued to teach piano at home, which comprised two rooms in which I lived together with my husband, his parents, and my baby girl, who slept in the same room where I taught. I considered this practice to be my one contribution to the overall sacrifice that our society was giving to keep education, and particularly music education, alive in Prishtina.

In 1996, after having paused performing since my diploma, I organised a concert recital in the denied public concert hall, the 'Red Hall'. It seemed an impossible mission. However, I managed to convince the Serbian director to allow us to use it by talking to her 'woman-to-woman'. She understood my fear that my performing career was about to end without the opportunity to perform, and granted me permission to hold the concert. I still had to ask for further permission from the local Serb authorities, who demanded that there was to be no 'Albanian' music in it. This was considered by the Prishtina intellectual elite to be a 'small victory' on our side (Bacevic, 2014; Huberman, 1995).

The Serbian director who had come to the concert left soon as she saw that the auditorium was not empty as usual but filled with around 600 people mainly from the Albanian intellectual elite, eager to enjoy the performance of a young pianist and her colleagues. I wore a red and black dress, the colours of our Albanian national flag, which, along with many other things that evening, was directly symbolic. Indeed, the concert was not so much about my piano technique, as about explicit collective action to demonstrate that our existence would not go away. The director never made the same 'mistake' of allowing a Kosovo Albanian to use the concert hall again.

After the concert, I sold my piano, and along with 400,000 Albanians who, between 1991 and 1994, emigrated to European countries in order to escape Serbian oppression, I left for Greece, where I went together with my husband and one and-a-half year old daughter. I returned to Kosovo two years later (1998), having not found a 'better life', determined to continue my music career.

Having been encouraged to apply for a post of teaching assistant to the main lecturer of the General Music Teaching Methods (GMTM) course who was about to retire, I decided to shift from a career as performer to become an educator. In order to be eligible for the position I was offered, I had to enrol on a postgraduate degree in music education. This was in fact the first music education postgraduate degree offered by the music department of the University of Prishtina. The entrance exam consisted of a written part, in which candidates were asked to elaborate on any music teaching issue, followed by an oral exam with a committee of five eminent professors from the music department.

Whilst I was answering questions about my written essay, another music professor entered the room, stating that Serbian forces had conducted a military assault on an Albanian family in the village of Prekaz in the Drenica region, which was a very strong point of Albanian resistance to Serbian occupation.

The general oppression of the Kosovan population had dramatically increased in this period with imprisonment, torturing, killing and the systematic oppression of citizens, including teachers, students and other educational staff (Clark, 2000; Gundara & Peffers, 2005; Judah, 2008; La Cava et al., 2000; Leutloff & Pichl, 1999; Lita, 2008; Sommers & Buckland, 2005; The World Bank, 2007; UNDP, 2006; Wenderoth & Sang, 2004). The fighting between Serbian security forces and the Kosovan people spread throughout the territory, though Prishtina itself was unaffected. Although we were concerned for our lives, the exam committee decided not to interrupt the procedure, but insisted on completing their questioning of me about music teaching, listening, and developing the musical creativity of children, despite the constant tension felt in the room in the face of very real fear that Serb forces were about to enter Prishtina.

I celebrated my acceptance as the first enrolled postgraduate student in music education studies with my family in an atmosphere of tension and fear for our lives. Enclosed in our homes, listening to the international news channels such as the BBC, CNN and Deutsche Welle Radio, and cuddling my three year old daughter, I somehow tried to ignore the frightening reality, and

dreamed instead about the new music teacher-trainer career that I was just about to start.

Peace was given a chance in Kosovo with the intervention of international politics once again; and for a moment armed conflict in Prishtina no longer seemed probable. Focusing on music teaching and teacher-training in these particular times still seemed a crazy and foolish adventure but I was nonetheless determined to follow my dream. Then an invitation from the University of Drama and Music in Graz, Austria, in March 1999 to take up an internship further inspired my enthusiasm to follow a career as a music teacher. I enjoyed a week of musical activities in the beautiful city of Graz, with many concerts, music teaching seminars and visits to schools, all of which made me eager to bring the insights and experiences I had collected back home. But the systematic oppression had again increased, and was about to culminate in international war as NATO forces prepared for air strikes as the only option to stop the systematic domination by Serb forces over the Albanian population of Kosovo.

On March 22nd 1998 I returned from Graz. As our bus was going through Serbia many military vehicles were heading towards Kosovo. Nonetheless I was looking forward to going back home to my family and daughter, and also to sharing my experiences with students and colleagues in the music department. The next day I gave a piano lesson to Dea, a 6-year old girl, but one day later, on March 24th everything fell apart. NATO air strikes over Yugoslavia, (Serbia) and against Serbian forces in the territory of Kosovo started, as the war spread to Prishtina. I could no longer think of music teaching when filled with fear for my life.

A month later my daughter, youngest brother and myself fled from the war along with around one million Albanians, who took shelter in refugee camps in Macedonia, a neighbouring country of Kosovo. As a result of the international community's decision, and for humanitarian reasons, most of the refugees were transported to European countries where they were given temporary asylum. I was sent back to Graz where I remained, now in mortal fear for my family who remained in Kosovo.

The systematic genocide and massive atrocities inflicted by the Serbian regime on the Albanian population of Kosovo ended when the

international community intervened. Seventy-two days of NATO air strikes followed by infantry intervention on June 10th 1999 put an end to Serbian rule in Kosovo. After the war Kosovo was left with many destroyed houses and schools. Thousands of pupils and teachers had died, and the whole country felt in limbo (Gundara & Peffers, 2005; Peffers, Reid, Stylianidou, Walsh, & Young, 2005; Tahirsylaj, 2010; UNDP, 2006), along with my family, relatives, friends, neighbours, teachers and students. My piano student Dea, who dreamed of becoming a concert pianist, had been killed together with her parents and two younger sisters after a NATO air strike hit their small home next to the Post and Telecommunications building, which had been identified as a Serbian military strategic centre. Only her small brother Trim, together with his grandmother survived. Sorrowful for her loss, I thought that I would no longer be able to teach the piano after this tragedy. But life went on, and, although the war was painful and difficult to forget, I engaged passionately with music teaching.

The low quality of education resulting from a decade of underground teaching during 1989-1999 and massive destruction, lead to the imposition of a state of urgent national emergency and reconstruction, beginning with the renovation of schools and houses across the country. In those times nobody even thought about rebuilding music institutions. Nonetheless, with some friends, all of whom were professional musicians, we managed to organise two symphonic concerts in Prishtina. Amidst these terrible conditions, NATO soldiers helped us with organisational details, and with heating the destroyed concert hall (the same 'Red Hall') while outside the temperature dropped to under 20 degrees Celsius (Hupperts, 2008; Luzha, 2005).

This was another way of showing to all the internationals present in Kosovo our music tradition and culture. Immediately after the war we started to re-establish the Kosovo Philharmonic, the former Kosovo Symphony Orchestra having been disbanded in 1989. It was challenging to recruit every musician who had survived within the country and outside in the diaspora, to join in the creation of the most important music institution in the country. It started as a string orchestra, and among other alternatives to keep its activities alive, a consultant from Scotland who came to develop the Kosovo National Cultural Strategy, proposed recruiting musicians from among NATO

soldiers. In this way the Kosovo Philharmonic was able to stage symphonic concerts on several occasions and we, the musicians, felt that our 'spirit' revived.

The next chapter offers a short historical overview of the social, cultural and political context in which the above personal experiences occurred. This is in line with Cox and Stevens' (2010, p. 2) view that taking into account the historical context is 'essential in order to provide a basis for an informed debate about present and future trends as far as music education internationally is concerned'.

CHAPTER TWO: CONTEXT-MUSIC, SOCIETY AND EDUCATION IN KOSOVO-A SHORT HISTORICAL OVERVIEW

Introduction

This chapter aims to shed some light on the social, cultural and political past of the recently war-torn country of Kosovo, in line with the famous argument of Emile Durkheim (1904/1905) arguing that 'it is only by carefully studying the past ... that we can come to anticipate the future and to understand the present'. This idea has been reiterated by many scholars including McCulloch (2011) and Cox and Stevens (2010) both asserting that studying past developments in education (including music education) is important to shed light on current and future developments.

Education has been at the heart of all of the key struggles of modern times in different parts of the world. It has been a rallying call for social progress, change and equality, and has been fundamental to social class struggles, struggles for democracy, and the fight for social justice. Education has also been uppermost in personal success and failure, in triumph and defeat, and such struggles too have their history. We may pause to recall our own struggles with schools, teachers and examinations, or with learning in general at school, at university, or in everyday life, and then we can recognize that education is indeed a struggle, and always has been. (McCulloch, 2011, p. 2)

This perspective is shared by many contemporary sociological inquiries into music education in various contexts (Cox, 2002, 2007; Cox & Stevens, 2010; Green, 2002a; Gruhn, 2010b; McCarthy, 2003, 2010; Pitts, 1998), including music educationalist Liora Bresler's (1998) viewpoint that 'contexts affect what teachers teach and how they teach, shaping explicit and implicit messages and values'. Murray (2008, p.39) argues rightfully that 'education is the story

that society tells about itself. What we teach our children is who we are, or who we want to be.'

Based on this belief, Kosovan education, and music education in particular, share the general understanding of education as a 'struggle for political independence and the defence of national interests that particularly shaped what went on in schools' (Cox and Stevens, 2010, p. 5)...', and education is a 'sphere where a sense of national identity is mapped and reinforced' (Kostovicova & Prestreshi, 2003, p. 1082). Important historical events and political developments that have influenced educational reforms in Kosovo (Bacevic, 2014) affected also the area of music education, in congruence with the viewpoint of Jorgensen (2008), who claims that 'music is interrelated with society in multifaceted ways', and that it 'not only follows the society but also impacts, portends, and even constructs and reconstructs it' (p. 256). Similar accounts about the role of music in this process resonate also in other contexts (Bohlman, 2004; Cox & Stevens, 2010; Green, 2011; Greenberg, 2006; Ho, 1999; Ho & Law, 2006; Hudson, 2003; Kong, 1995; Law & Ho, 2004; McCarthy, 2010; Pieridou, 2006; Stavrou, 2006; Stokes, 1994; Veblen, 1996; Wood, 2012).

Kosovo as an separate Albanian territory and the role of music in supporting ethnic identity across separation

Kosovo was excluded from the formally recognised borders of the Albanian state in 1912 when the Albanian state was finally recognised and approved by the Conference of Ambassadors held in London, and afterwards in Berlin in 1912-1913 (Babuna, 2000; Bieber, 2002; Judah, 2008; Knaus & Warrander, 2011; Kostovicova, 2002a; Malcolm, 1998; Misha, 2002; Misina, 2013; Pettifer, 2001). This great historical event for all Albanians became at the same time painful for some, due to their separation from the rest of the Albanian nation and territory. This painful concession to exclusion was imposed on the new Albanian Government as a result of the 'Great Powers Politicking' (Judah, 2008, p.38) that left Kosovo and some other Albanian territories to be ruled by the neighbouring countries of the Balkan Peninsula. Misha (2002, p. 41) explains that 'the recreation of the past is an indispensable part of any process which makes a people a nation..., that is

why history occupies an important place in the construction of an Albanian national identity.’ (p. 41).

The division of the Albanian people into two separate societies, with completely different social and political contexts was done in order to ‘mark them in very different ways’ (Judah, 2008, p. 11). Albanians were also identified differently in terms of geography, which was thought to be an ‘intrinsic part of national identities’ (Kaplan and Herb, 2011). As a result, the music practices of Albanians also differed in relation to the specific social, political, cultural and geographical contexts in which they lived.



Figure 1. Albanians in different states and territories in Europe are marked by different local, linguistic, music and religious identities part of their common national identity

Albanians, in all the territories where they live, are identified differently by their local, linguistic and music dialects, as well as by their ‘religious identity’. The concept ‘religious identity’ is defined by Browne et al (2003, p.3) as ‘people’s ways of relating to religion, including whether they choose to belong to a religious community, how strongly they feel about their beliefs, and how they choose to demonstrate those beliefs in their daily lives.’ In this sense Albanians, although one nation, belong to three religious communities (Muslim, Catholic and Orthodox), whereas the majority of the Albanian

population in Albania, Kosovo and other territories in the Balkan region continue to be identified by their Muslim 'religious identity'.

Albanians accepted the Muslim religion only after the Ottoman occupation of the fifteenth century. However, during the 'Rilindja' (Renesance) movement of the nineteenth century, nationalist thinkers advocated 'a kind of 'civil religion' of Albanianism' (Duijzings, 2002, p.61) as embodied in a very famous poem by the Albanian writer Pashko Vasa entitled 'Oh moj Shqipni' ('Oh you Albania'). This ends with a line that has become a maxim for all Albanians: 'Feja e Shqyptarit eshte Shqiptaria' ('The Faith of Albanians is Albanianism'). Later on, during the Communist regime, religion was banned in both countries. In Albania, attempts to create an 'atheist' communist nation, were more strict and painful, due to the persecution of religious activists, whereas in Kosovo religion was excluded from public and state affairs, though people were allowed to practice their faith in private (Broad & Evans, 2006; Chen & Leung, 2015; Krasniqi, 2013; Malcolm, 2002; Rapper, 2002).

Catholic Albanians in the North, Muslim Albanians in Central Albania and Kosovo, and Orthodox Albanians in the south, are known for their tolerant and cooperative co-existence, even though this is sometimes considered to be a mere 'myth' (Malcolm, 2002) because of historic evidence of intolerant behaviours between members of the three communities (Malcolm, 2002; Rapper, 2002). Their diverse religious identity, in combination with the different dialects of the Albanian language and different musical practices, are said to represent diversity within the unity of their supra-national Albanian identity.

Almost all the scholars who have researched religion among Albanians agree that religious differences have been suppressed when their national identity has been under threat because Albanians have understood religious identity as a hindrance to the development of a unified Albania (Blumi, 2002; Broad & Evans, 2006; Duijzings, 2002; Frasheri, 2006). According to Duijzings (2002, p. 61), 'since the end of the nineteenth century there have been continuous attempts to neutralise the cultural and political legacies of these religious cleavages.' Duijzings (2002, p 61) also observes:

‘this has also been the case for Kosovo, where even though more than 90 per cent of the Kosovo Albanians are Muslim (only a small minority being Catholic), Islam has played almost no role of importance in Albanian political life.’

Some Albanian intellectuals in the ‘Rilindja’ (Rennessanse) movement at the beginning of the nineteenth century promoted ‘ecumenism’ as ‘the only remedy against internal religious divisions’ (Duijzings, 2002, p.63). But there are also contemporary intellectuals who suggest that Albanians should use their ‘Catholic’ religious heritage to form alliances with the Western world (Kadare, 2006), in an attempt to avoid the world’s general perception of Albania as a Muslim nation allied to the Eastern world.

This tendency, according to Rapper (2002), has to do with the way Albanians understand the concept of ‘culture’ in terms of language, knowledge, attitudes towards the outside world and technology, and by the ways in which the West is perceived as culturally superior, which is why modernity and links with the rest of the world, especially the West, should be prioritised over tradition, fanaticism, and isolation. Attempts to downsize the influence of religion in politics and everyday life so as to leave space for the ‘secular character of Albanian Identity’ (Draper, 1997) can be identified nowadays as the general aspiration of Albanian people in the different societies in which they live towards a secular national identity that combines elements of Western ‘European citizenship’ (Fraseri, 2006) through developed modern and emancipated business, education, culture, art, music and everyday life.

Despite these manifold differences in some of the national identity markers, Albanians never ceased to dream of and aspire to the moment of their reunion, and they never ceased to cherish their common national Albanian identity expressed through common language, history, traditions and folklore, as the main tools for cherishing their national identity. Misha (2002, p.41) argues that ‘the most reliable remaining unifying element for a people which otherwise suffered from a number of dangerously centrifugal forces was

language, while ~~This has often been expressed in art, literature and musical works, but~~ according to Babuna (2000) 'the Albanian language, culture, and feeling of a common blood have played the most important roles in Albanian nationalism', and, more precisely, 'the Albanian language in particular gave Albanians the feeling of belonging to the same nation' (p.1). As a result of this, the grief for this separation, strongly embodied in the beliefs of Kosovo's Albanian population, (including teachers, students and other stakeholders of the education field) expressed through language, music, art and folklore.

The different styles of 'musics' (Stokes, 1994) practiced in different territories have still shared the common purpose and function everywhere: that is, the music mainly served as a unifying tool or a medium for preserving, cherishing and articulating their divided, often denied and assaulted, collective Albanian national identity.

Kosovo Albanians were never satisfied with this decision [the partition into separate societies] and continuously attempted to unite with their homeland from which they were forcibly separated. This part of history had influenced the process of cherishing their collective Albanian identity even more when Kosovo became part of another state. Partition pain parallel with the dreams for reuniting again became a nationalist platform of all Albanians left outside the Albania mainland and the most important topic of Albanian folk songs, epos and later on written literature works. (Misha, 2002, pp. 41-42)

The use of folklore including songs, ballads, legends and myths of heroes and heroic battles, as well as other forms of material and spiritual culture, continue to be a central medium through which all ethnic groups in the Balkans claim their territory and their national identity (Bieber, 2002; Knaus & Warrander, 2011; Malcolm, 1998; Schmitt, 2012; Troebst, 1999), struggling 'between globalization and fragmentation' (Bjelic & Savic, 2002; Kiossev, 2002).

Accounts of how songs and music are used to ‘foment conflicts’ in the Balkan region are offered by some authors (Hudson, 2003; Ingimundarson, 2007; Post, 2007; Robertson, 2010; Sugarman, 2010). However, the process of national identity building is not limited to the Balkan context but has of course occurred throughout history in many other countries and nations (Bohlman, 2004; Bresler, 1993b, 1993c; Francmanis, 2002; Gruhn, 2010a; Martin, 1997; Post, 2007; Stokes, 1994; Vogt, 2007; Wood, 2012). Francmanis (2002), for example, found similar tendencies in the context of the national song and folk music of England in the nineteenth century, and argued that when ‘transformed into a symbol of nationalism, folk culture began to play a central role in the construction, consolidation and transmission of national identities in Europe and beyond’ (p. 2).

Education and music education in Kosovo: a symbiotic evolution

The approach taken in this historical review of music’s place in the educational structure of Kosovo is based on the argument that ‘educational ideologies supported by the music curriculum, the music teachers and their students orient the aims, content, activities and assessment of music education’ (Forari, 2007, p. 135). I argue in this study that music education’s aims, content and pedagogy in Kosovo was similarly influenced by the general educational developments that occurred in different periods of Kosovo’s history, because as argued by Apple (1993, p. 222) ‘education is deeply implicated in the politics of culture’. He further explains:

... the curriculum is never simply a neutral assemblage of knowledge, somehow appearing in the texts and classrooms of a nation. It is always part of a selective tradition, someone’s selection, some group’s vision of legitimate knowledge. It is produced out of the cultural, political, and economic conflicts, tensions, and compromises that organize and disorganize a-people. (Apple, 1993, p. 222)

Since culture, identity and education are interlinked, the role of education in the anti-Albanian politics of Kosovo was inevitably oppressed along with Albanian music and culture, because it took part in the construction of national identity in schools, other educationalist establishments and public life. When analysing these developments historically, one can use specific educational restructuring 'trajectories' (Goodson, 2000); therefore I adopted a system of 'periodisation' in the Kosovan context, used by Qirezi (2012). In her ongoing study she identifies six main periods of Kosovo's educational development, classified according to the function of education from Kosovan Albanians' perspective:

1. Education and music education as identity consciousness (1912-1945)
2. Education and music education as a basic human right (1945-1968)
3. Education and music education as emancipation (1969-1980)
4. Education and music education as struggle (1981-1989)
5. Education and music education as survival (1990-1999)
6. Restoring education and music education in a post-war context (2000-to present)

In my following discussion I will adopt the same terms but where relevant, relate them also directly to music education.

Education and music education as identity consciousness (1912-1945)

The first period includes the developments since 1912 and the times during, between and upon the end of World Wars I and II when Kosovo developed as a separate Albanian society. Whilst there was a formal education system established in Albania, (already in 1908), in a period, characterized by Hobsbawm (1990) 'as the period in which the "nationality" principle was fixed and changed Europe's map' (Hobsbawm, 1990 in Carretero, 2011, p. 9) no stable formal education system was present in Kosovo yet.

Certain important political developments led to the beginning of an emancipation movement among Albanians, especially during the second half of the nineteenth century. This movement was influenced by religious institutions or 'sectarian allegiances – Orthodox, Catholic, Muslim – which in

turn informed notions of ethnicity based on geographically identifiable states' (Broad & Evans, 2006, p. 49). According to Carretero (2011), nineteenth-century nationalism and national patriotism in Europe formed the ideological basis for establishing nation-states, influencing almost all ethnic groups living in the Balkans under the rule of the Ottoman Empire to be 'awakened' with this idea in mind. Nevertheless, as Blumi (2002) argues, Albania exhibits a complex case of emerging educational rights within national aspirations for freedom that are always influenced by internal and external political, cultural and economic dynamics. Albanian nationalism differed from Serb and other nationalisms of the Balkans, precisely because it 'lacked any strong religious attachments' (Chen & Leung, 2015, p. 60). The Balkan states did not generally succeed in establishing a stable nation-state for the reasons explained by Kiossev (2011):

... being small and peripheral, these nations were trapped in the contradictory play between the normative and the factual: between the modern imperative (that the nation should be a heroic historical agency of its own emancipation) and their irrelevance in the struggles among the Great Powers (Kiossev, 2002, p.180)

Malcolm (1998) instead argues that 'XIXth-century Balkan History is extremely simple; it is a story of people struggling to be free on the one hand and an illiberal, autocratic Ottoman state trying to suppress them on the other' (p. 181).

The Albanian national awakening movement of the nineteenth century, called 'Rilindja Kombëtare Shqiptare' (Albanian National Renaissance) was active between 1830 and 1912. It had a specific political platform that used education and the learning of the Albanian language to cultivate, cherish and construct a national Albanian identity (Malcolm, 1998, p. 218). This identity in this context was shaped, on one hand, by its opposition towards 'the Ottoman resistance to education in Albanian, precisely in order to prevent the emergence of an idea of nationhood' (Judah, 2008, p 10), and on the other

hand by developing a political platform to fight the 'Serb ideology that created a cult of the medieval battle of Kosovo', which played an important part in "souring Albanian-Serb relations' (Malcolm, 1998, p.183).

The principal movers of this emancipatory effort were distinguished Albanian intellectuals educated in various important capital cities of that time, such as Istanbul, Bucharest, Cairo and Boston. At that time there were three important cities – Gjakova, Prizren and Peja – which were the centres of important political and cultural activism in Kosovo. However one of the reasons for the lack of cultural activities in Kosovo at that time was the fact, although most Albanians in Kosovo and inland Albania were still illiterate, for those who were literate there was no agreed Albanian alphabet. The literate minority were using Turkish, Latin or Greek alphabets, linked with Muslim, Catholic or Orthodox religious communities to which they belonged. It was not until 1908, when the Congress of Albanian Language was held in the small city of Manastiri (Bitola) in today's Macedonia territory, that the Albanian alphabet was agreed, adopted and the education of all Albanians in their own Albanian language could be initiated.

. ...the language became the basic demand of Albanian nationalism, a demand which was soon transformed from a simple question of enlightenment into a political one.
(Misha, 2002, p. 41)

Nevertheless, in Kosovo, the Serb regime continued to deny education in Albanian by any means possible:

The Albanians were allowed to follow religious education only in the so-called Turkish schools, *mektebs* (elementary schools) and *medreses* (secondary schools), employing the Arabic of the Quran and Turkish as the medium of education. The Serb rulers hoped that these schools would keep the Albanians backward, but the Albanians were to turn these schools into underground

centres of nationalist education and anti-government activities (Babuna, 2000, p. 3).

The first seeds of an Albanian education system (mainly in mainland Albania) shared the characteristics of other European education systems of that period, in so far as they were influenced by concepts of 'state' and 'nation', by which, according to Carretero (2011, p. 8), 'schooling ... became apparatuses for the state's ideological reproduction'. Bates (2008) reinforces further the argument of schools reproducing culture:

... the historical dimensions of cultures are frequently articulated through education as a celebration of cultural, especially national, identity. Indeed, schools and school systems often have their roots in attempts to produce and/or reproduce particular cultures. (Bates, 2008, p. 282)

To conclude, education for the Albanian nation was key to the development of their national identity and emancipation of the whole society, beyond the tendencies of the various regimes to deprive Albanians from this basic human right.

Music, education and identity building

Music played an important part in this process of reproducing the Albanian national culture and identity, particularly in schools, where the singing of Albanian folk songs was used to reinforce and cherish the collective identity of Albanians. Many scholars have analysed the ways in which individual and collective identities are constructed and expressed (Bhabha, 1987; Bhabha, 1996; Bohlman, 2004; Bourdieu, 1991; Green, 1999, 2011; Habermas, 1990; Post, 2007; Ruud, 2006; Smith, 1993; Stokes, 1994; Wood, 2012) and argued that national identity is often constructed and articulated through music, which is regarded as one of the key individual and collective identity markers, for both the individual and the collective.

Although there are many ways to define national identity, I concur with the view that regards national identity as something which is 'not completely free-floating but relates to conceptions of time and space, and the relationships between histories, cultures and biographies' (Radcliffe & Westwood, 1996, p. 24). Music, with its multiple social functions, continued to matter strongly to Albanians, regardless of where they lived, and regardless to what religion they belonged. While being part of various traditional rituals such as those surrounding birth, work, marriage and death, school music's role has been predominantly secular and concerned to preserve and appreciate forbidden Albanian national identity. This is in line with Stokes' (1994, p. 5) viewpoint that musical performances and other musical activities 'provide the means by which ethnicities and identities are constructed and mobilized'.

Archival documents show that the curriculum of the first officially established Albanian school in 1807 (Myzyri, 1973) which involved the first official formal music instruction in the Albanian language, was very simple, consisting of a compulsory subject named-*këngë* (song), and focused entirely on the secular song as a tool for cherishing and preserving Albanian national identity, language and culture.

Outside the school, performing traditional Albanian songs and dances, although enriched by some Ottoman and Eastern musical elements¹, continued to be core musical activities in all Albanian societies (Bergh & Sloboda, 2010; MEST, 2001). Traditional musicians learnt auto-didactically and within family or and community music groups, acquiring their musical skills by ear. Music in Albanian society is an important topic and I will return to it more in Chapter Four while discussing 'folk musical identities' of Kosovan teachers (see also photos and video illustrations of various Albanian music traditions and music instruments in Appendices 1 and 2).

The Serb, and later the Yugoslav, regime, which had ruled Kosovo, since 1912, specifically targeted Kosovo Albanians by denying the cultural articulation of their Albanian identity. Songs and instrumental music were outlawed as 'nationalistic'. According to Kostovicova (2002b, p. 158),

¹ Oriental music rhythmic and melodic elements include the use of harmonic minor-scale and especially the small 3rd, as well as much ornaments especially performed by clarinet or violin as part of city folk music ensembles

'education in the Serb language was envisaged as a vehicle for the integration of Albanians into Serbia as loyal subjects'. According to the sources she consulted, the Serb language curriculum was considered by them to be a policy of integration, or, from the Albanian perspective, a policy of denationalisation. Kostovicova (2002) claims that whilst the Serb regime denied the use of the Albanian language in school, it targeted Muslim schooling particularly in order to undermine children's' identification with a religious national Albanian identity, arguing that 'it was precisely these schools that contributed to the rise of Albanian national identity in the interwar period' (p. 161).

Before 1945, the Albanian government launched several fragmented initiatives to assist the Kosovan people's access to education in the Albanian language, at least at the primary school level (Babuna, 2000; Kostovicova, 2002b; Shema, 2000). However, a fully fledged Kosovo education system was not yet established.

According to historical sources, in 1941 only 173 elementary schools that provided education in the Albanian language were opened in Kosovo (Babuna, 2000). These schools were established and administered by the Ministry of Education in Albania, because at this time a 'unified Albania created by Italians, included one part of Kosovo's territory, otherwise divided between Italy, Germany and Bulgaria' argued Malcolm (1998, p.290). The Italians appealed to Albanian nationalism in order to win over the support of the Albanians under their occupation (Babuna, 2000, p. 8). Since there were no teachers in Kosovo, most of them came from Albania. The role of music education in this period, especially in Kosovo, remained in a most simplified form, mainly consisting of singing activities without any education in musical literacy, and solely for the purpose of contributing to 'identity consciousness' or 'identity maintenance'.

Education and music education - as a basic right (1945-1968)

In 1945, Kosovo officially became part of the Socialist Yugoslav Federation (1945-1990), and general developments characterized by continuous

repression and acculturation tendencies (Schmitt, 2012), influenced the Kosovo society as a whole, including its education system.

The socio-political context in Yugoslavia after World War II was unique in the sense that it comprised eight different ethnic groups, including Albanians living in Kosovo. Different political circumstances under the various periods of The Yugoslav communist regime determined the level of censorship over the entire education system of Kosovo, which was also reflected in music education. During the early regime the communists had adopted the Soviet-Stalinist agenda of a centrally planned, state-owned economy, and the complete reconstruction of intellectual and artistic life, with the aim of establishing a new social order. With minor differences, this 'transiology' (Cowen, 2000) had affected the overall socio-political and cultural development of all communist countries in the region, with minor differences.

The Communist Party in Yugoslavia and Albania, as elsewhere in Eastern Europe, transferred Soviet 'Socialist Realism' onto the arts and culture. In Albania, Communist regime officially banned and prohibited faith and religion aspiring to create an atheist nation and state, while Yugoslav communism was a more liberal interpretation of Marxist-Leninist doctrine in comparison with the Albanian version (Judah, 2008; Misina, 2013; Pettifer, 2001; Toci, 1999). The Yugoslav regime was more tolerant towards faith and religion of its citizens, but specifically targeted Albanian ethnicity in Yugoslavia for the purposes of acculturation and assimilation (Luzha, 2008; Malcolm, 1998). Albanians in Kosovo were forced to suppress their national identity in favour of the Yugoslav identity that was being indoctrinated through schools and education policies.

According to Babuna (2000, p. 69) 'most Albanian-language schools were closed and measures were taken against the Albanian intelligentsia and teachers of history and the Albanian language. Furthermore, the commemoration of national holidays and the display of Albanian national symbols were banned'. In response, Kosovo Albanians tried to appreciate and cherish their national identity in any way possible, such as through their national music, which served to remind them of what 'in other realms, had been lost' (DeNora, 2003, p.12).

Albanian children in Kosovo were supposed to learn Albanian songs only from the Kosovo Albanians' musical tradition, along with those of the other 'nations and nationalities' of Yugoslavia. These songs, which had to be sung in their original language, celebrated brotherhood between Albanians, Serbs and other Yugoslavian nationalities (Luzha, 2008; Spahiu, 2012).

The general frustration and anger amongst Kosovo Albanians towards the Serb-Yugoslav regime, which treated them as second-class citizens and did not allow them to express their Albanian national and ethnic identity explicitly, resulted in a massive demonstration organised by the Albanian population in Kosovo in 1968.

The demonstrators protested about their oppression, and required the right to have also higher education in their native Albanian language. My own mother, a young student of medicine at that time, was shot by the police because she was holding the Albanian national flag at the forefront of the demonstration, after which she survived and never stopped working for the reunification of Kosovo with Albania. This unrest however resulted in allowing certain political and cultural rights which were regarded as an important advancement of Kosovo's political status undertaken by the Yugoslav government, mainly with the initiative of its Communist leader, President Tito.

Education and music education as transformation (1968-1980)

The new political status brought a variety of positive changes for the life of Kosovo Albanians, including the opening of the University of Prishtina, which was the only higher education institution where Albanians could study in their own Albanian language.

Further changes to the Yugoslav constitution in 1974 lead to a degree of liberalism in education and communications, which ensured a flourishing development of education and culture in Kosovo. The local authorities used these new political circumstances to develop education, science and culture under the newly decentralised, local, self-governing regime granted to Kosovo as a unit of the Yugoslavia Federation (Bacevic, 2014; Malcolm, 1998; Misina, 2013; Pupovci, 2002; Shema, 2000; Tahirsylaj, 2010).

The role of music education in this period changed accordingly so as to emphasise the philosophies of the time, such as the promotion of the

aesthetic and cognitive functions of music, and the ways in which, as a school subject, music can contribute to students' all round education (Luzha, 2005a; Spahiu, 2012). However, because of music's 'uncanny potential to attract, catch, and collect symbolic meanings' (Keller, 2007, p. 93), the 'Yugoslav education experiments' (Cowen, 2000) still employed music education as an ideological influence in school. Music was used by the Yugoslav regime for the purpose of the ideological indoctrination of 'Yugoslav' identity across all its ethnic entities. I have written about this in more length while comparing music education under the communist regime in Kosovo and Albania (Luzha, 2008) as part of my specialist assignment in my EdD studies, where I argued that music education in Kosovo during the communist regime of Yugoslavia benefited from the progressive development of music education philosophy in the entire Yugoslavia, with regard to enlarging music activities in the classroom beyond singing activities.

During this period, music education attracted considerable attention as a compulsory subject in Yugoslav schools, and therefore also in Kosovo. It became more multidimensional so as to include several components, such as understanding and applying elements of music theory, basic skills of reading and writing of music, and singing and playing instruments (Orff instruments and national folk instruments in particular), as well as creative listening and the appreciation of the music of the Yugoslav nations and nationalities (Luzha, 2005a). Using a concept of 'school electives', choral singing competitions, music ensembles and folk music ensembles were regular and obligatory 'free activities' in schools, and there was not so much censorship over musical content and expression as there had been previously. Music literature used in schools included secular music but also master works of European vocal church music, especially those appropriate to be sang by school choirs. Furthermore, the number of Albanian pupils enrolling in professional music schools grew considerably (Luzha, 2005a; Spahiu 2012).

In addition, the establishment of the Symphonic Orchestra of Radio and Television of Prishtina (RTP) was important, though, in the absence of professional musicians among Kosovo's Albanians, it depended on the support of professional musicians from other Yugoslav music centres. The first and only higher education institution in Kosovo which offered instruction

in both official languages (Albanian and Serb), was established as an Arts Academy within the public University of Prishtina in 1975. The first music pedagogues employed there had all completed their music studies in Yugoslav cities where arts and culture enjoyed higher appreciation by both citizens and institutions. The whole system promoted a music education based on the Western musical cannon. Thus despite considerable results during the so-called 'transformation period', music education could not develop or reach high standards in the area of music performance, whilst appreciation of this music was poor amongst the majority of most Kosovo Albanians who were 'largely illiterate, and living in undeveloped rural social milieus' (Luzha, 2008).

Nonetheless, the political discrimination that affected the basic educational rights of Kosovo Albanians led to a strong censorship of school music in Kosovo, which resulted in a nationalist tone of traditional folk and art music at the other side. The censorship was not focused not so much upon the suppression of Western values, as was the case within inland Albania, but rather the censorship aimed to diminish the identity of individual ethnic groups in the name of a common Yugoslav identity (Luzha, 2005a; Spahiu 2012; Shema 2000).

Education and music education as struggle (1980-1990)

Because of this 'liberal' period in education and culture, Kosovo Albanians slowly began to have more autonomy when organising their education system, and they enjoyed increased living standards, decreased illiteracy and raised awareness and political thinking (Schmitt, 2012). Yugoslavian Serbs were afraid of this awareness, which they understood to be a sign of Kosovo Albanians' nationalist reawakening. For instance, an example of this was a comment in a Serb newspaper complaining about a concert with traditional groups from Albania in 1981, entitled 'Eagles flew from the microphone', which caused its organisers serious repercussions, both on a personal and professional level .

This fear of Albanian nationalism articulated through music was also reflected in changes to the music curriculum in the context of the educational reforms of the 1980s called the 'joint nucleus' curriculum (Toci, 1999; Luzha,

2005a; Spahiu, 2012; Shema 2000). These reforms aimed to revive the 'weakened' Yugoslav identity by imposing both Albanian and Yugoslav pieces of music into the obligatory 'nucleuses' of the curriculum for each grade. The changes were designed to resist ethnic minorities gaining sufficient autonomy to run their own territories and education systems. The restrictive approach used in all those subjects that could relate particularly strongly to national identity, such as the arts, literature, music, history and geography seems to be common method in other contexts as well whereby these subjects 'become battlegrounds that reflect the lines of conflict inside and outside the classroom' (Murray, 2008). The dispute polarised Kosovo Albanians and Serb curriculum experts, principally around the issue of incorporating national values embedded in the subjects of art, history, music and literature in the school curriculum and textbooks. Moreover, the approach by Serb music experts called for the censorship of all Albanian national music and composers from the school curriculum.

This dispute continued for ten years amongst various professionals. Prof. Spahiu, my music teaching professor, was the music education expert involved in these negotiations, while my father was negotiating the content of the Albanian language and literature. They have personally revealed to me important information from first hand experiences in this process. Serb experts argued that the Albanian component of identity, culture, arts and history belonged to another state, while Kosovo Albanian experts argued that national identity, culture and values transcend artificially created boundaries (Luzha, 2005a; Spahiu 2012; Shema, 2000).

The Serb oppression of Albanians in public life during the last decade of this period (1981-1989) started with gradual attempts to create a segregated educational system by initially physically separating the Albanian from the Serb pupils in primary schools; by attempting to create a curriculum that provided secondary education only in the Serb language; and by pressurising higher education institutions to organise studies only in that language. In 1989 these provisions were rejected by Kosovo's educational staff in 1989, causing the Serb government to abolish the Kosovo Constitution, abrogating its autonomous status by making the territory into a province of Serbia, with no rights to organise the state affairs of its citizens, as

before. Serbia brought professionals into every administrative sector, including education. This action was proposed to be a 'nationalist remedy to perceived 'Albanisation, i.e. Albanian cultural and numerical dominance, of the educational system' in Kosovo (Kostovicova, 2002, p. 166).

Music education, which continued to have an important status in schools, and was completely focused on this new ideological attempt imposed by the central regime to deny any link between Albanians in Kosovo and those in Albania, thereby denying Kosovo Albanians' right to express and appreciate any symbol of common Albanian national identity through music or by any other means.

Education and music education as survival (1990-1999)

Educational developments in Kosovo during this period were heavily influenced by repression and the attempted assimilation of ethnic Albanians (Kostovicova, 2002a; Schmitt, 2012; Sommers & Buckland, 2004; Wenderoth & Sang, 2004). Education in the Albanian language for Albanians was systematically targeted by the Serb regime until it was finally abolished in 1991. This resulted in the establishment of an underground education system run by Kosovo Albanians, who had continued to be persecuted by the Serb regime (Bartlett, Power, & Blatch, 2004; Clark, 2000; Judah, 2008; Leutloff & Pichl, 1999; Pupovci, 2002; Sommers & Buckland, 2005; Wenderoth & Sang, 2004). (Chapter One contains my own personal account of how this occurred in the field of music.)

Whilst this underground system was 'rudimentary' it nonetheless worked (Judah, 2008, p.73), though it inevitably slowed down Kosovan pupils' educational development. Experiencing immense difficulties, and degraded quality of educational services, with teachers and pupils being arrested and killed, as shown while evoking my own personal experiences, music and music education were reduced to the singing component solely and mainly served to keep the spirit alive by nourishing the Albanian identity and supporting the fight for freedom and resistance. Cox and Stevens (2010, p. 4) who give accounts of educational developments and the role of music in compulsory schooling in various countries argued that 'the influence of the political ideologies of colonialism and nationalism on the aims and content of

the music curriculum is apparent' in most of the contexts. In Kosovo, the songs in schools and in the community were concerned mainly with valorising Kosovan freedom fighters, the hatred against the Serb regime and military, and the ideal of unification of all Albanians in one state. This lasted until the war finally spread all over Kosovo in 1990, and the schools were finally closed (La Cava et al., 2000; Pettifer, 2001; Pupovci, 2002; Sommers & Buckland, 2005).

Restoring the education system and music education in post-war

Kosovo

The international administration over Kosovo's institutions, which was authorized by the United Nations Security Resolution 1244 (Nations (UN), 1999; Resolution, 1998) required Kosovo Albanians to reconcile with their former enemies and share a commitment to create a common future in the spirit of post-war educational reforms (Murray, 2008).

In 2000 the newly formed institutions initiated general educational reforms independent from former Communist and Serbian oppressive constraints. The New Kosovo Curriculum Framework (NKCF), which was dedicated to pre-university education, finalized a 'white paper' (MEST, 2001) that followed a European model, in the hopes that all Kosovan children should benefit from those free and democratic education policies that resulted in changing the aims, content and methodology of music education, which now became part of the core curriculum. This reform focused particularly on addressing the challenges that had arisen as a result of the 'underground' education system. Framed within progressive, democratic and liberal aims, it aimed to free music education from the ideological and oppressive restrictions of the previous Serbian regime, in the context of the internationally imposed, multiethnic identity of Kosovan society (Clark, 2000; Goddard, 2012; Gundara & Peffers, 2005; Ingimundarson, 2007; La Cava et al., 2000; Leutloff & Pichl, 1999; Sommers & Buckland, 2004; Weinstein, Freedman, & Hughson, 2007).

This new context contrasted with the Albanian unification and nationalist tone that had prevailed in educational content and curricula just a year before. Murray (2008, p 44) describing a similar intervention process in the Palestinian education system argues that 'the development of school

curricula in conflict and post-conflict situations must negotiate pressing internal issues of nation building, identity and the writing of history'. On the contrary, the NKCF in Kosovo imposed the construction of the newly evolving 'Kosovarness' of Albanians in Kosovo (Kostovicova, 2002, p. 171). In line with the viewpoint of Spinner-Halev (2003, p. 54), who argues that 'matters of identity also influence education', this process surely has influenced the education reform in Kosovo as well.

Subsequently, educational experts who supported the reforms in Kosovo promoted reconciliation through education, which stood against the applied teaching and learning model whereby each ethnic group focused on their own ethnocentric themes in history, culture, language and the arts (Summers and Buckland, 2004; Weinstein, et al., 2007). Gundara and Peffers (2005), proposed instead, an 'intercultural approach' to learning and teaching in a 'multicultural school' even though the New Kosovo Curriculum Framework (NKCF) had already envisaged this approach in its mission:

Education should help students cultivate their local, ethnic and national identity, as well as enabling them to be open to the enrichment of personal identity, through the interdependencies of today's world. Students should be helped to understand that identity is not only what differentiates people, but that it also comprises what makes them part of a wider world. They should be supported in understanding and valuing the fact that people hold a local ethnic identity, but also that it is important to promote a wider identity. This is possible on the basis of common interests and of sharing a wider sense of belonging. (MEST, 2001, p.14)

So the limitations of the past, when the curriculum was thought to be too 'nationalistic', were resolved by the idea of multiple or 'nested' identities (Spinner-Halev, 2003), as explained by the NKCF:

The construction of identity starts in the family and in the local community, and continues through a lifelong process. All new experiences are linked to previous ones. Education should enable students to know about and value the traditions of their family and their community, as well as to make them able to be open to the history and culture of other communities, and of other countries and people. (MEST, 2001, p. 14).

The new music curriculum – a brief overview

The new music curriculum introduced in post-war Kosovo kept much from past good practices, particularly keeping music as a compulsory subject within the core curriculum throughout compulsory education levels (K1-12) and focussing on ensuring qualified and effective music teaching throughout the K12 level. This involved revising music teaching content, learning outcomes, assessment methods, textbooks and other teaching materials, but it maintained four key aims. In summary, music education aims to:

- a) Enable all pupils to appreciate music;
- b) Develop the listening and performing skills of pupils in order to cultivate 'an educated audience';
- c) Increase the interest of all pupils for musical activities in their daily lives, and (for the talented ones) to consider music as a future career.

The older music curriculum had been organised in five main strands: a) singing and playing instruments; b) musical games; c) elements of music theory; d) music listening; and e) creative expression through music. These strands were now reduced to three: a) performance; b) listening and appreciation; and c) creating and responding to music.

Much of the content of the music curriculum, such as singing, listening, composing, and ensemble, choral and orchestral performance works based on Western Classical music remained unchanged. However, the fundamental

change was to move away from a general focus on theory taught in a very 'talk and chalk' approach, and to include more Albanian songs and music, including both folk and traditional music, and artistic or classical music, which was denied in the past.

Despite the fact that the new music curriculum aimed to promote the new multi-ethnic society of Kosovo, it arguably did not reflect this. Each ethnic community could choose if they wanted to include songs or music of other ethnicities living in Kosovo in their curriculum and textbooks. In the case of Albanians, they included only Western classical music, Albanian music and few examples of popular music, omitting any music of other ethnic communities living in Kosovo. Across 2007-2010 the revision of the music curriculum for all grades was completed along with new textbooks accompanied by a CD of examples of the various music genres that were to be taught at different grades. The new curriculum only suggested broad orientations towards content and the way in which the three strands should be combined in lesson units, without offering prescribed working schemes, as for example in the UK. Thus teachers were given the freedom to develop their own yearly, monthly and weekly lesson plans.

Kosovo Albanians could now appreciate their national folk music, whilst other minorities could learn to appreciate theirs without any restrictions or imposed quotas. Kosovo Albanians and other communities, especially Serbs, and even Kosovo Albanians from mainland Albania, continue to live and be educated in separate parallel worlds, being taught their own music in addition to classical, pop/rock and other new styles. Kostovicova (2002, p 171) considers that 'separation for a long time had widened the psychological and social differences between Kosovo and the isolated Albanians ... giving cause to develop a parallel 'Kosovo' identity, which is still considered to be an artificial construct, and generally disputed by Kosovo Albanians' (see also Vickers and Pettifer, 1997; Kraja, 2011).

For instance, the symbols of independent Kosovo, its flag, emblem and national anthem, were all internationally imposed to resemble those of the European Union in an attempt to embrace all the ethnic communities, and to diminish forever the divisions and mutual hatred towards one other that had accumulated for so many years. These symbols however are contrasted by

the national Albanian symbols (flag and anthem) which are appreciated much more. This denied appreciation is often the subject of folk but also of popular Albanian songs nowadays as this new popular song reveals². The song titled 'Proud to be an Albanian', appreciates Albanian heroes, the language, culture, the flag, and the Albanian national identity.

The group of experts also identified challenges to music teacher pre-service preparation and in-service training, considered to be key factors in the implementation of the framework of the new curriculum. Generally speaking, the whole region of the Western Balkans is concerned with the inadequacy of teacher preparation, according to Pantic and Wubbels (2010). Poor teacher preparation in Kosovo shares also the dichotomy of the earlier tradition as elaborated below by Bates (2008):

Primary teacher preparation, despite being transferred into the higher education sector, maintains strong elements of the 'normal school' tradition which itself developed out of an apprenticeship model of teacher education emphasising 'the culture of teaching, studying and learning and on the importance attached to methodology courses and teaching practice'. On the other hand, secondary teacher preparation emphasised an academic tradition within which 'scientific knowledge in academic disciplines' was paramount (Bates, 2008, p. 283)

Subject teachers are usually prepared by the various academic discipline-oriented degrees in different departments (schools) of the University of Prishtina, whereas specialist music teachers are prepared only in the music department, as they are in Germany, where students must become 'trained musicians' before they teach (Gruhn, 2010b, p. 55).

² Song: Proud to be an Albanian <http://www.youtube.com/watch?v=EYnRVZKFRaM>

The inadequacy of teacher preparation in Kosovo and beyond was addressed through another parallel reform process starting at higher education level. This reform, instigated by the Bologna Declaration (1999), was embraced in 2001 by the University of Prishtina – the only public university in Kosovo eligible for the pre-service preparation and training of Kosovo teachers at all educational levels and in all subjects. This reform became the basis for the restructuring of all university study programmes including those for trainee teachers.

However, because it was done hastily and with a top-down approach (Leutloff & Pichl, 1999; Pupovci, 2002; Qirezi, Cenevska, & Kovac, 2006; Vula, Saqipi, Karaj, & Mita, 2012), it instigated many challenges related to professionalism and the professional development of higher education in general, and more specifically to the teacher training sector in Kosovo. Hence, the ‘Bologna process’ proved unable to address challenges of teacher training programmes in other countries (Bates, 2008).

As distinct from the training of specialist music teachers, music education at primary level (grades 1-5, age 6-10), as in many other countries, continues to be taught mainly by classroom teachers whom I refer in this study as ‘generalists’, prepared within the department of education. ‘Specialists’ are those who teach lower secondary grades (6-9, student ages 11-15) and upper secondary grades (10-12, student ages 15-18). Only the teachers prepared in Music department, holding a music education degree are considered qualified and ‘specialists’, and allowed to teach music also in pre-school education institutions (child ages 3-5). The new music curriculum document advocated qualified music specialists should teach music starting from primary grade 3 at the earliest.

Nevertheless, writing a new curriculum framework is not sufficient to change teaching practices. As Ahmed (1987, p. 43) argues, ‘no imported curriculum development can be effective without working commitment and teacher involvement’. It is therefore all in teachers’ hands, who, as ‘agents’ of educational change (Fullan, 1993), are the key factors determining the successful implementation of educational reforms. Because music teachers in Kosovo have been seriously affected by the requirements of the new music curriculum it is important that they become part of the reform process from

their inception. Whether this happened in Kosovo cannot be confirmed with certainty. As an insider in this process, I have my own assumptions, based on my personal observations during this work with regard to music curriculum development. Fullan (1993) refers to this process as 'lack of implementation at the class level' influenced by absence of teachers as 'moral agents of change' in the reform process initiation. This process, defined by him as 'failed implementation... with ...superficial changes of terminology and structures, but not the teaching practice itself' (p. 19) resulted in the Kosovo context as well. Based on such assumptions and indications from the field, the Kosovo Educational Ministry (MEST) with the support of UNICEF and the European Commission's project launched recently, at the end of 2011, an overall revision of the New Kosovan Curriculum Framework of 2001, resulting in the Curriculum Framework for Pre-University Education in the Republic of Kosovo, adopted at the end of 2012 (MEST, 2011; Waller, 2011).

This new curriculum framework focuses on the attainment of 'key competencies for lifelong learning' (EU, 2006) modified in six main competencies, following the model of the Scottish National Curriculum for Excellence (Scotland, 2013) to be reached within seven main curriculum areas: Languages and Communication, Arts, Mathematics, Natural Sciences, Social Sciences and Environment, Health and Well being and Life and Work (MEST, 2012). In early February 2013 the pilot schools were already selected.

All teachers in Kosovo are currently still required to implement the provisions of the older New Kosovo Curriculum Framework of 2001, and the respective subject curricula developed for all grades 1-12 as a transitional process towards a competency-based education envisaged by the new current educational reform. According to the existing curriculum, the main task of music teachers is to ensure an effective music education for all Kosovo pupils, focusing mainly on developing pupils' practical musical skills in performing, listening and creating music in various styles and genres.

To what extent this is really happening at the school and classroom level; how music teaching is actually organized; what practices and what challenges are faced while implementing the music curriculum underpin the rationale, focus and main research questions of this study elaborated in the next chapter.

CHAPTER THREE: THE RESEARCH RATIONALE, FOCUS, DESIGN AND METHODOLOGY

Rationale for the research

The post-war educational reforms in Kosovo initiated a chain of serious challenges for the professional status and development of teaching staff at all levels, including those working in universities, like myself, who are required to hold, or at least be preparing for, a doctorate in order to teach at the university level. As a teaching assistant at the UP (University of Prishtina) since 1998, and then as an associated lecturer, since 2002, I was responsible to train prospective music teachers, students of music education undergraduate level, within the course 'Music Teaching Methods' in a Bachelor level. I worked in many tasks related to implementation of the 'Bologna' instigated reform at our music department (ECTS-European Credit Transfer System coordinator, student's advisor, head of master studies department, member of the Quality Assurance Committee at the University level). In this capacity I was also appointed by MEST to coordinate the group of experts that worked on revision of music curriculum since 2001. I continue to work currently on music curriculum issues at all levels, including review of music textbooks, developing music curriculum guidelines for teachers and various assessment strategies.

Consequently, because I had completed only postgraduate studies *equivalent* to a master's degree in music education, I had to undertake doctoral studies in music education, in order to keep my position as the main music teacher-trainer at the music department. It was not possible to find any such degree in Kosovo, or in neighbouring countries, but I was fortunate to be accepted onto the EdD programme at the Institute of Education, University of London in 2006. This programme challenged my beliefs about music, education, life in general and music education more specifically. Qirezi (2012) is writing a thesis about these types of 'transformatory' experiences of Kosovan graduates abroad.

During the assignments as part of the taught course, I dealt constantly with issues regarding the professional training of musicians and music

teaching in Kosovo, including the implications of the Bologna Reform concerning artistic studies and music teacher programmes. As part of a special assignment on comparative educational research, I analysed and compared the role of music and music education that had been used for Communist ideological indoctrination in two different contexts – Kosovo and Albania. This work was presented in an International Music Education Conference (Luzha, 2008). This particular essay intrigued me a lot in relation to how the music education area relates to ethnic, national and political identity construction. The Institution Focused Study (IFS) investigated and compared pre-service music teachers' and their university lecturers' perceptions and attitudes towards the efficacy of the study programme that prepares music teachers for all the various levels of music teaching in Kosovo. The results showed a serious gap between what students are taught in university and what they encounter in a classroom context when they become music teachers. This gap is commensurate with similar studies conducted in other places outlined in the literature review (Ballantyne, 2007; Harrison & Ballantyne, 2005; Richards & Killen, 1993).

More recently, in the form of a 'critical incident', the new education minister proposed a completely new educational reform in 2011 (Waller, 2011) as explained above (p 41). This new initiative mobilized both the community of educational experts in Kosovo and international expertise since the reform was launched jointly by MEST officials with the support of UNICEF and the EC (European Commission) in Kosovo through the SWAP (Support to the Implementation of the Education Sector-Wide Approach in Kosovo) project. (Wiggins & Wiggins, 2008)

Local experts opposed the fact that this new initiative envisioned too many changes all at once. In particular, this new reform aimed to change once more: 1) the educational aims from learning outcomes to competency based education; 2) an integrated curriculum for individual subjects; and 3) textbooks and other teaching materials. Furthermore, it was introduced without any serious evaluation of the previous reform of 2000, despite the fact that it had been mandated by legislation and the internal procedures of the Ministry of Education and Science in Kosovo.

As one of the experts who critiqued the hastiness of this process, I argued that the new reform should not start without conducting a research-based evaluation of the various aspects of the previous reform inputs and its implementation. As an insider in this process from the very start, I had the opportunity to reflect critically upon the entire process during the many field visits across the country that were organized by the Ministry of Science and Technology (MEST) from 2001-2009 and afterwards. I noticed that the situation on the ground was much more difficult than us 'experts' envisaged when we developed the new music curriculum. But then, as argued by Johansen (2010, p.59) 'hardly any curricula have been implemented in accordance with the constructor's expectations'. The feedback I received from teachers indicated that the national music curriculum could not be implemented properly at either primary or secondary levels because of a serious shortage of qualified music teachers, alongside the other infrastructural and external factors that Kosovan schools had inherited during the difficult times of the war and the pre-war period of 1990-1999.

As a music teacher training assistant at the University of Prishtina, and as part of the practical student teaching element of the course I taught, I had the chance to observe systematically, continuously and with more interaction and participation, the music teaching practices conducted by music specialists, mainly in the capital's schools. This process involved preparing, implementing and analysing a number of lesson plans, while I observed and evaluated their teaching alongside the music teaching of mentor teachers during each spring semester of the academic year. I saw that also the mentors, (mainly specialist music teachers) had difficulties in implementing the reformed curriculum requirements. When I asked them for the reasons behind these difficulties they listed common issues such as: a) lack of equipment and instruments in the schools; b) insufficient time (teaching hours); c) difficult pupil assessment requirements; primary (generalist) classroom teachers' lack of preparation to teach music; and many other factors.

I wrote several reports to the Ministry education officials which incorporated these teachers' concerns in hopes that they would be addressed. In these letters I argued that the changes made to the National

Curriculum (the music content, aims, values, and textbooks) implied also the need for a reform of music teacher training through well-prepared professional development programmes for pre-service and in-service teachers. But nothing was done in this regard yet. Although I managed to identify only two ‘reviews’ of the New Kosovo Curriculum Framework (NKCF) of 2001, which were conducted by the international agencies that support education in Kosovo, such as UNICEF (United Nations Children’s Fund) and UNDP (United Nations Development Programme), none of them were focused on music teaching. (Peffer et al., 2005; UNDP, 2006)

In 2005, a team of experts from the IOE- Institute of Education at the University of London (Peffer et al, 2005) were contracted by UNICEF to evaluate the 2001 New Kosovo Curriculum Framework, and then in 2006 UNDP conducted an overall assessment, including education, as part of their yearly Human Development Report (UNDP, 2006).

The IOE review team identified the main reason for the regress of the practical implementation of the curriculum framework as that ‘curricula modernization progressed much faster than reforms in teaching methods’. On the other hand, UNDP’s, HDR report (2006, p. 43) identified ‘unprepared teachers’ as one of the three main obstacles to implementing the curriculum framework reform. The IOE review also criticized the lack of systematic evaluation and review of curriculum changes:

... no systematic evidence of an inspection system was found. Such systems are an essential element of any serious approach to improving quality of educational provision. It is assumed that it will be built up alongside the establishment across the system of national standards (Peffer et al., 2005, p. 36).

In their report, the IOE evaluation team identified further well-recognised forms of ‘misfit’ such as:

... a new curriculum being undermined by an old pedagogy; a new pedagogy being defined too

specifically, in a way that suits some subjects well but tends to distort others, or that suits some phases of education but not others; forms of assessment and/or scheduling of assessments that, because of the attendant “high stakes”, threaten to narrow the new curriculum in practice – the taught curriculum is narrowed to the assessed curriculum – and/or to undermine the new learner-centred pedagogy. (Peffer et al., 2005, p. 5)

Some of these challenges were also identified, analysed in detail and discussed within the most important document that was prepared by the MEST in the following period, entitled ‘The strategy for pre-university education 2007-2017’ published by MEST (2007), summarised and paraphrased below:

- a large number of unqualified teachers in Kosovo’s schools (15-18% of the overall number of teachers) is the main challenge to the quality of teaching;
- a missing database of teachers in Kosovo challenges any further planning and strategic vision ;
- a missing set of regulations for accrediting teacher qualifications and licensing, and delays in implementing the MEST Teacher licensing process;
- low level of compensation for teachers which offers no motivation for work;
- non-inclusion of a large number of teachers on training programmes, and superficial training programmes that demand an urgent revision of in-service training ;
- after the end of current curriculum reform, which is still in process, there needs to be an urgent focus on teacher competence and re-qualification.

Although the work I had done in this area since 2000 confirmed the concerns outlined in these two reviews, I thought I needed to know more in line with Swanwick's suggestion:

Of course we need to know more. We also need to know '*different*', to resist the temptation to only recognise research that conforms to the procedures of our local occupational tribe. We need to visit the tents of other people on the hillside of music education and indeed on other hills and critically engage with them, while at the same time developing our own personal projects (G. Welch et al., 2004, p. 8).

To conclude, my professional work and the knowledge and skills that I developed during my doctoral journey at the IOE influenced my decision to use the final thesis to explore contemporary Kosovan music teachers' identities, beliefs and self-reported practices, as well as their perceived needs and professional development opportunities, as an underpinning to what is actually happening in our schools with regard to music teaching and learning. I believed that using rigorous research inquiry could contribute to this reform process, and establish my profile as the first music education researcher in my country.

Research focus

Music education represents a complex and wide research area that cannot be addressed within one single study. Consequently I have focused on one dimension alone: the study of the 'school music classroom as a microcosmic version of the wider society', (Green, 1997, p. 166) The inclusive 'school music' is the responsibility of classroom teachers or 'generalists' in the primary level (grades 1-5) and music teachers or 'specialists' at the lower secondary level (grades 6-9). The upper secondary level (grades 10-12) which focuses actually solely on music history and appreciation is also excluded from this study.

In addition, in Kosovo, there is a parallel professional music school system, in which only musically talented children study various music instruments mainly within the classical music canon, which is not a focus of this study. However, it should be noted that most of 'music specialists' mainly come from this route. After completing the elementary and secondary music school, they enrol in university studies where they can choose to continue their professional development of performer's career or becoming a specialist music teacher.

Goodson (2000) suggested, with reference to Hargreaves' (1994), that: 'in much of the writing about teaching and teachers' work, teachers' voices have either been curiously absent, or been used as mere echoes for preferred and presumed theories of educational researchers' (Hargreaves in Goodson, 2000, p. 4). In line with this, I decided to give priority to the voices of in-service music teachers within the context of the post-war Kosovan primary and lower secondary level.

The selected focus enables me to offer a possibility for Kosovan teachers' voices to be heard and articulated, according to Goodson's call for reconceptualising educational research entirely, 'so as to assure that the teacher's voice is heard, heard loudly, heard articulately' (Goodson, 1991, p. 36, cited in Goodson, 2000) not only locally but internationally as well. The identified challenges of Kosovan teachers resonate with those in other countries as seen by a lot of accounts. These challenges include areas that transcend the local and ethnic issues discussed earlier in this thesis, and are areas shown by wider literature to be ongoing global matters, for example: 1) teachers' musical preparation; 2) a shortage of music teachers alongside low motivation among music students to pursue a music teaching career; 3) the kind of music offered in the curriculum; 4) ways to attract and include students' musical interests; and 5) how to encourage the development of creative music in both schools and informal settings (Cox, 2007; Cox & Stevens, 2010; Whitaker, 1998; Wiggins & Wiggins, 2008).

There are several international music education research studies that, irrespective of different research approaches, methods and contexts, have investigated teachers' ability to teach music effectively and in accordance with music curriculum requirements. Almost all these writers, to whom I will be referring throughout the study, argue that there is a significant difference

between generalists' and specialists' music teaching efficacy, knowledge, beliefs, skills and even confidence and motivation. For example, Byo (1999) reported that generalists in the USA felt they could not teach effectively at the level of the National Standards for Music Education. Meanwhile, a survey of generalists in the UK, which was conducted by Holden and Button (2006), revealed that generalist classroom teachers are less secure with music subject matter, content and knowledge. Then again, a comparison between music teachers' beliefs and practices in two Asian countries (Wong, 2005) showed that generalists felt less confident and less able to teach music effectively in the primary classroom. While most of these studies have argued that generalists lack the ability to teach music effectively, several studies argue that so-called underlying 'pedagogical beliefs' (Chin and Brewer, 1993) about the nature of learning, teaching and other pedagogical concepts, are absent among specialist music teachers.

In a three-year ethnographic study, Bresler (1993a) having examined music teaching by elementary (non-specialist) US-American classroom teachers, found that 'in spite of district and state curricular expectations, music instruction is scant', and that music is usually 'delegated to the role of a vehicle for other ends – to illustrate a subject matter, to change pace, and to provide a background activity – rather than cherished for its intrinsic aesthetic/cognitive value' (p. 1). Bresler also identified barriers against effective music teaching that include 'teachers' lack of knowledge, resources, and appropriate structures within an overall climate of pressure for academics'. She explains the double bind of music teaching in this context: 'On the one hand, music instruction fails to draw on its cognitive, higher-order aspects in accordance with curricular advocacies; on the other hand, it is marginalized for its dispensable role as entertainment'. These international concerns resonated with our (myself and my music education colleagues) own concerns about the challenges of music education in post-war Kosovo, while in general it is alleged that 'much less is known about classroom teachers' daily use of music in the classroom' (Lum, 2008, p. p141).

Research aims and purposes

Newman et al (2003, p. 173) suggest that the obvious purpose of research, from any epistemological perspective, is to go beyond the research questions, and link with the 'rationale', answering 'why' any study is worthwhile. Accordingly, they propose a typology of nine types of research purposes. Based on this typology, and the rationale for this study, it can be argued that this study is 'multipurpose' in the sense that it combines at least two different types of research purposes, if not more.

On one hand, the study's purpose is to explore and understand what is going on with music education in post-war Kosovo, thus it fits with the elements of Newman et al's, 'type 5 purposes' (2003, p. 179): to 'understand complex phenomena' or, again using their words, to explore 'behaviours, the rituals, symbols, values and social structure'. On the other hand, this study intends to find out from the perspective of music teachers, what are their identities, beliefs and practices; and through doing so, to find out what they think needs to be changed in the music curriculum and the music education system in general in order to improve their professional practices. In addition, it offers concrete recommendations to the relevant institutions in Kosovo in this regard. In this way it corresponds with Newman et al's 'type 3 research purpose: to 'have a personal, social institutional and/or organizational impact' (Newman et al., 2003, p. 178).

This study, which is the first educational research study focused on music education in Kosovo, aims also to fill the existing research gap in Kosovo's education, which is characterised by 'a low level of research activity which plays a very modest role in the overall social and institutional processes in the country', and by 'serious limitations with regard to the quality of the existing research' (RIDEA, 2012, p. 23). By applying rigorous methodology, and by respecting the research ethics provided by BERA (British Educational Research Association), (to which I adhere in the absence of any such guidelines in Kosovo as yet), I hope to present an internationally recognised model of robust research into the educational reforms in which I am engaged. Furthermore, it is a requirement and an aim of the EdD course on which I am enrolled, that my study should form an integral part of my own professional

practice explained above and follows an open call to music educators for research that can contribute to the music education knowledge base:

As a profession, we have not done an adequate job of studying our own professional realm – the training of future music educators. All music teacher educators and those training to become music teacher educators should consider how to regularly contribute to our music teacher education knowledge base (Asmus, 2000, p. 5).

Finally, this study is also in line with Green's (2005b, p.168) call for the need to analyse differences in music education systems within a wider perspective, as well as 'additional' and 'alternative' approaches representing my albeit modest contribution to the international field of music education research.

Research questions

This thesis is an exploration of emergent music education in the post war, independent republic of Kosovo from the viewpoint of generalists' and specialists' musical identities, beliefs and their self-reported music teaching practices. This rather complex research focus can be broken down into several sub-questions that will be addressed in depth across and between generalist' and specialists' educational cohorts. More specifically this study aims to understand:

- What are the teachers' backgrounds, and personal, professional musical identities?
- What are the teachers' beliefs regarding the role of music education for Kosovan society with regard to different aspects of music teaching and learning; and what are their views on the current music curriculum, textbooks and other teaching resources?
- In what ways do teachers say they organize their current music teaching practices, and how do these practices relate to their identities and held beliefs?

- What do teachers say they need in terms of professional development in order to improve their current practices?
- What are the differences and similarities between generalists and specialists with regard to all these issues?

Theoretical and conceptual frameworks informing the study

Selecting an appropriate conceptual or theoretical framework to inform a research study is an important step that a researcher undertakes before choosing a methodology. Greene and Caracelli (2005, p. 107) argue that applied social inquirers are 'rarely, if ever, consciously rooted in philosophical assumptions or beliefs' and instead, they 'ground inquiry decisions primarily in the nature of the phenomena being investigated and the contexts in which the studies are conducted'. However, different terminologies, such as 'theoretical insights', 'theoretical frameworks', 'conceptual frameworks' or simply 'theories' are often used by researcher to 'frame' the research and discuss the findings.

Theories, according to Robson (2005, p61) 'can range from formal large-scale systems developed in academic disciplines to informal hunches or speculations from laypersons, practitioners or participants in the research', while Conway, Abeles, & Custodero (2010) argue that 'theories are generalizations that depict systematic views of concepts in a research domain and should be considered less tentative than models of conceptual frameworks' (p. 278). Bowman (2000) argues for the importance of including philosophical inquiry in music education research, claiming that 'philosophical and theoretical inquiry should earnestly explore the fundamental questions and issues at the heart of music education' (p. 156).

According to research methods literature (Blaxter, Hughes, & Tight; Louis Cohen, Manion, & Morrison, 2000; Creswell, 2003; Cowl, 1996; Gomm, 2004; Robson, 2002; Tashakkori & Teddlie, 2003; Teddlie & Tashakkori, 2006; Trochim, 2006; Trochim et al 2008) the research paradigms are based on different conceptual models depending on researchers' views, beliefs and assumptions about the world, their ideas about knowledge and truth (reality). I have summarised my understanding of these differences in the figure below (fig. 2).

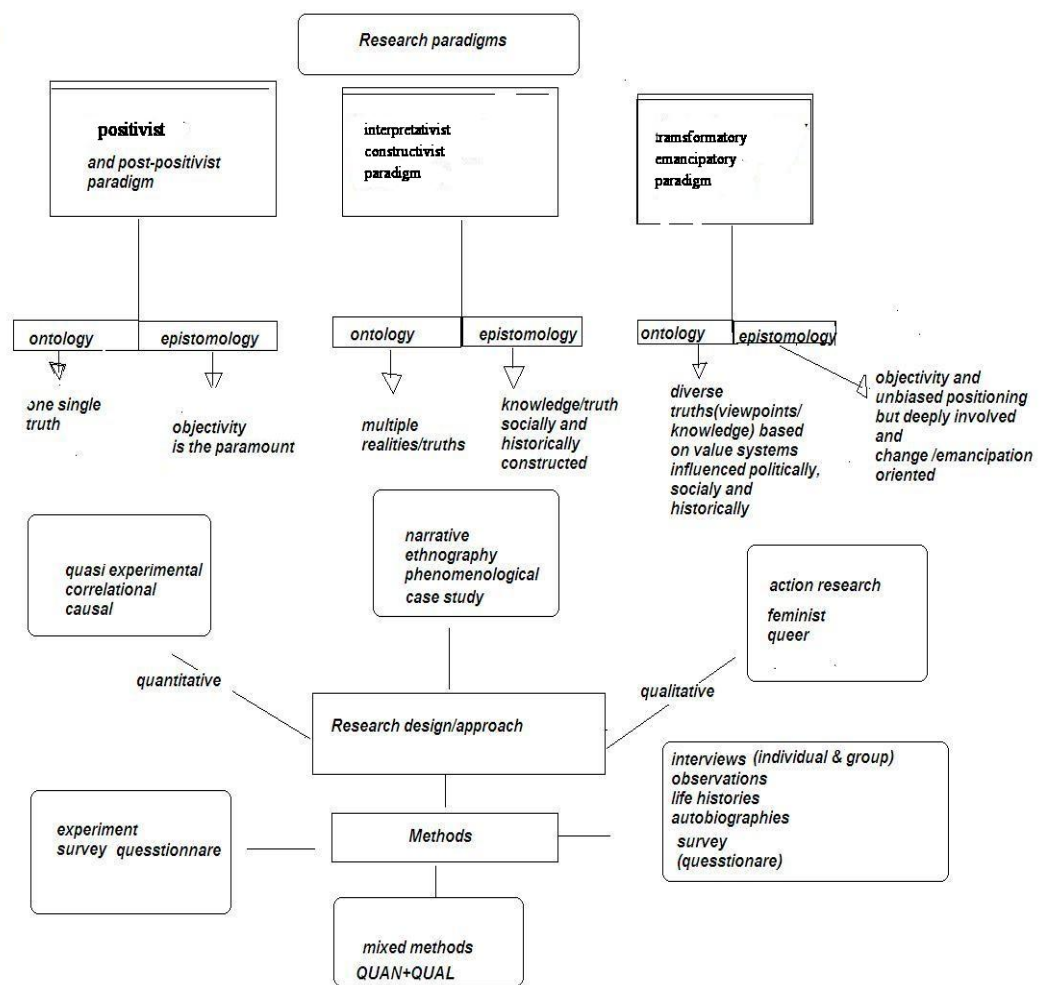


Figure 2. Research paradigms visualized

While most scholars agree that the ‘research paradigm’ war has to a large extent ended, in so far as an acceptance that all research is to an extent socially constructed and potentially biased, is accepted without question; it is nonetheless essential to select and justify the choice of approach.

Crowl (1996, p. 10) suggests selecting a research approach based on the research questions, arguing that ‘whether a researcher uses qualitative, quantitative or a combination of the two depends on the nature of the questions the researcher is addressing’ (p. 10). Robson (2002) calls for a ‘flexible design’ for ‘real world research’, thereby concurring with Cohen et al’s (2000) use of a ‘fitness for purpose’ maxim. While Creswell (2003, p.15) suggests that the research approach or design should be ‘based on the research problem, personal experiences and the audiences for whom one

seeks to write', Kinchelo and Tobin (2006, p. 5) advocate a slightly different stance, especially with regard to educational research, which involves studying the world 'in context':

we begin to realize that knowledge is stripped of its meaning when it stands alone ... [and that] 'to be in the world is to operate in context, in relation to other entities... race, class, gender, sexual, religious, geographical place affiliation exert powerful influences on how they see themselves and their relation to the world (Kinchelo and Tobin, 2006, p.6).

As Arbnor and Bjerke (1997, p. 5) cited by (Blaxter et al., 2006) explain:

You can never empirically or logically determine the best approach. This can only be done reflectively by considering a situation to be studied and your own opinion on life. This also means that one approach is more interesting or rewarding than another....The only thing we can do is to try to make explicit the special characteristics on which the various approaches are based. (Blaxter et al., 2006, p. 58)

In educational research one can choose between various paradigms, which imply a use of specific inquiry strategy or approach, choosing between survey, experiment, ethnography, case study, phenomenology, grounded theory or narrative – or mixed methods can be used.

I have chosen a social constructivist approach for this study because it views reality, knowledge and learning as socially and culturally constructed human activities (Kukla, 2000; Prawat, 1992; Prawat & Floden, 1994; Young, 2007). Although there are many types of 'constructivism', *social* constructivism argues that 'knowledge creation is a shared rather than an individual experience' (Prawat and Floden, 1994, p 37), thus taking into consideration the context in which knowledge is produced.

Although the sociology of knowledge (Marx, Mannheim and Durkheim) and the sociology of science (Merton, 1973) are the two main forerunners of the social constructivist paradigm, as represented by Vigotsky, Bruner and Bandura, social constructivism argues that meaningful learning occurs only when individuals are engaged in social activities. Learning, according to Palicsar (1998, p.348) understands 'inherently social and cultural activities and tools (ranging from symbol systems to artefacts and language) as integral to conceptual development'. According to Young (2003) the sociology of education views that social factors (class, gender, ethnicity, race) as well as professional interests are embedded in the school curriculum, academic disciplines and all other structures 'within which new knowledge is acquired and produced' (p11) therefore researchers should describe these procedures and 'human activities' rather than developing theories.

Concurring with these views, Jorgensen (1997) Green (1999; 2010) and Wright (2010) rightfully suggest that 'lenses' from the sociology of music education are becoming increasingly used as appropriate theoretical frameworks for studying music teaching and learning issues at the macro and micro levels of different societies because of the multi-faceted relation between music, culture, society and education (Wright, 2010).

Wright (2010) outlines the work of pioneers in this field (Green 1988; 2003a; 2003b; 2005a; 2005b; Small 2011; Stokes 1994) arguing that 'such examination can be illuminating both as a means to deeper understanding of the issues themselves and as a means of raising consciousness of the large scale (macro) issues of power and control by which music education is often constrained' (preface).

Scholars such as Blaukopf, 1992; Bresler, 1998, 2002; Campbell, 2003; DeNora, 2003; Elliott, 1996; Green, 1988, 1999, 2003a, 2005b, 2011; Hargreaves & North, 1999; Leppert & McClary, 1987; Martin, 1997; Nettle, 2000; Regelski, 2002; Small, 1998; Stokes, 1994; Wright, 2010 embrace the social constructivist approach in music and music education suggesting that everything about music is socially determined and culturally embedded (Bouij, 2004).

Nettl (2000, p.8) claims that 'music is the functioning part of the culture ...and a microcosm of culture whose structures relationships and events it

reflects', meanwhile Stokes (1994, p. 3) claims that 'music is simply not just a thing which happens "in" society' but rather 'social and cultural worlds cannot be imagined without music'. He also argues that 'music is socially meaningful not entirely, but largely because it provides means by which people recognize identities and places, and the boundaries which separate them' (p. 5). His viewpoint is in line with that of Regelski (2006), who, based on Bourdieu's (1977) concept of 'theory of practice', views music as *praxis* or a social 'field'; and suggests that 'social theory accounts for the values and the meanings that music affords individuals and society' (p. 170).

These views oppose previous claims for the 'ideology of autonomous art' (Leppert & McClary, 1987), which implies a belief that the arts exist in an 'autonomous sphere, separate and insulated from the outside social world' (p. x). Langer's (1942) suggestion that music should be viewed as a 'logical expression' of feelings is also grounded in a presupposition of a relative musical autonomy; and as such was echoed many years later by Reimer (2003, p. 89), who argued that because music is 'a unique way of extending (refining, enhancing, deepening, etc.) our emotional lives', its aesthetic appreciation should be the core issue of music education. Swanwick (1989b, 1994) too, asserts that musical meaning also possesses an abstract independent value, 'a life on its own' (p. 112), and that it 'is not simply a mirror reflecting cultural systems and networks of belief and traditions' but can 'travel across cultural boundaries, to step out of its own time and place' (p. 15). However, Green (2005a, p. 2) suggests that the concept of musical autonomy is only 'a virtual, critical aspect of musical experience' happening in particular contexts, whereby listeners are engaged with music materials and 'inherent musical meanings' through aural, informal practices.

Despite these opposing viewpoints, many musicologists and music education researchers argue for the reciprocal relation between music and society; and therefore propose using sociology of music 'lenses' when examining issues related to music and music education, which they understand to be socially mediated 'by the milieux (music worlds) in which these activities took place' (DeNora 2003, p. 167).

Green (2010, p.33) suggests that 'music education represents a goldmine for research' and is relevant for investigating also teachers' musical

tastes, practices, connections to their lives, social class, gender, ethnicity, and other categories of sociological inquiry. In addition to this, Cox (2010, p. 2) argues for analysing compulsory music education within six parameters:

- Historical and political contexts
- Aims and content of music as a compulsory subject
- Teaching methods
- Training of teachers
- Experiences of pupils
- Reflections on the present state of music education in the light of past developments

I hope to have addressed many of these parameters in this study, whilst omitting a more detailed account of 'training of teachers' and 'experiences of pupils', due to the limitations in terms of length, scope and focus of this study, whilst all these aspects remain possible topics for further investigation in future studies.

Another theoretical insight used in this study is that teachers' collaborative professional development is instigated by the educational reform process, which is identified by Huberman (1995; 1996) as an 'Open' collective cycle' (p.202). This research-based process of collaborative professional development, should be open not only to teachers of one subject in one school, but also to a larger network within and outside the school. In keeping with the concept of 'teacher bricolage' or the 'artisan model' of teaching and 'craft knowledge' (2001), Huberman thinks of the professional development of teachers as 'a pre-condition for thorough-going school reform' (1995, p 193). Because this idea suggests an appropriate model for the professional development of music teachers, it is relevant to interpreting the findings of this study.

The 2011 curriculum reform in Kosovo required all teachers, including music teachers, to collaborate across subjects, grades and levels (as favoured by Huberman) in order to implement new curriculum changes. Huberman's model seems to be the most appropriate in this regard. He drew an analogy between the 'artisan' professional development model of teaching

with how jazz musicians learn, insofar as their 'instructional acts are dictated by the drifts of events after the initial situation' (Huberman, 1993, p.21).

M. Huberman

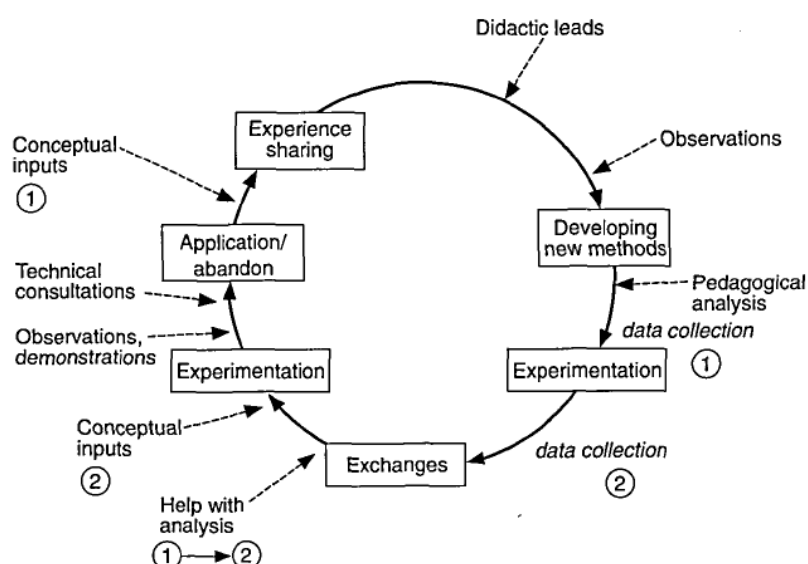


FIG. 4. 'Open' collective cycle.

Figure 3. Huberman's suggested model of collaborative professional development

According to this model, I saw myself as one of the 'external specialist' or 'resource people' (Huberman, 1995, p 202), whose role it is to 'discuss cases or to provide conceptual foci'. I did this on several occasions through my professional work as a curriculum expert and through observations of student teaching practices. Before proposing new methods for the professionalization of music teachers, there is a need to collect some data about the existing situation by focusing on in-service music teachers and their current beliefs about music learning and teaching, as well as on their current practices, their professional and musical identities and their beliefs. The phases of Huberman's open cycle accord with the collaborative learning process and the co-construction of knowledge suggested by the social constructivist view of learning. Similarly, the inputs given by an expert or consultant like myself can be identified with Vygotsky's 'guided participation' by which he refers to 'shared endeavours between expert and less expert participants'.

To conclude, this study is deeply rooted within the interpretative research paradigm, and within the social constructivist perspective according to which learning and teaching are defined as collaborative processes that happen within the cultural, historical and social context, and when actors make meanings through interactions with one another and within the different contexts wherein they co-construct and shape their own identities, beliefs and practices.

Research methodology and design issues

Scholars have different approaches to terms such as 'approach', 'strategy', 'design', 'methods' and 'methodology'. Lazar (1998, p. 8), for example, argues that by 'methodology', he means 'fundamental or regulative principles which underlie any discipline (for example, its conception of its subject matter and how that subject matter might be investigated'; while Cohen et al (2000, p. 77) warn us of 'a distinction that needs to be made between methodology and methods, approaches and instruments, styles of research and ways of collecting data'.

Blaxter et al (2006, p. 58) make a clear distinction between methods and methodology. They use the term 'method' 'to relate principally to the tools of data collection or analysis', and 'methodology' to refer to the 'approach or the paradigm that underpins the research'. Creswell defines 'methods' as 'detailed procedures of data collection, analysis and writing' (Creswell, 2003, p. 3) while Tashakori and Teddlie (2003, p. 211) define 'design' as 'a procedure for collecting, analysing and reporting research'.

Of particular help was Fang's (1996) review of studies analysing teachers' beliefs and practices. He argued that 'research on teaching and learning has shifted from a unidirectional emphasis on correlates of observable teacher behaviour with student achievement to a focus on teachers' thinking, beliefs, planning and decision-making processes' (p. 47). A similar review of teachers' beliefs in the context of music teaching is also offered by Schmidt (2013).

Choosing the right design

As a first step to choose the right design, a considerable number of similar studies within these themes were reviewed:

- a) music teachers' identities (investigations of pre-service and career teachers' identities in various aspects and contexts);
- b) teachers' beliefs (investigations of teachers' beliefs in subjects other than music, which were more common);
- b) teachers' beliefs and practices (examinations of relations between teachers' beliefs and practices within other subject domains);
- c) music teachers' beliefs (focuses on music teachers' beliefs, be they at the pre-service or in-service stage);
- d) music teachers' beliefs and practices (analysis and comparisons of music teachers' beliefs and practices);
- e) generalist music teachers' views, attitudes, beliefs (investigations into the beliefs and practices of primary, generalist teachers);
- f) specialist music teachers' beliefs and practices (investigations into secondary, instrumentalist, and specialist music teachers beliefs and practices);
- g) comparisons between music generalists' and music specialists' beliefs and practices.

In terms of different research approaches used to investigate music teachers beliefs, the literature review shows diversity in use of methods and combinations. Beauchamp (1997) for example used a postal survey to investigate Welsh and English teachers' attitudes towards various forms of curriculum support, and then rated and statistically analysed the collected data. Similar quantitative methods have also been used in the USA by Byo (1999), Kelly (1998) and Teachout (1997) as well as by other authors (Biasutti, 2010; Buckner, 2011; Saunders & Baker, 1991) reviewed for this study. Other survey based studies with large samples include the TIMES project (Purves, Marshall, Hargreaves, & Welch, 2005; Welch, Purves, Hargreaves, & Marshall, 2010); the Leverhulme Primary Project that investigated how competent teachers felt about teaching the National

Curriculum with their existing subject knowledge (S. Bennett, Wragg, Carre, & Carter, 1992); and the Musical Futures project.

Some studies use a questionnaire survey followed by other methods. Most often, a questionnaire was followed by interviews, observations or sometimes both. Such combinations are thought to provide opportunities for clarification and in-depth analysis. The ethnographic study of the arts in elementary schools carried out by Bresler (1993a, 1993c), the participant observation and interviews of Schmidt (1998), discussions, written tasks and responses to video-taped cases used by (Barrett & Rasmussen, 1996); the observation, video, and interviews of Lemons (1997); and the range of discussions and observations used to investigate teachers' implementation of the U.K. National Curriculum (Lawson, Plummeridge, & Swanwick, 1994), or Green's study in London schools (2002a), which used questionnaires and interviews with teachers to investigate secondary music teachers' attitudes and peer learning in music, followed by interviews with children (Green, 2002a; 2005c; 2008) are some of the many examples of combining various methods and instruments.

Non-experimental, quantitative research, which counts, for instance, frequencies, percentages and means, is often thought to represent positivist beliefs. For, as Onwuegbuzie & Leech (2006, p. 487) remind us, 'numbers do not naturally exist, waiting to be discovered, rather they represent social constructs'.

However, surveys can also be also used within qualitative research that uses interpretative, naturalistic, interview-based, or ethnographic inquiry (Cohen et al., 2000; Creswell, 2003; Cowl, 1996; Denzin & Lincoln, 1994; Jorgensen, 2009). Qualitative approach, as described by Bogdan and Biklen (1992), is 'rich in description of people, places and conversations, and not handled by statistical procedures' (Bogdan and Biklen, 1992, cited in Cowl, 1996, p. 214), but it also involve numbers or some kind of quantification of the qualitative data received in general 'either through questioning, or observing the actions of research participants' (Bogdan and Biklen, 1992, p.2).

Based on literature I reviewed, I argue that both questionnaires and interviews for data collection can be used within a survey approach. While questionnaires are often used to measure opinions of a large group, they can

also be used to investigate correlations between different characteristics of individuals within and between surveyed groups. Interviews, on the other hand, can provide more detailed answers to possible causes of identified relationships, and can also allow prompts and probes that can extend information collected through other ways (Bresler and Stake, 1992; Thompson, 1993). Bresler (1995, p.2) argues that 'a qualitative paradigm draws upon primarily (but not exclusively) qualitative methods: participant observations, open-ended and semi-structured interviews'. Interviews in the context of music education research are also favoured by Swanwick (1994) who argues:

Interviews are more sensitive forms of verbal enquiry [than surveys and questionnaires], a technique that is able to take us deeper into the thinking of other people — though at the risk of collecting data that spreads [*sic*] and may become awkward to interpret. Such structured conversations can be helpful in trying to understand how people construe music (Swanwick, 1994, p. 80).

Although I referred earlier to Goodson (2000) with regard to the need to articulate teachers' voices in educational research, I have excluded the use of 'teachers' life histories' because I believe that the first task of this research is to outline Kosovo in-service music teachers' beliefs, identities and practices. Goodson's approach is covered both through questionnaires and interviews, and through research questions that address teachers' professional and musical background whilst collecting evidence from their music teaching practices.

Those that argue against the use of mixed methods usually complain that every method belongs to a different research paradigm, and thus warn us of the 'incompatibility' of methods used. These complaints have been addressed by Newman et al (2003, p.177) arguing that although at first glance different paradigms seem to have opposing philosophical stances (beliefs), 'qualitative and quantitative research are not antithetical to one

another' thus the complex nature of research demands using various perspectives and methods coming from different paradigms and stances.

In conclusion, I concur with Denzin and Lincoln's (1994, p. 2) suggestion that 'researchers should use a wide range of interconnected methods hoping always to get a better fix on the subject matter at hand'. Thus this study uses a qualitative (interpretative) survey research approach, and applies Creswell's (2003) 'QUAN-QUAL sequential explanatory design', whereby data collection through questionnaires is followed by semi-structured interviews. This choice of a mixed-methods approach relies on the complementary strength of data collection methods, and is in line with the view that collecting quantitative data and then collecting qualitative data helps explain or elaborate the quantitative results.

Research setting and participants

This study as outlined earlier, focuses on the perspectives of generalist and specialist in-service music teachers in Kosovo's primary and lower secondary school level (grades 1-9). According to the latest official statistical data published by the authorities (MEST, 2012), during the school year 2011-2012, 17,468 teachers taught at both levels of primary and lower secondary education (MEST, 2012) in 1,003 primary and lower secondary schools (grades 1-9) in 30+6 municipalities³ in Kosovo.

Out of the total of 1,003 schools, 389 are satellite schools attached to the main ones, and usually situated in more remote and distant rural settings with a relatively small number of pupils. These schools and teachers are expected to serve a total of 288378 registered pupils (Nations, 1999) that should be benefiting from a proper general music education within the core curriculum (two hours per week at the primary level (1-5), and one hour a week at the lower secondary level (6-9).

³ 6 new municipalities are run by Serb ethnic community, not integrated into Kosovo education system

Sampling issues and procedures

The population relevant to this study consists of two main groups of teachers: a) generalist classroom teachers who teach all subjects including music at primary level (grades 1-5), and b) specialist music teachers who teach only music at lower secondary level (grades 6-9). This way of differentiating groups of teachers is common to most music education research, although some scholars say that it implies treating music teaching as a very specialised practice, and is therefore inadequate for researching the purpose of school music (Mills, 2005b).

Reasons for focusing on these two groups of teachers are manifold. Firstly, both groups are required to teach music using similar principles, teaching methods and procedures, as required by the National Curriculum. However, they come from different educational and musical backgrounds, and may hold different beliefs about music education that are bound to influence their curricular choices and the quality of their music teaching. Secondly, their different educational backgrounds might also imply different understandings of what is required of them in terms of the music education goals of Kosovo's national music curriculum. Both groups are entrusted to offer basic music teaching to primary children of age 6-10, and with regard to the specifics of music learning and the acquisition of skills.

After having identified the population relevant for this study, I had to seek ways of selecting a representative sample, since it is not possible to gather the views of all teachers. Kemper et al (2003, p. 275) developed seven guidelines for sampling and concluded that:

... decisions about sample-both size and sampling strategies depend on prior decisions with regard to questions asked, instruments/methods chosen, and resources available. (p. 276).

I considered all these elements in a stage-by-stage sampling procedure after I initially had to define for myself the exact population (number of teachers) needed for this study, due to the lack of detailed statistical information in

MEST, offering only the information that there are in general 17,468 teachers in primary and lower secondary education, without specifying how many of them are classroom teachers and how many exactly are music teachers.

Based on findings from an earlier study conducted by the Kosovo Education Center (Pupovci, Hyseni, & Salihaj, 2001, p. 105) stated that in the years 2000/2001 out of a total of 14,284 teachers, 8,131 were subject teachers whilst 6,153 were generalists. Put differently, 57% were specialists and 43% were generalists. I decided to use this ratio to calculate the required number of teachers targeted in this study.

Considering that there are many other subjects in addition to music at the lower secondary level, one can assume that the total number of specialist teachers can be divided equally into 10 subjects (including music), and that mathematics, science and language teachers form the largest cohorts (fig.3). Assuming this, 10% of them are specialist music teachers working at lower secondary level (grades 6-9). Finally, I could identify the population of this study by calculating this way:

Total n=17, 468 teachers (MEST, 2012).
Generalists (43%) = 7,511.24 or 7511 ;
Specialists (total) 57% = 9956.76 or 9957
Music specialists teachers 10% of 57% = 995

Figure 4. Total number of teachers' population

In January 2013, by the time I had completed my fieldwork and started the writing-up phase, the Kosovo Statistical Agency provided updated results (KSA, 2012) which were close to my initial estimation. According to KSA (2012) in 2011/2012, there were 7,700 primary classroom teachers, 4,731 or 61% who were female and 2,969 or 39% male. The data for the secondary level show a total of 10,122 specialist teachers, with 4,005 or (40%) female teachers and 6,117 or 60% male. Put statistically, the latest KSA data say that the population of teachers from grades 1-9 (which are relevant to this study) totals 17,822 teachers or 57% subject teachers and 43% classroom teachers,

which confirms my estimations of the population in 2001. It seems that this ratio has been constant throughout these years. Thus when applying the assumptions calculated above, we come to final definition of the entire population relevant for this study where 43% are classroom teachers/generalists and only 6% specialist music teachers.

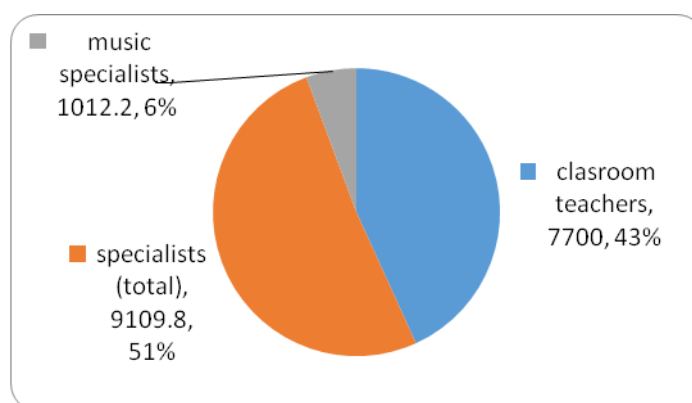


Figure 5. Generalists and specialists

In order to select ways to access the teachers in different regions of Kosovo, I looked at the number of primary and lower secondary schools, and regional divisions as a starting point. From the list of schools in each of the seven Regional Educational Directorate (RED) I selected at least four schools (two urban and two rural) in each main municipality of the region, giving a total of 28 schools. However, due to the fact that the region of Prishtina has the largest number of schools, teachers and pupils, I decided to enlarge the number of schools in Prishtina region by ten more, five in the municipality and five in the surrounding countryside. This gave a total of 38 schools.

The selection of these two different types of schools in each municipality acknowledged teachers' diverse social, cultural and professional backgrounds. Both types of school were selected using a systematic probability sample approach from the list of schools in RED (school lists, by selecting every seventh school within each urban and rural cohort. Randomly selecting 38 schools and dividing the total number of generalist and music specialist teachers in 609 schools gave the following ratio of generalists and specialists teachers per school:

	n	/609
Generalists	7,511	12.33333
Other teachers	8,962	
Music specialists	995	1.633826

I allocated 10 questionnaires to each school in the hope of reaching at least eight generalist teachers and two music specialist teachers in each. An aimed total of 380 teachers out of a total of 17,822 forms a sufficiently large sample according to Borg and Gall (1979, p. 194-5) cited in Cohen et al (2000, p. 93); they suggest that a population of 20,000 should have a sample size of 377 (with a sampling error of 5% and confidence level of 95%).

Cohen et al also suggest that any research survey must have 'no fewer than 100 cases'. But what is most important, according to many theorists, is to ensure that even if the sample size is well calculated it must be appropriate for the chosen data collection instrument; and it must be ensured that the sample is enabled and 'practicable' (Cohen et al, 2000, p. 98). Ensuring a correct sample is also a way to address the reliability and validity of a questionnaire survey (Cohen et al, 2000, p. 129).

Designing the data collection instruments

Having selected the appropriate research approach, design and sampling methods, the researcher needs to choose appropriate 'instruments' for data collection. These instruments need to be based on the types of information that are 'sought from whom and under what circumstances' (Robson, 2002, p.223). Initially, a self-completed questionnaire was chosen, in line with the view that 'a researcher will be seeking to gather large scale data from as representative a sample population as possible in order to say with statistical confidence that certain observed characteristics occur with a degree of regularity' (Cohen et al, 2000, p. 170).

The questionnaire was aimed primarily at collecting demographic data concerning teachers' age, gender, and profile, professional and musical background, musical identity, teaching experience, and their musical and teaching skills. In addition, it also investigated, using mainly pre-coded

questions, teachers' beliefs, and attitudes towards music, music education and the music curriculum, as well as their self-reported music teaching practices. The structured format of the questionnaire allowed generalizability or universality within given parameters' (Cohen et al, 2000, p.170).

Since the aim of the study was to portray an existing situation, a quick snapshot of existing views and beliefs of teachers with regard to the already explained research questions were included in the questionnaire, consisted of five main sections and 43 questions. The last two items on the questionnaire addressed their consent to receive the summary of the results of the study, and whether they would be ready to participate in the second phase of the study.

The questionnaire was initially checked for its layout and clarity by one generalist and one specialist music teacher, and then piloted with six generalists and four music teachers during April 2011. This served to improve the questionnaire and its layout, especially with regard to wording and the way questions were asked, because the respondents might not have been familiar with some terms known only to music professionals. The pilot phase also raised the issue of the length of the questionnaire. Some said it was a bit long, but they were enthusiastic about its importance, being the first study to address the concerns of music teachers in Kosovo

Entry and exit issues -ethical considerations

Inexperienced researchers are obliged to analyse carefully the complex ethical issues arising from research in educational settings. In a quantitative approach these issues are more limited, though they should still be taken into consideration. In the words of Cohen et al, (2000, p.66), the 'researcher will frequently find that methodological and ethical issues are inextricably interwoven in much research we have designated as qualitative or interpretative'.

This mixed-method study was challenged by ethical dilemmas in both phases. I dealt with them according to the principles of BERA (British Educational Research Association) since the research is part of the doctoral programme at London University's Institute of Education, and because in my country there are still no principles of research ethics.

The first dilemma concerned access to research sites, since teachers in Kosovo are not used to research studies, surveys and, even less, to direct interviewing. Initially, I sent a letter to the Ministry of Education, Science and Technology in which I explained my research intentions, its purpose, methodology, and how I was going to handle data and report results. I asked the Ministry to give me a supportive letter to ease my access to schools, and to ensure that the study's results would be of benefit to teachers, schools and the ministry itself. This letter encouraged teachers to participate in the survey, and school administrators to assist the process. I will go into more detail about ethics later discussing issues accordingly to various research phases.

Distribution and collection of the questionnaires

Administering the survey was not an easy task, because of the context of Kosovo's education system, and the lack of educational research experience, especially in the rural areas. The mail was not chosen because it is inefficient, and teachers had little recourse to it. Personal delivery and collection of questionnaires might be more demanding but proved to be more effective. Particular care was taken with design and layout, as well as with the quality of printing, as 'factors securing a good response rate' (Robson, 2002, p.249). The full questionnaire is in Appendix 4.

A team of seven research assistants whom I authorised to assist me in the distribution process, delivered 400 questionnaires in person, aiming to reach at least 380 teachers in 38 initially selected schools in 7 regions of Kosovo. The research team was instructed to wait until teachers had completed the questionnaires, and then collected them on the spot or at the principal's office later in the day. They were also instructed to attempt reaching teachers in the nearest school nearby, in case, the selected school did not return any completed questionnaire.

Finally, the response rate was 220 returned questionnaires, or 53% collected from 49 out of the total 1,003 primary and lower secondary schools in Kosovo (whereby 609 are main schools and 389 are satellite schools). However, during the data input, some questionnaires were discarded because they were considered to be incomplete. After clearing the database, the overall number of valid returned questionnaires considered for the data

analysis remained at n= 204 participants. By the end of June 2012, I had completed the database using SPSS 18 software package, and had inputted all the data as the questionnaires were coming to me.

Second phase of data collection: interviews

According to Creswell, 'results of one method help develop or inform the other method' (2003, p.16). The second phase involved an in-depth exploration of the views of 16 representative generalists and specialist music teachers, who were selected from the database using a purposeful sampling method known as 'multiple stage sampling' (Robson, 2002). The aim of interviewing certain representative types of teachers in the second phase was to probe the differences and similarities between expressed beliefs and stated practices both within and between the two main groups of teachers: generalists and specialists. Furthermore I wanted to explore to what extent these links influenced their self-reported music teaching practices and their perceived professional development needs by investigating the 'whys' and 'hows' that otherwise could not be answered within the questionnaire. I used a semi-structured interview approach involving mainly open ended questions. These were related to the last two research questions of the study:

In what ways do Kosovo teachers organize their practices?

What are the differences and similarities, in terms of identities, beliefs and practices, within and between the generalists' and specialists'?

Two separate semi-structured interview schedules (see Appendix 5) were prepared (one for the generalists and one for the specialists). I chose this type of interview because although having a pre-determined list of guiding questions, I wanted to feel free to probe, give explanations, change wording, omit or include additional questions, all for the purpose of getting answers as rich as possible. Robson (2002) and other authors (Cohen et al, 2000; Blaxter et al, 2006; Abeles and Custedero, 2010) support the use of semi-structured interviews, particularly in order to 'clarify and illustrate the meaning of the findings' following on from the questionnaire survey which is more fully

structured. I also included an earlier interview with a senior music educator in Kosovo, who had been responsible for music teacher training and the music education curriculum since 1970's. She is also the author of the first music teaching methods textbook in Kosovo and my professor, to whom I became a teaching assistant at the University of Prishtina in 1998, as explained in Chapter one.

After constructing the interview schedules I piloted them with two critical friends, researchers, and after the final approval of my supervisor, I was ready to enter the empirical research for the second time, almost six months after I had collected the survey data.

Sampling strategy used for interviews

Although many teachers had ticked the option 'yes' in the questionnaires, giving their consent for being interviewed, I still had to select only a few of them. Using a combination of purposive and random sampling strategy (Kemper et al, 2003), teachers were selected from the survey data on the basis of generalist and specialist identity combined with urban/rural, gender, and age , all in order to have a more faithful representation of the entire population of the study. I identified from the questionnaire data, teachers categorized into four groups:

- a) 'Pedagogues' (those holding a two-year, undergraduate High School of Pedagogy Diploma, graduates of the former 'Normale' School, and those with degrees in Pedagogy; none of whom had a music qualification);
- b) 'Education bachelors' (those with a four-year undergraduate degree in education, not including music);
- c) 'Music educators' (those holding a Bachelor of Music Education, including those with a four-year music education degree);
- d) 'Musicians' (those holding a Bachelor of Music degree or a four-year undergraduate music performance degree, including those who said they are still music undergraduates but not yet completed their music degrees. Teachers who had filled in the option 'other' could still fit within one of these four groups. The final sample of teachers from these categories was selected

using percentages by category within the survey data findings. I rounded up these percentages, and came to the following sample decision (fig. 5).

Finally, 20 participants were selected to be interviewed from September to October 2012. I interviewed around 12 teachers by October 2012, and an additional four interviews were conducted during December. Four selected teachers ('pedagogues') abstained from the interviewing process after I had arranged the face to face meetings. (see list of interviewed teachers)

Interviewing procedures

In order to set up the interviews, I contacted by phone and email the teachers that I selected through the purposive sample approach described above. I explained to teachers that although they had given me their consent to be interviewed (within the questionnaire), they could still opt out. Since I am a known public figure in Kosovo due to my frequent public presentations on national TV about issues related to music education, concerts and the festivals I organize, my access to interviewees for the second phase was easy, though not without its practical difficulties. Arranging face to face interviews, and travelling around Kosovo, meeting teachers in different regions was quite a struggle.

aimed participants	20	total	number of participants
'pedagogues'	52%	10.4	8
'education bachelors'	22%	4.4	4
'musicians'	4%	0.8	4
'music educators'	4%	0.8	4
'others'	11%	2.2	
missing	7%	1.4	
	100%	20	20

Figure 5. Sampling for interview phase

I chose a semi-structured interview method because, as suggested by Nichols (1991), in 'an informal interview, not structured by a standard list of questions,

the interviewer can choose to deal with the topics of interest in any order, and to phrase their questions as they think best' (p. 131). Semi-structured interviews can 'reveal a richness of data and cause the data to be viewed through a completely different lens' (Oatley, 1998, p. 1)

In addition to asking them about their identity as musicians or teachers, the interviewees were asked to comment on, for instance, their early influences, their music teachers, and their university and on-the-job training. I had to talk a lot in some interviews, when the respondents were reticent, whilst in others I simply listened. As Eisner said (1998, p.183): 'It is surprising how much people are willing to say to those whom they believe are really willing to listen'.

Ethical considerations –more details

Researchers' 'positionality' is an ethical issue insofar as the power relations involved in researcher's multiple roles and identities can influence participants' decisions to take part in the study. Moreover, the researcher can influence the approach, analysis and interpretation of research findings through his or her own beliefs and values. With regard to the first issue, I have taken care to ensure free and informed participation in the study at all phases. Participants in the survey phase participated freely in answering the survey questionnaire, in which they were informed at length about the purpose of the study, and issues of anonymity and confidentiality. They were also asked if they would like to take part in the second phase, and offered the opportunity to crosscheck the interview transcripts before using them for the study.

Whilst the survey was conducted in the teachers' schools, where I was not present, I ruled out any influence on their participation. However I must acknowledge that information about the study in the questionnaire included my name and those of a considerable number of teachers, especially those within the specialists' cohort, who know my public profile and the fact that I am a music teacher trainer, as well as one of authors of the music curriculum. During the interview phase, I asked them once more for their consent to be interviewed and recorded. I also used the opportunity to ensure once again anonymity and confidentiality during the reporting of the qualitative data.

With regard to my influence on the analysis phase, I concur with the view held by Kramp (2005) that 'although as a researcher you want to recognize the biases you bring to your research, you do not want to overlook the value of your own perspectives, which can lead to insights derived from a particular way of seeing' (p.115). Sometimes I found myself examining the data from my own perspective, but, having reflected on this approach, I became more open towards various ways of identifying problematic issues.

Language issues

Although this study is written in English, I used the Albanian language for the questionnaires and interviews, although both the questionnaire and interview schedule were initially designed in English. After final feedback from my supervisor; they were translated into Albanian, tested for accuracy by two critical friends and distributed to the teachers. The database was written in Albanian, whilst the quantitative data, in the form of tables and graphics, and the data from interviews, were translated back into English. I did the translation myself to ensure that teachers' views were represented as faithfully as possible. For this reason, I included only a few directed statements for the purpose of discussion and interpretation throughout the data analysis.

Analyzing, presenting and discussing data

In most educational and social research, data analysis involves four steps, which are viewed by some scholars as a linear process, and by others as a cyclic and dynamic one. These four steps are as follows:

- Data preparation (preparing a database, or organizing transcripts);
- Data description (descriptive statistics, interview data classification etc.);
- Analytic process (coding, categorizing, classification, comparing, etc.);
- Interpreting the data - the 'meaning making' process.

Bryman and Burgess (1994) argue that research is a dynamic process, in which there is a strong link between theory, problem and method, and 'the link between research design, research strategy and research techniques, as well as relationships between aspects of research design, data collection and data analysis' (p. 2). Their opinion concurs with Bechhofer (1974) who argues that this is rather a 'messy interaction':

The research process, then, is not a clear cut sequence of procedures following a neat pattern, but a messy interaction between the conceptual and empirical world, deduction and induction occurring at the same time.
(Bryman & Burgess, 1994, p. 2)

Although the 'paradigm debate' maintains a strong link between data collection and analytic methods (Trochim et al, 2008) argues that, 'for many social researchers, this kind of polarized debate has become less than productive and obscures the fact that qualitative and quantitative data are intimately related to each other' (p.33). On the basis of analysing how both quantitative and qualitative data can be related methodologically, he claims that 'all quantitative data is based upon qualitative judgments; and all qualitative data can be described and manipulated numerically' (p. 33).

The mixed methods approach I used allowed me to develop an analytical framework by means of which I could 'enhance interpretability' (Robson, 2002, p.371). Meanwhile the statistical analysis of data collected by questionnaire was related to the qualitative data analysis in a very dynamic and 'cyclic' research process (Blaxter et al, 2006).

Quantitative data analysis

I used initially the SPSS (version 18) package to analyse the questionnaires using basic descriptive, statistical analytic methods, such as frequencies, cross-tabulations, and compare means. In addition I used some more advanced analytic tools, such as a consistency test that presents scales for

each item within questions such as Crownbach α , the A-nova and Whitney Mann-U test (see Annex 9 for statistical analysis tables)

These resulted in high values, suggesting that items were well put together. I used all possible analytical strategies to identify certain characteristics of the music teachers' profiles and their professional identities, and in order to understand and then interpret the possible influence of teachers' personal identities and backgrounds, such as qualifications, settlement (place), gender and age, all with relation to their beliefs about the role of music and music education, and their teaching practices and current professional development opportunities.

Qualitative data analysis

When analysing the data from the survey I found interesting views, attitudes and beliefs held by the teachers, which encouraged me to learn more about the possible influences or links between their identities, backgrounds, views, attitudes and beliefs about music education, and their self-reported practices. The data I collected through interviews were transcribed, analysed and coded, and then crosschecked, confronted or compared with the survey data.

A 'content analysis'(Bryman, 2006) approach was used to identify themes, concepts and meanings, searching for patterns, themes, divergences and inconsistencies within the transcripts of the interviews, and in relation to the questionnaire and interview data as a whole. The data were then analysed according to the questions of the study.

The framework for mixed method data analysis strategy suggested by Onwuegbuzie and Teddlie, (2003) involves twelve important decisions in the pre-analysis stage, followed by seven stages for data analysis: 1) data reduction; 2) data display; 3) data transformation; 4) data correlation; 5) data consolidation; 6) data comparison; and 7) data integration. These two writers advise a flexible, non-linear approach at all stages depending on the purpose of research. So for example, one can skip a few stages in order to reach the final stage of data integration. During the coding process, I mainly focused on meanings and relationships, exploring participants' voices, views and attitudes, which either confirmed or contradicted the survey data. At the same time I explored quantitative data for similarities and contradictions.

After having passed through all these stages, and returned to analyse both quantitative and qualitative data simultaneously, I finally identified what these authors refer to as '*meta-themes* ... which represent the themes at a higher level of abstraction than the original emergent themes' (Onwuegbuzie & Teddlie, 2003, p. 375).

Teachers' identities (personal, professional and musical), their beliefs, self-reported teaching practices and professional development needs are the four main themes in which data are displayed and discussed, both across and between the two main teacher groups: generalists and specialists. This follows the integrated approach of Robson (2002, p. 510) who argues that:

... in flexible design studies, the analysis goes hand-in-hand with data gathering...and as data and analysis are so intimately interconnected, it is not generally advisable to have separate chapters on data and analysis.

Because I decided to report both data in an integrated way within the identified themes, and in correspondence with the research questions, a qualitative data display was used in accordance with the mixed method analytic framework in which charts, graphs and rubrics enhance the representation and support the interpretation. Finally, within each of the four themes, the discussion of findings is preceded by a summary of the literature concerning the particular theme or issue, followed by a presentation of data, and an analytic discussion.

CHAPTER FOUR: TEACHERS' PERSONAL, PROFESSIONAL AND MUSICAL IDENTITIES

Conceptualizing music teachers' identities

Music teacher identity has been a topic of interest to many music education researchers in the last few years.⁴ Their work has taken various theoretical and practical perspectives on how identity in general, and music teachers' identity in particular, is constructed, construed, developed, and how it has emerged, influenced, manifested, realised and changed in accordance with historical, sociological, psychological and cultural factors.

Recently professional music teacher associations have taken an interest in this topic, such as the Society for Music Teacher Education, who have established an Area of Strategic Planning and Action called 'Music Teacher Socialization' (Haston & Russell, 2012), whilst the US-based May Day Group's refereed journal: *Action, Criticism, and Theory for Music Education* has dedicated a special edition to a critical discussion of music teacher identity (Pellegrino, 2009; T Regelski, 2007). Dolloff (2007, p. 3) argues that 'the study of identity has become an important – if somewhat contested-conversation in music education'; almost all of these scholars claim that identity is a complex, multilayered social construct related to the individual perception of self and others in different contexts and relationships. Beijaard, Meijer, and Verloop (2004, p. 8) in addition refer to the 'plurality of identities' as a 'chorus of voices, not just as the tenor or soprano soloist'. Shavelson, Hubner, and Stanton (1976, p. 411), as cited by Bong and Skaalvik, (2003, p. 3) claim that this issue has 'formed the theoretical foundation of contemporary self-concept research'. This idea of 'self-concept' is synonymous with 'self-identity' in the following citation:

⁴ Authors such as (Alsup, 2005; Arostegui, 2004; Austin, Isbell, & Russell, 2012; Ayers, 1989; C. Beauchamp & Thomas, 2009; Bernard, 2004, 2005, 2007; Bohlman, 2004; Bouij, 2004, 2007; W. Bowman, 2010; Davis, 2005; Day, 2002; L. A. Dolloff, 1999; 1999a; 2007; L.A. Dolloff & Stephens, 2002; Eyre, 2002; Frierson-Campbell, 2004; Green, 2011; D. Hargreaves, 2005; D. J. Hargreaves & Marshall, 2003; D. J. Hargreaves, Purves, Welch, & Marshall, 2007; D. J. Hargreaves, Welch, Purves, & Marshall, 2003; Haston & Hourigan, 2007; Hebert, 2012; Isbell, 2008; Johansen, 2009; Lamont, 2011; R. A. MacDonald, Hargreaves, & Miell, 2002; Purves et al., 2005; T Regelski, 2007; Rice, 2007; Roberts, 1991; Roberts, 2000; Roberts, 2004; Roberts, 2007; Russell, 2012; Scheib et al., 2007; Stephens, 2007; Stunell, 2010; Linda K Thompson & Campbell, 2010; Triantafyllaki, 2010; Welch et al., 2010; Woodford, 2002)

In very broad terms, self-concept is a person's perception of himself. . . We do not claim an entity within a person is called "self-concept." Rather, we claim that the construct is potentially important and useful in explaining and predicting how one acts. One's perceptions of himself are thought to influence the ways in which he acts, and his acts in turn influence the ways in which he perceives himself...Seven features can be identified as critical to the construct definition. Self-concept may be described as: organized, multifaceted, hierarchical, stable, developmental, evaluative, and differentiable. (Shavelson et al.1976, p.411, cited in Bong and Skaalvik, 2003, p.3)

Ruud (2006) refers 'identity' to 'the self-in-context,' which he says is 'constructed through narratives we tell about ourselves in relation to musical events and experiences in different contexts—personal, transpersonal, social, and those specifically located in time and place' (Ruud, 2006, p. 63) while Jorgensen (2006, p. 39) views identity as 'dynamic' and 'becoming'.

Dolloff (2007, p. 3) differentiates between 'identity' and 'role', arguing that the former 'is who a teacher *is*: how an individual integrates his or her ever growing/ever changing skills, beliefs, emotional response to the teaching and learning act and to students, and subject-specific knowledge', whilst 'role' is 'what a teacher *does*'. Dollof also distinguishes 'Identity' from 'identity', arguing that the former refers to the way a person views him or herself in different contexts. (p. 4).

Rice (2007, p. 25) takes an ethno-musicological perspective and distinguishes individual identity from group identity, arguing that the former offers a 'sense of self-understanding' and 'self-worth', and a 'sense of belonging to pre-existing social groups', (Rice, 2007, p. 22), whilst group identity is constructed both locally and socially, insofar as people use music to express, symbolize and feel a sense of similarity within the groups they belong to. Rice also distinguishes between 'essentialist' and 'constructivist'

positions towards identity, suggesting that the former regards group identity as stable and as having 'durable qualities', such as national identity for example, whilst individual identities are 'constructed from cultural resources available', and are 'contingent, fragile, unstable and changeable' (Rice, 2007, p. 24).

Nevertheless, Rice questions the idea that music 'helps to construct social identities' because according to him 'social identity already exists, and music's role is primarily to symbolize, or reflect, or give performative life to a pre-existing identity', except in cases when music helps to construct 'new' or 'imagined' identities 'in situations of change or where the weak and the powerful are fighting over issues of identity' (Rice, 2007, pp. 25-26). Smith, (2011, p. 61) discusses Green's (2010, p. 8) differentiation of the dual process, that of identity construal, an understanding of self, and identity construction, an identity realised in interaction with others in various social contexts. Smith (2011, p. 87) proposes a new metaphor, that of a 'snowball self' where identities and learning are combined through active and passive realization phases.

MacDonald et al (2002) distinguish 'music in identities', as a process in which music is used to express multiple aspects of personal identity (gender, national, age etc), from 'musical identities' or 'identities in music' meaning how 'individuals also construct identities *within* music, for instance, as a performer or teacher or critic' (D. J. Hargreaves et al., 2003, p. 178). In line with De Nora, (2000) who argues about music's role in building self-identity, Rice (2007, pp. 35-36) explains how 'music in identities' implies how music, by means of its own 'formal properties (melody, harmony, rhythm, timbre and so forth)' allows group members to share similar beliefs and behaviours about, for example, 'the same musical style of performance'.(p. 36).

Pellegrino (2009) offers the most recent comprehensive and critical review of the literature on music teachers' identities, concerning five major themes: a) teacher versus performer identity conflict; b) personal and professional benefits of music making; c) a holistic view of musical identities; d) roles and situated identities; and e) music teacher identity. She claims that 'identity can be defined as fluid, dynamic, evolving, situated, layered, and constructed individually, socially, and culturally', (p. 50) and that music

teachers' own musical experiences can inform and influence their music teaching practices in the classroom. Pellegrino argues that 'using theoretical frameworks and/or methodologies that capture pre-service and in-service music teachers' identities as snapshots frozen in time, while attempting to represent the changing nature of identities, is problematic'.(Pellegrino, 2009, p. 50).

Finally, Pellegrino suggests that research should address separate aspects of music teacher identity in a holistic way (2009, p.50) through the use of socio-cultural theoretical frameworks, such as those proposed by (Rogoff, 1995; Wenger, 1998) and Gee (1996, 2000-2001) including life narratives (Ayers, 1989), teachers' life histories (Goodson & Sikes, 2001; Goodson, 1998) and narrative inquiry (Clandinin & Connelly, 2000). According to her, these are more appropriate for the 'lives-of-teachers' type of research studies.

This literature review of music teachers' identities divides into two approaches to the 'identity dilemma' (Mark, 1998). The first approach, which is that of most writings, concerns the identity formation of music students who are preparing for a career as a musician or music teacher. The second concerns the identity of in-service music teachers once they have entered the music teaching profession. Stephens (2002) argues that 'it is not just music educators, but music education as a practice that is fragmented in its identity', while Dolloff (2007, p. 9) argues that 'this ambiguity of identity leads to indecisiveness in curricular decision making'

Whilst most of reviewed studies address identity construction of music students, pre-service music teachers and music education undergraduates, only a few studies address in-service music teachers' identities (Bernard, 2004; Colwell, 2008; Eyre, 2002; Frierson-Campbell, 2004; MS McCarthy, 1994; Russell, 2012; Saunders & Baker, 1991; Scheib et al., 2007; Shuler, 1995; Varol, 2012), targeted by this study.

In conclusion of this review, I imply that music teachers continuously construct and develop their multiple identities in line with the definition of identity given by Marcia (1980, p. 109) 'as an internal self-construed, dynamic organisation of drives, abilities, beliefs and individual history'.

Music teachers' identities in Kosovo

The first set of survey questions concerned participants' age, gender, living and work place, the school level at which they work, and their professional qualifications, while during the interviews, teachers were asked to share with me their personal history of musical experiences in childhood, at school and during their teaching career. This approach endorses Goodson's (2000) suggestion that research should focus on teachers' life and work experiences outside the classroom, because, as he has claimed in his earlier work (1981, p69), 'in understanding something so intensely personal as teaching it is critical we know about the person the teacher is'. (Goodson (I. Goodson, 2000, p. 16). Goodson echoes a viewpoint expressed by Middleton (1992, p. 19) suggesting that researchers should analyse 'students' and their teachers' individual biographies, historical events and the constraints imposed on their personal choices by power relations, such as those of class, race and gender' (Goodson, 2000, p. 24). With these perspectives in mind, I have attempted to portray a profile of different types of Kosovan teachers.

Out of 204 participating teachers in the study, 66% were female and 34% male. The official data by MEST (2012) show that in general the majority of teachers in Kosovo are male teachers 51.6%. The difference identified in this study can be explained due to the fact that the population considered for this study does not include all teachers and in general, teachers of subjects, such as maths, science and physical education, are more likely to be male.

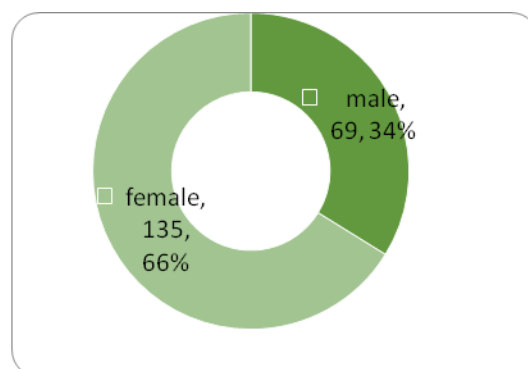


Figure 6. Gender

Findings show that most of participating teachers are over 35 years old and mainly male (76.8%), while the younger cohort (<35) is dominated by female teachers.

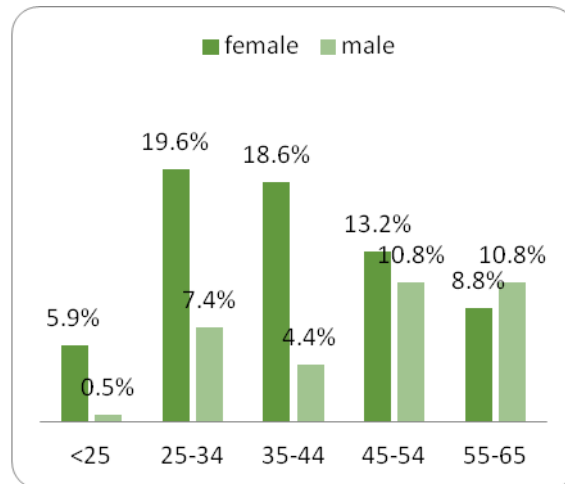


Figure 7. Gender and age

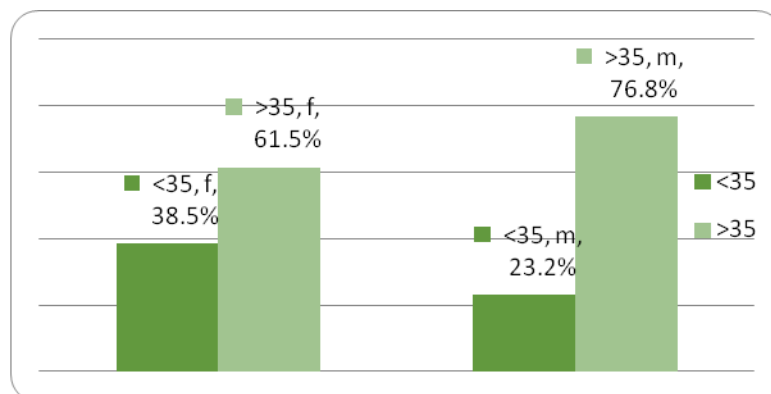


Figure 8. Gender and age

This differs when variable of setting (urban /rural) is included.

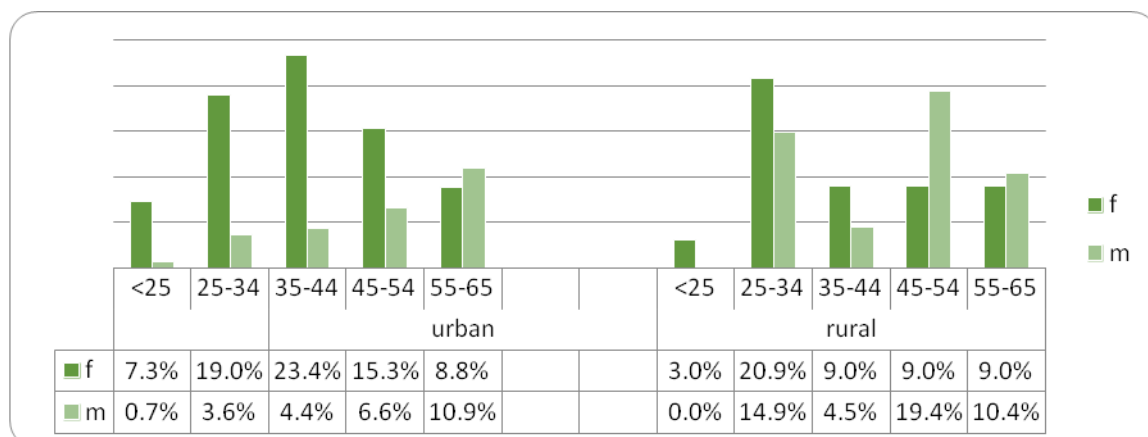


Figure 9. Gender, age and setting

In city schools, the 'old' cohort (age>35) is dominated by female teachers (47.5% (F): 21.9 % (M)), as is also the 'young' cohort (age<35), whereas in the countryside there are more male teachers 34.3% in the old cohort (age>35), whilst the cohort of 'young' teachers is again predominantly female (23.9% (F):14.9(M) % <35).

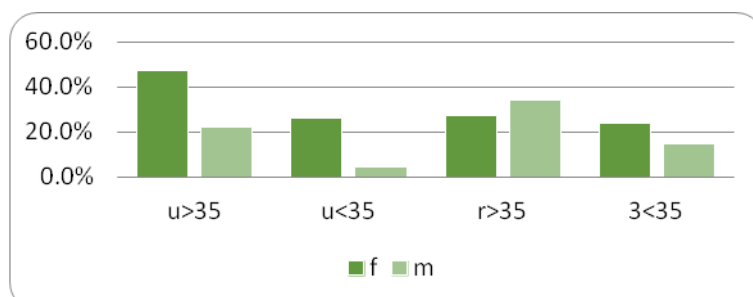


Figure 10. Age and setting (urban, rural) –summarized

In Kosovo, it makes a lot of difference whether one lives and works in an urban or rural setting. The situation analysis of education in Kosovo conducted in 2004 (Wenderoth & Sang, 2004) highlights the fact that 'moral and cultural values, attitudes and practices in urban and rural areas show growing discrepancies and may lead to conflict if the existing gap is widening further. The rural urban educational gap contributes to increase such discrepancies' (p. 10). However, considerable migration has been noticed from rural to urban areas, especially after the end of the war. Whilst people overall enjoy better living conditions, education and employment, the general illiteracy of the population is still a problem and 'gender, age and geographical

location increase the likelihood of being affected by illiteracy' (p. 29). As argued by Sohlberg et al (2011), 'teachers' experiences and attitudes should not be studied as just aggregates of individual attitudes and experiences, but need to be understood in the structural and organizational setting' (p. 42).

The reason why female teachers in Kosovo are generally employed in urban areas is wrapped up with the culture, traditions and mentality of women's employability. Traditionally women have been expected to stay at home with their families, and if they are employed, it would be generally in education and the health sector. After the end of the war, the number of women being educated and employed has increased in other sectors, but it is still less than would be desired. (Lita, 2008; UNDP, 2006). The positive trend of young women teachers in rural areas is worthy of attention. The growing number of female candidates from rural areas in the Bachelor of Education program every year supports this optimism.

The participants in this study come from different social backgrounds, Kosovo's main cities, smaller urban settings, and larger smaller villages. The survey asked them to identify their work settings, or the place of their school, because of the importance of including as many as possible teachers from diverse localities and circumstances.

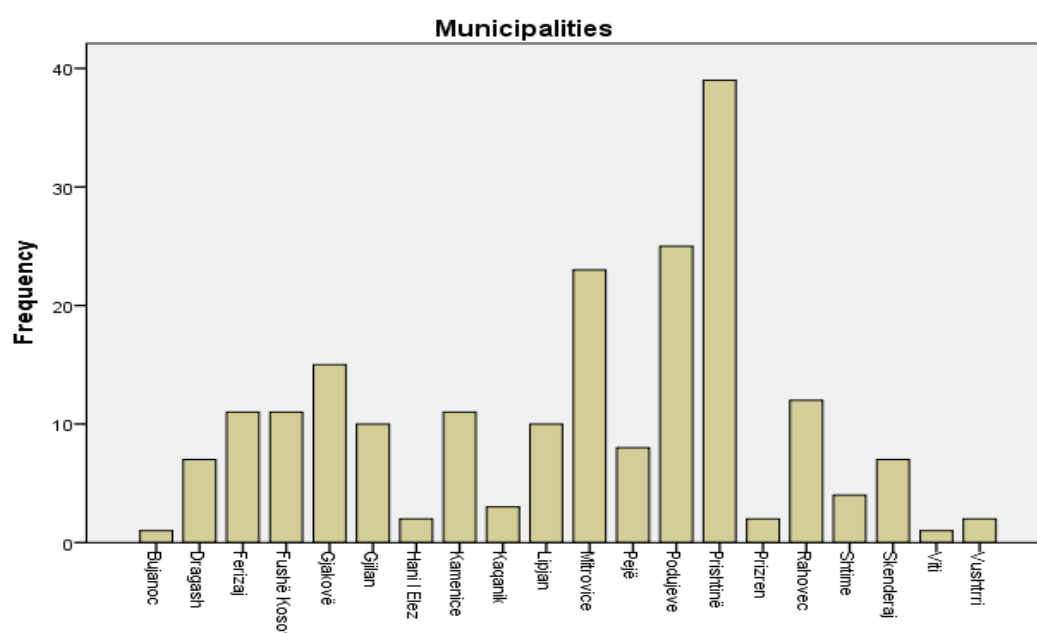


Figure 11. Municipalities

In this study, I managed to include teachers from 20 out of the total 30 Kosovo Albanian municipalities. The map below includes most of the rural settings in this study, illustrates the distribution (fig. 8) between larger cities and smaller urban settings.

The majority of participating teachers in the survey work in urban areas (67%) whilst only 33% work in rural areas. Although in the past 80.4 % of the total population lived in 'rural' societies, this situation is changing slightly, especially during the past decade (Cava et al 2000):

... at the municipal level, however, the rural-urban composition by ethnic group has changed dramatically, with the Serb population declining in cities and growing in rural areas, and the Albanian population exhibiting the opposite trend. If Kosovo follows the experience of other Balkan countries, it will undergo a rapid shift toward urbanization in the coming years as a result of economic reforms (p. x)

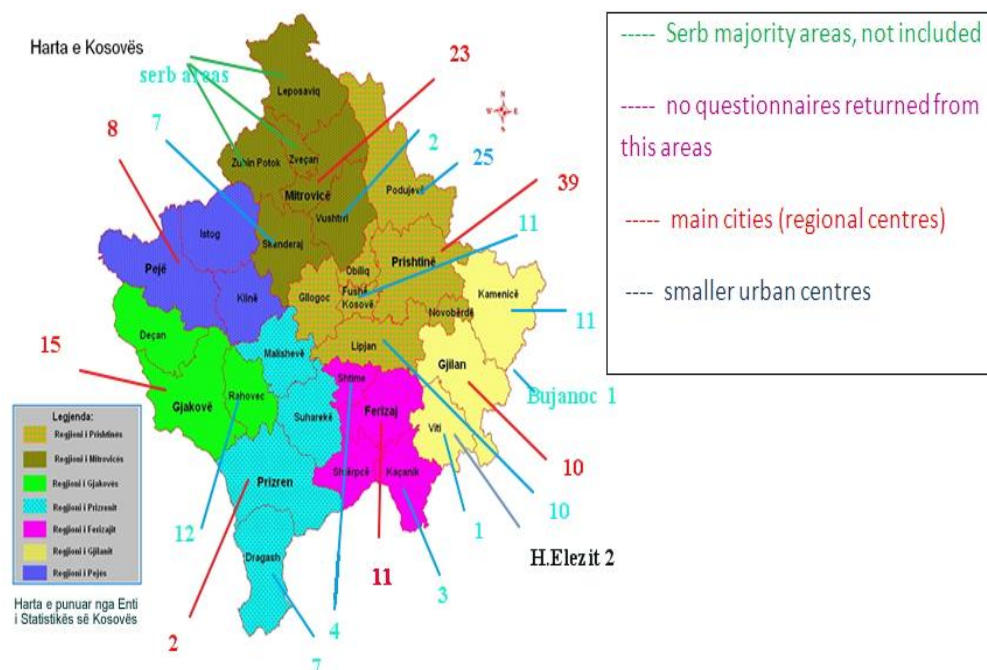


Figure 12. Map of Kosovo municipalities

Summers and Buckland (2004, p.23) argue that 'in many cases, reforms introduced at the education 'centre' in the capital look entirely different at municipal or school levels'. In addition, a review of post war curriculum development in Kosovo, conducted by a professional team from the Institute of Education at London University, (Peffer et al., 2005, p. 31), reported that 'the provision of and access to teacher training and educational resources between schools in rural and urban areas may be differential. Significantly more teachers appeared to have received substantial training in the schools of Prishtina than in the other areas visited'. In accordance with Schmidt (1998) who explains that a positive correlation exists between teachers' backgrounds and their teaching, I concur that the differences between urban and rural settings may partly influence teachers' beliefs and practices.

Kindall-Smith (2002) argues in her study that the majority of music education majors request to be student teachers in suburban or rural schools with established music programs, and they are hesitant to take up teaching positions in urban districts. However, the findings of this study show quite an opposite situation, since most teachers, even if they come from rural backgrounds, prefer to teach in urban settings where there are more opportunities to work. Nonetheless, some teachers from urban backgrounds are forced to accept teaching in remote rural areas, because of the lack of opportunities to teach music in the city, while some teachers enjoy working in smaller rural areas and feel professionally fulfilled and respected by the local community:

I live in the city, main capital, but I tried to find a job in one of the schools here and it was not possible. I had to accept a teaching job in one school in a very remote rural periphery of Prishtina. In the beginning, I thought it would be difficult, with travelling and all the hassle...but now I like the children and they like my classes. There is nothing out there, you know.... but I try to make my teaching interesting and I enjoy. (ST7)

A classroom teacher spoke similarly about teaching in a rural area because of the relatively high status of traditional music there.

I live in village X near Gjakova ... my father was not a teacher, but he helped his co-villagers in difficult times when there were not schools in Albanian. He used our house, in the evenings, so he could teach people, men and women separately, to read and write. I am somehow proud that I continued his work ... We have a new built school after war in our village, new equipment, it was a donation by internationals, so it's good working in your own area where people know and respect you (GT5).

Teachers' professional identities: generalists and specialists

Gee (2000, p. 99) suggest using 'identity' as an analytic tool for educational research, or more specifically for the purpose of 'understanding schools and society', by focusing on a complex and dynamic combination of other elements of identity 'than the sometimes overly general and static trio of "race, class, and gender"'. He identified four interrelated focuses, among which one is 'institution identity' or the institutions where individuals work. With this concept in mind, teachers were asked to identify the school level at which they teach.

As can be seen from the figure below, 154 (75.5%) of the participating teachers in this study were classroom teachers or 'generalists', whilst only 50 (24.5%) (50) were music specialists, which correspond with the population targeted.

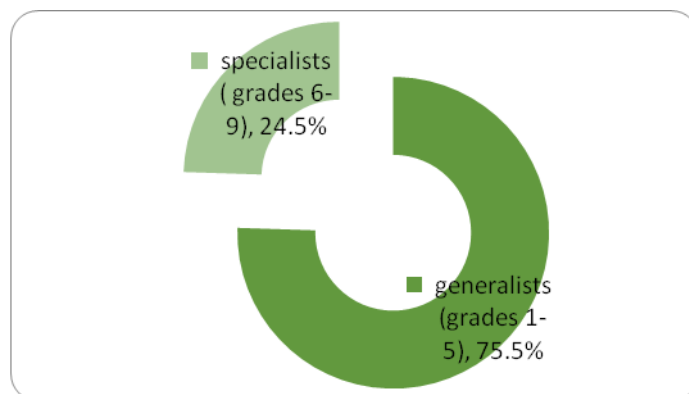


Figure 13. Generalists and Specialists

The difference between generalist and specialist music teachers is not simply in formal levels of education in which they work, but it involves other qualities that label them in different ways by others and the society in general. MacDonald (2002), as pointed out earlier, proposes that the identity of 'music teacher' is only one part of 'musical identities'. I argue instead that these two labels (generalists and specialists) represent complex teachers' identities within the specific context of music teaching, and are determined by the amount of knowledge and 'musical' input they have had during their professional preparation, as well as the set of musical skills, abilities and

knowledge they have acquired through the formal and informal musical experiences to which they were and continue to be exposed. Roberts (2004, p. 36) confirms my assumption, arguing that 'teaching is a profession to the degree it relies on the fact that there is a substantial body of professional knowledge required', and that 'music schools in almost every university are solely responsible and empowered to provide a significant amount of this knowledge base, often both musical and educational'. He explains further:

Thus, the real needs for the teacher's musical self are not being met through the exclusive cultural hegemony of the music schools. These gatekeepers control the pool of all applicants for music education degree programs and they control the orientation and value set associated with the types of music that will ultimately form the basis of the professional knowledge that the teacher takes into the classroom. Furthermore, if they are compared as discrete sources of knowledge, the course load of education studies represents a miniscule percentage of a music teacher's knowledge base in comparison to the overwhelming proportion of music studies (p. 36).

The studies I reviewed show that these experiences are usually different between generalist and specialist teachers. Despite the fact that both groups perceived themselves, and were perceived by others as teachers, there is a distinction between a 'teacher' and a 'music teacher's identity, evidenced within the literature review as well as within the results of this study. This is also related to specific music teachers' qualities defined as necessary, adequate, 'good' (Bresler, 1995) or 'good enough' for music teachers (Swanwick, 2008a) of today. The findings show that while there are more female generalist teachers (55%), male teachers outnumber the female specialists.

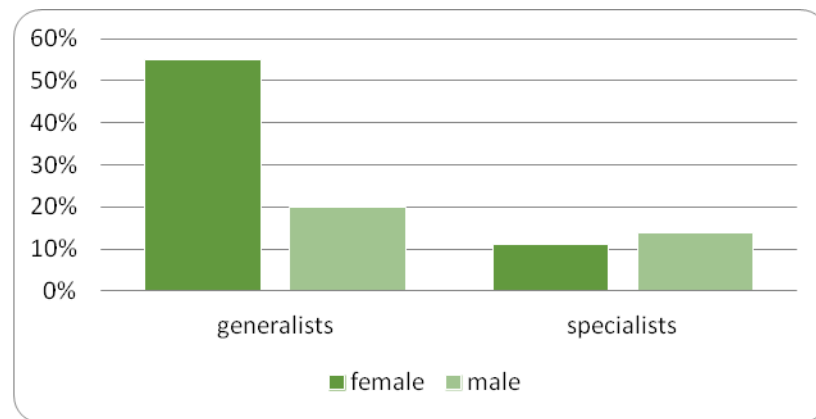


Figure 14. Gen/Spec & gender

Having more female generalist teachers in Kosovo than specialist ones seems not to be surprising and context-related because as Jorgenson writes with reference to the USA, (2008, p. 256) 'women tend to predominate in music teaching, especially in the kindergarten and primary or elementary school, and as one moves to the secondary school and on to college and university, the proportion of women diminishes'.

There are some reasons which may help to explain this in the Kosovo context. Firstly, the education of women has started very late, and secondly there has been a tendency for females to pursue a classroom teacher career, or work in public administration for a few hours a day, so that they have sufficient time for their families.

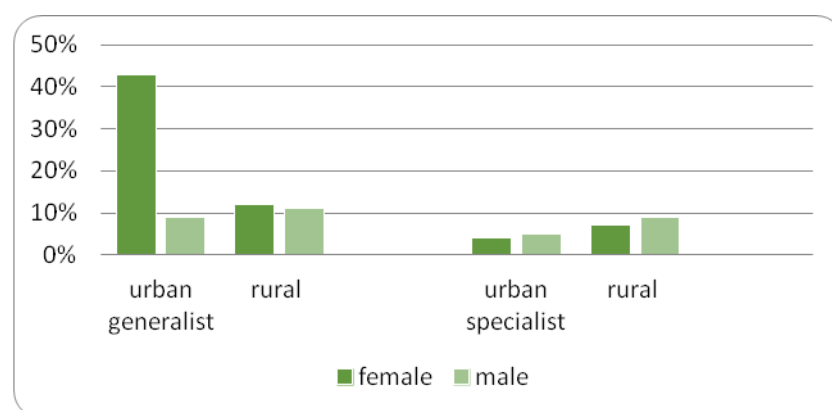


Figure 15. Gen/Spec/gender/setting

We can notice from the chart (fig. 16) that the majority of female teachers (43%) were generalists working in urban areas, in comparison with only 12% in rural areas. Surprisingly, there are more female specialist teachers in rural

areas (7%) in comparison with 4% of female specialists in urban areas. Meanwhile, rural areas are dominated by male teachers regardless of whether they are generalists or specialists.

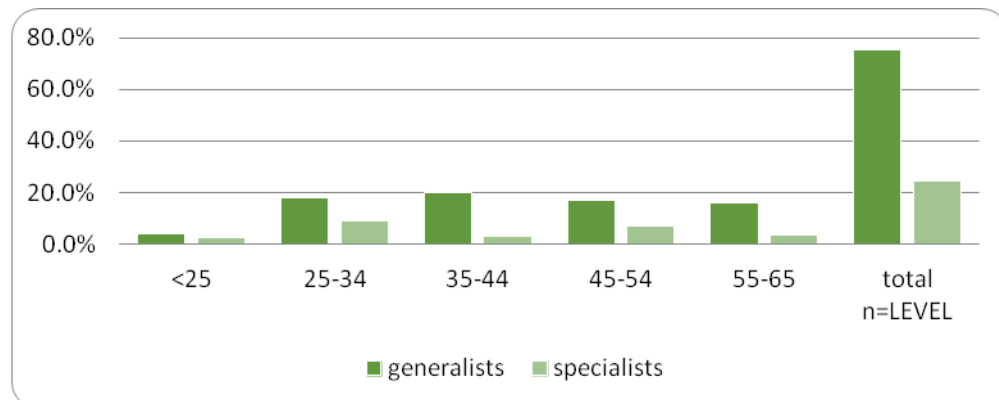


Figure 16.Gen/Spec/Age

With regard to age, generalist teachers are predominately older with 53.5 % older than 35, while specialist teachers are almost equally represented within the younger and older age spectrum, with 11.3 % younger than 35 and 13.2% older (fig 16).

Teachers' professional qualifications-musician, music teacher, classroom teacher

Teachers participating in the survey have various professional qualifications, as shown in the figure below.

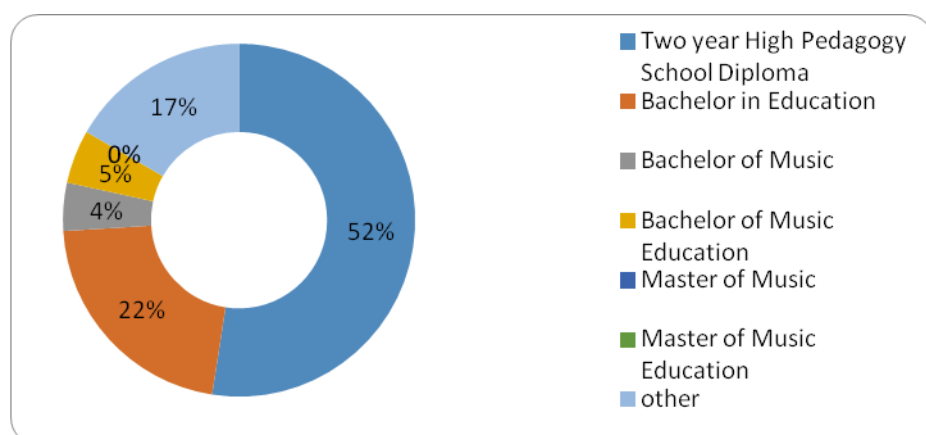


Figure 17.Qualifications

While generalists usually hold an education degree, specialists have usually completed either a performance degree or a music education degree; consequently 70% of those who teach music were not qualified music teachers, according to a survey in 2002 (KEC, 2002) that identified this deficiency. Since then, there has been no further inquiry to show the exact number of professional music teachers. The majority (52.5%) of teachers participating in the 2002 survey held a two-year vocational teaching degree issued by the former 'High Pedagogical School' in Kosovo that prepared pre-school and primary classroom teachers but did not qualify them to be teachers (Vula et al., 2012).

The 'universityfication' of teacher education resulted in a variety of teaching degrees offered by various departments (schools) in the University of Prishtina (Vula et al, 2012). In 2001 a decision was made by MEST in Kosovo to replace the two-year degree at Prishtina university, in favour of establishing the Faculty of Education, as the only institution eligible to prepare pre-school, primary and some secondary subject teachers. According to current regulations by MEST, the teachers holding the two-year teaching diploma are regarded as non-qualified teachers, and are required to complete a re-qualification process by studying two additional years (part time) in-service training, at the end of which they are awarded the new Bachelor of Education degree.

The quantity and quality of music instruction provided by the various degree programs held by Kosovo teachers is problematic. When their qualifications are cross-tabulated with 'generalists' and specialists', the results of this study show that 55% of generalists held the former two-year High Pedagogical School diploma, whilst only 28% held the current, most valid teacher qualification, known as the Bachelor in Education degree. On the other hand, even among the specialists' cohort, there were many 'unqualified' music teachers (44%) who held the same two-year High Pedagogical School diploma, amongst whom there were only 36% who held a relevant music (16% performance and 20% music education) degree.

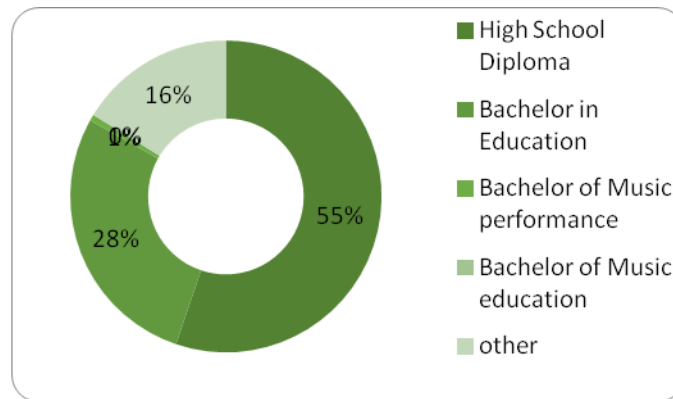


Figure 18. Generalists' qualifications

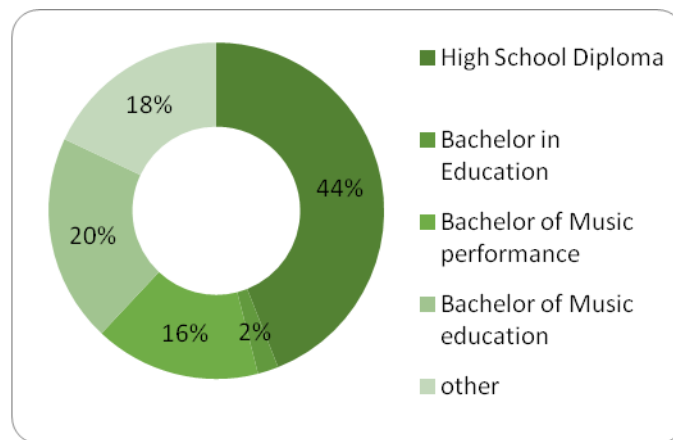


Figure 19. Specialists' qualifications

During the analysis using SPSS tools I used descriptive statistics, such as cross-tabulation, along with correlations in order to see if there were positive and negative correlations between teacher qualifications and other variables such as gender, age and urban/ rural placement. Most results did not show a significant difference or correlation, so I only focused on those with a significance level of (.001) and (.005).

The results of this analysis (fig.20) show that there were more female than male teachers with music and music education degrees (4% versus 1%), and more female teachers among the unqualified⁵ teacher cohort: 36% as compared with 19%. The issue of female employment, as outlined earlier, is changing in Kosovo in various sectors, but there is still a long way to go. Nonetheless an increase in young women pursuing a Bachelor of Education degree (20%) in comparison with male teachers (3%) is a positive indication.

⁵ Unqualified cohort means teachers holding the two-year diploma

The results show that younger teachers had more diverse qualifications than older ones, while music and music education degrees were mostly held by younger teachers. This is explained by the fact that the music education degree established in 1975 has only produced 20-30 students per academic year.

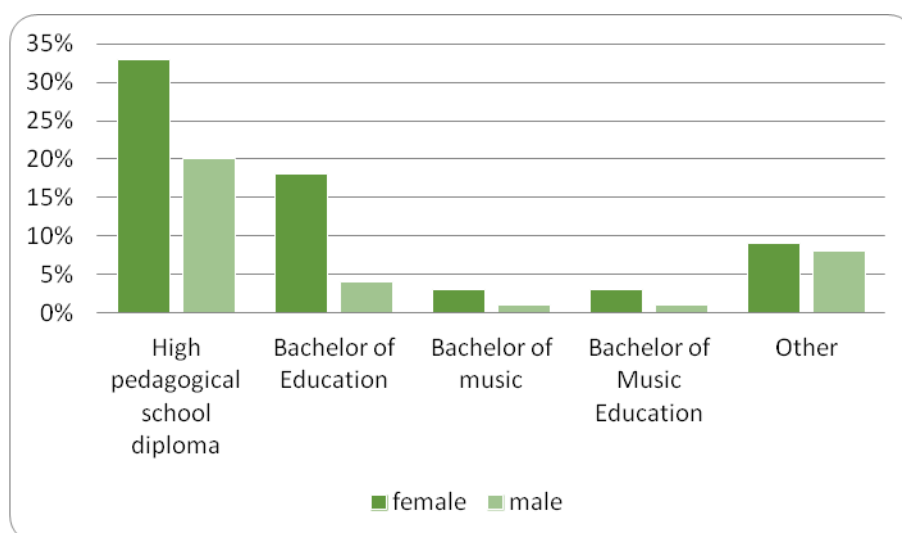


Figure 20. Qualifications /gender

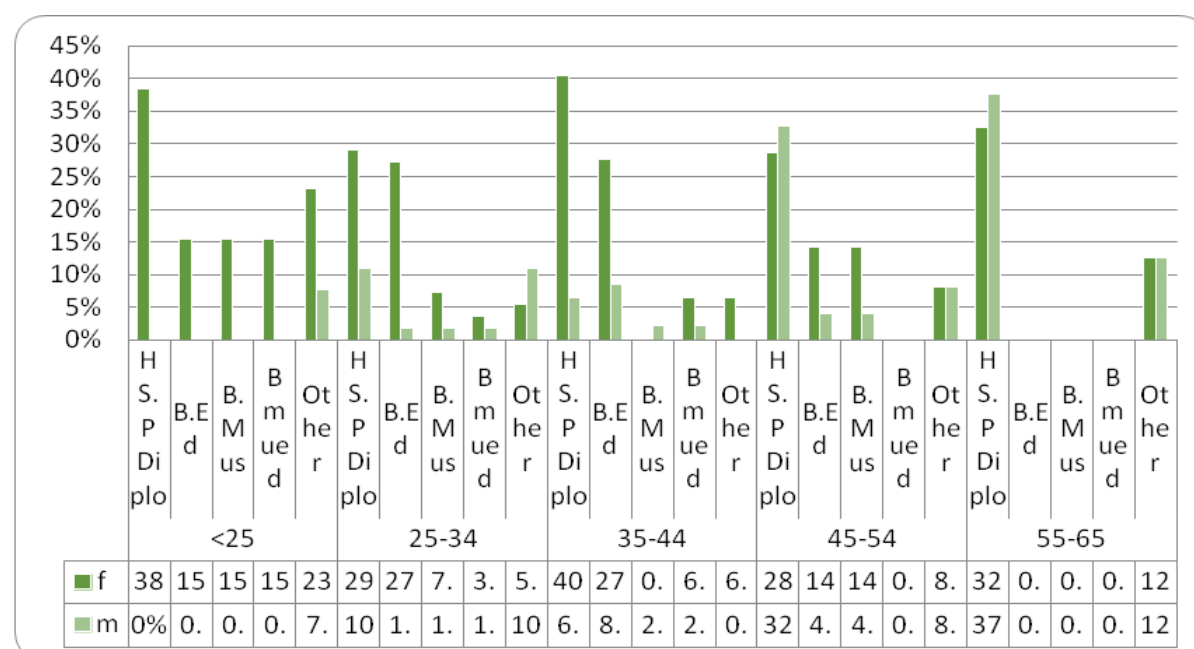


Figure 21. Qualifications by age and gender

Subject content knowledge and skills of generalists and specialists

Lortie (1975, p. 375) suggested that in general there are four themes that directly influence teacher identity development: a) the development of general pedagogical knowledge; b) knowledge of self; c) symbiotic outcomes; and d) professional perspectives. This view was reiterated almost a decade later by Shulman (1986) who identified professional content knowledge, pedagogical content knowledge and subject content knowledge as the three key areas for the preparation of a good teacher. This idea was further developed further by Millican (2008) into a framework of skills and knowledge in music teacher's preparation that can be related to teachers' identities and how they feel about themselves.

Whilst Millican (2008) emphasized the level of 'pedagogical content knowledge' held by specialist teachers, Wiggins and Wiggins (2008) argue that generalist teachers lack 'professional content knowledge', claiming that 'even when the majority of prospective teachers have a background that includes some music instruction, it does not necessarily produce the competence that gives a generalist teacher the confidence to teach music; it does not substitute for professional preparation' (p. 3). Similarly, Bartel and Cameron (2002, p. 1) contend that effective teaching 'relies on pedagogical choices that stem from socially constructed beliefs – self-efficacy ... to some extent shaped by pre-service and in-service teacher education experiences'. The different assumptions and expectations held by generalist versus the specialist music teacher inform the different choices that they continue to make as they evolve in their practices was argued by many scholars investigating these differences (Addessi et al., 2007; Bresler, 1995; Buckner, 2011; Byo, 1999; Newton & Newton, 2006; Office of Her Majesty's Chief Inspector of Schools, 2002; Pautz, 2010; Taebel, 1990).

As a music teacher trainer since 2002, I am familiar with the amount and quality of music instruction offered within the Music Education Degree at the University of Prishtina, which is the only qualification eligible to general music teachers. The undergraduate course includes professional music training solely based on Western classical music, in addition to ear training, harmony and chords, music analysis, music theory, music history, practical

music skills on piano and other instruments, choir, orchestra, music didactics, general music teaching methods, choir conducting and practical placement in schools during the last semester. Green (2002a) and Hargreaves et al (2003) found that most secondary music teachers are trained within the Western classical tradition.

On the contrary, the four-year Bachelor of Education Degree offers only two single- semester courses entitled 'Basic Music Knowledge' followed by 'Music Performing' in the third semester. It also offers an elective course in the following semesters called 'Musical Games', but students rarely select it according to the administration of the Faculty of Education. I have recently been invited by the new administration of the Faculty of Education to consult them on this matter and to identify ways to include more substantial 'music instruction' as part of the pre-school and classroom teachers' education.

My assumptions about the different levels of both group's music teaching efficacy were shaped by my own beliefs that a music specialist is 'better' equipped with the necessary knowledge and skills needed for an effective music teaching in comparison with generalists. A typical music education specialist is expected to have completed a music teacher-preparation program, and to have a clear conception of what it means to be a teacher as a result of thousands of hours of observation (Lortie, 1975). As Lortie explains:

These many hours of apprenticeship of observation do not, however, reveal the thought processes of the model teacher. While music education majors think they know what it means to be a teacher, they have a limited perspective. In general, literature agrees that teachers set of beliefs, ideas and concepts of what it means to be a teacher may impact on the design of course work and pre-service field experiences. (Lortie, 1975, p. 370).

Musician, Teacher, Music-teacher – coexisting identities

Most of the participants who selected the 'other' option had taken degrees in education. A few of them had not yet completed their part-time 'music' or 'music education' degree, and were teaching in the absence of qualified music teachers. There was one very unusual case of a music specialist holding a degree in chemistry!

In order to have a clearer picture of musician-teachers' professional identities, I refer to all the various types of education degrees as either 'teacher', or, in the case of those with music performance degrees as 'musicians,' and those with music education degrees as 'music teacher' resulting in the following situation.

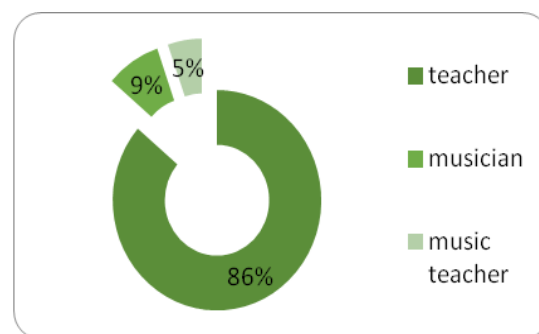


Figure 22. Teachers' professional identities

Several authors (Bernard, 2004, 2005; L.A. Dolloff, 2006; D. Mark, 1998; Mills, 2004; Roberts, 1991; Russell, 2012) have written about a tension between music education students' self-identity as 'musician, and those who identify themselves as 'teacher'. According to Roberts, (1991, p. 34) this conflict is nurtured by the structure of university music education programs. In a study of such programs he found 'lack any on-going construction of their identity as teacher, except in the form of "musician" as "teacher"'. However, Bernard (2005) disagrees, suggesting instead that although music students begin their course as musicians, they nonetheless expect to become teachers, thereby abandoning their identity as musicians (Bernard, 2005, p. 10). Consequently she proposes a new type of identity – 'musician-teacher' – to describe the co-existing, related and continuously shifting professional identities of music teachers in various contexts, thereby:

... illuminating and celebrating the fact that making music is so important to music teachers that many, if not most, also make their own music and live rich musical lives outside the classroom (Bernard, 2005, p. 10).

It can be seen from the results of this study that there is quite a low number of qualified music teachers in Kosovo even at the secondary level where music teachers are expected to be qualified as such. Rather, the majority of teachers in the specialist cohort (44%) hold a two-year High School of Pedagogy Diploma, which, according to current legislation, means that they are unqualified teachers. This contravenes the MEST regulations that demand that subjects at secondary level must be taught only by professionals who hold a Masters Degree. Finally, while the distinction of 'musician' identity from 'teacher' identity in terms of music specialists and generalists may be clear and lacking tension, difficulties arise when analyzing the 'musician' versus 'teacher' identity among music specialists. Roberts (2004, p. 37) describes the situation in which music graduates and music education graduates often find themselves having moved from university to school.

After graduation as a music teacher, you move into a professional life in school where you will find little or no socially constructed support for your "musician performer" self. There is considerable support for a "teacher self" in a school. While this may not come as a huge surprise, it comes with a big price for music teachers who are still tied to their identity as a performer.... While the school system will acknowledge your musicianship (in fact it might even demand it to get the job in the first place), it is not equipped in any real sense to support it in the socially constructed ways that you have become used to.

The interviews conducted with music specialists revealed a similar lack of confidence with their 'teacher self' in comparison with their 'musician performer self'.

Influences on choosing a teaching/music teaching profession

Identity formation often begins early in a teacher's life, through experiences with their family, friends, school and community; and, according to Dolloff (2007, p.7) this formation is also influenced by the fact that because 'our "image" of a teacher is a stereotypical one that we have inherited from times long ago, or as cultural icons in popular culture'.

The will to teach continues during the university years and throughout a teacher's career, often involving emotions, self-efficacy and the beliefs of teachers. Dolloff (2007, p. 128) regards this aspect as 'an often overlooked component in the study of teacher identity':

Society has already informed our incoming music teacher education students that there is something different about being a teacher of music. In fact many of us can relate stories of being ostracized by colleagues, not taken seriously by administrators, not included in the "academic" parts of school. Some of us may have even seen ourselves as "different" from teachers of other subjects... I think that this has a direct link to our identity and to our emotional investment in it. If we are rewarded emotionally for a component of who we are and what we do we will continue to strengthen that segment of our identity.

Madsen and Kelly (2002, p. 323) argue that 'the choices that young people make and the context in which they make these choices are worthy of investigation'. They investigated ninety music education majors, in an attempt to understand what 'causes' a student to want to become a music teacher. The results indicated that most of the participants had made the decision prior

to attending university when they were influenced by important people in their lives, usually their music teacher, identified also from the participants in this study. Isbell (Isbell, 2008) found that influential learning experiences were more important than influential people, similar to Bergee and Demorest (2003) who surveyed 431 music major students about their choices to become a music teacher and found that people, experiences and feelings were among the most influential factors. They also found that 98% of their respondents 'chose "love of music" as one of the most influential other factors' (p. 18).

Similar findings were identified in this study through interviews, when they were asked about their decision to become a music teacher and teacher (for generalists), and whether family, friends, previous teachers, or other reasons were influential. The teachers revealed that their desire and decision to become a teacher was mainly influenced by: a) a love for teaching (8); b) their family (4); and c) their teachers (4). Some of the music teachers also mentioned their 'love of music' an important influencing factor, and that they idealised their music teachers. Then again, the career of a music teacher often grows from an unfulfilled wish to be a 'musician', concurring with famous teacher/musician dilemma. A 'musician' from this study who is teaching music although he holds a degree in performance, decided to become a teacher as a result of lack of opportunities to perform:

... I completed a performing degree as a singer, but where to work as a professional singer ... there is no opera, well, there is the Philharmonics Choir, but I was not accepted in the audition ... what could I do but teaching ... I can sing in restaurants and bars ... but isn't it a pity? To have completed such a difficult degree, having learned all these difficult exercises of harmony, aural analysis, music history and so on and to end up singing in a bar, just the as same as someone who has no music degree?...No, I could not allow this to myself ... so it's better to teach ... at least I am a musician ... who else should teach music, if not a person like me? (ST4)

However, generalist teachers of this study in general hesitated to teach music, while few music teacher specialists did not have a problem to perform music informally whilst teaching because although performing music was more profitable for them, the perceived high social status of 'music teacher' was equally important to them.

To sum up, almost all teachers I interviewed revealed that they loved the teaching profession and thought that teaching made a valuable contribution to society, despite being thwarted by hardship and difficulties.

Teachers' musical identities

Teachers' 'musical identities' shape their classroom activities including their choice of what music to teach. The literature considers them to be multiple, and to result from musical experiences, tastes, preferences, values and 'acquired or transmitted' skills and knowledge (Green, 2011) in different contexts 'from the family to the nation-state and beyond' (p.1). Cook (1998) proposes that 'in today's world, deciding what music to listen to is a significant part of deciding and announcing to people not just who you "want to be"... but who you are'. (in MacDonald et al., 2002, p. 1)

In general specialist music teachers have had a traditional conservatoire education (Green, 2008, 2011; Mark, 1988; Roberts, 2004; Kingsbury 2001) 'centred on highly disciplined approaches to musical "technique", formalistic studies in "music theory" omitted far more of the social and personal experience of music and music making' (Kingsbury, 2001, p. 5). They carry over this kind of approach in their music classes in the form of 'intentions of how something should be learned, based on earlier experience of teaching and learning of music' (Ferm, 2006, p. 239). In most of the countries of the world, school music seems to be still largely based on the ideology of classical music (Green, 2002, 2002a, 2003b). Green (2002) argues that even in cases when there is a tendency to involve more 'popular', 'traditional' and other 'world musics' (Small, 1998) in the curriculum, teachers often persist with 'traditional' strategies of classroom music instruction.

The findings of this study suggest that not all music teachers in Kosovo feel comfortable and identify with the Western classical music tradition promoted by the official music curriculum. The 'musical identities' of Kosovo

Albanians, shaped by historical, social and political factors at present at different ‘times and places’ (Stokes, 1995), allows for a great influence and combination of the Albanian music tradition alongside the new global music trends present in Kosovo society lately. In general the ‘musical identities’ of teachers are said to be different from those of their pupils, which is confirmed by most teachers interviewed. The study also found that the majority of teachers felt more comfortable within the Albanian music tradition of singing and playing folk instruments.

Recently, a new tendency is observed from some enthusiasts in Albania mainland, to promote the Albanian folk instruments using classical popular melodies.⁶

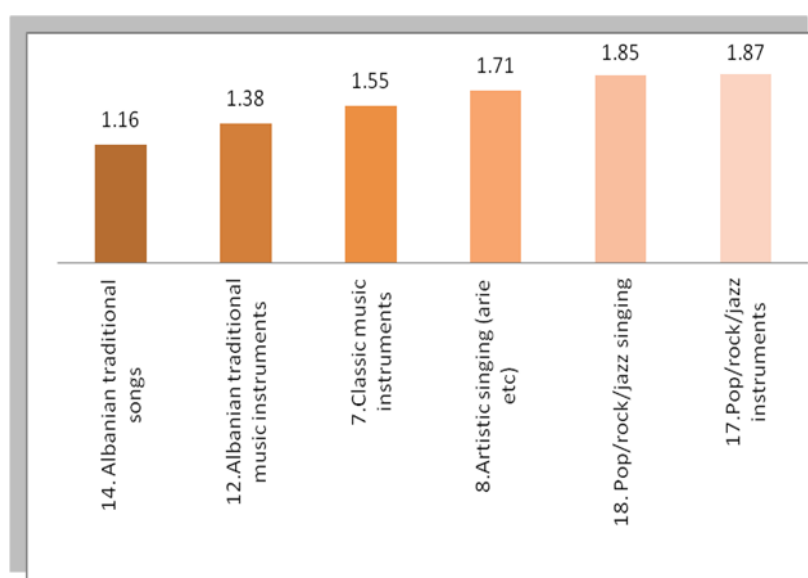


Figure 23. Teachers' musical identities

The participants were asked: a) if they played or sang pop, rock or jazz; b) how long they practiced; c) how they acquired their performing skills; and d) in what ways were their self-efficacy beliefs involved. Most (55.4%) of teachers (both generalist and specialist) teachers said they played folk instruments, whilst 42.6% played ‘classical’ instruments (usually piano), and only 10.8% performed in pop, rock or jazz styles. Similarly, most teachers (72.1 %) said

⁶ <https://www.youtube.com/watch?v=4Nk7mMSzJjU>

they sang Albanian traditional songs, whilst 26.5% sang 'classical' music, and only 12.3% sang in pop, rock or jazz styles.

When comparing generalists and specialists 'musical' identities in terms of preferred music genre, results (fig 25) shows that the majority of generalist teachers (41.2%) say they played 'folk' music instruments, whilst only 22% say they play 'classical' instruments, and even less (3%) played instruments associated with popular styles.

Meanwhile 22.7% of the music specialists played classical music, whilst 20% played folk music, and 10.2% played in pop, rock or jazz styles. On the other hand, a large number of the generalist teachers did not play a classical instrument (52.1%), a folk instrument (32.4%) or any instruments associated with pop, rock or jazz styles (77%).

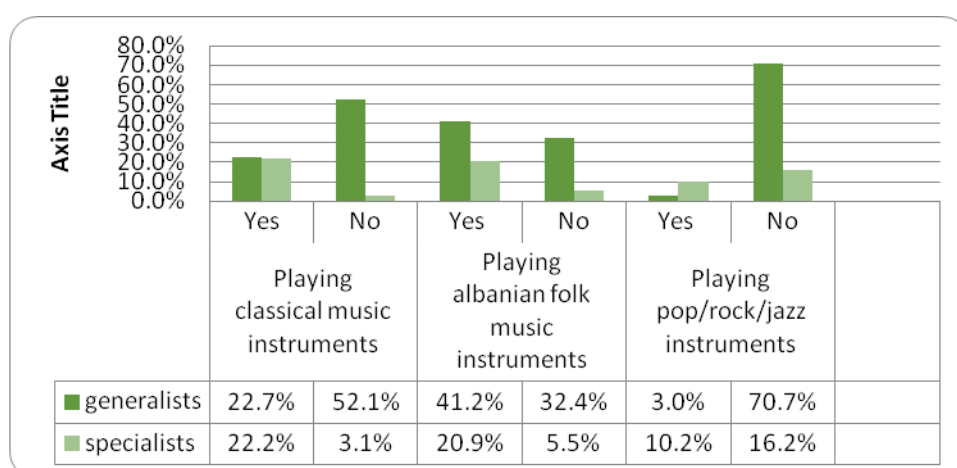


Figure 24. Playing music instruments/generalists & specialists

Similar trends are identifiable with regard to singing. 58% of the generalist teachers sang Albanian folk songs and 41.2% played them. Fewer specialist teachers (15.7%) sang in classical styles in comparison with those who played classical instruments (22.7%), and many more sang folk songs (25.6%: 20.9%) rather than songs in pop, rock or jazz styles (10%: 3%).

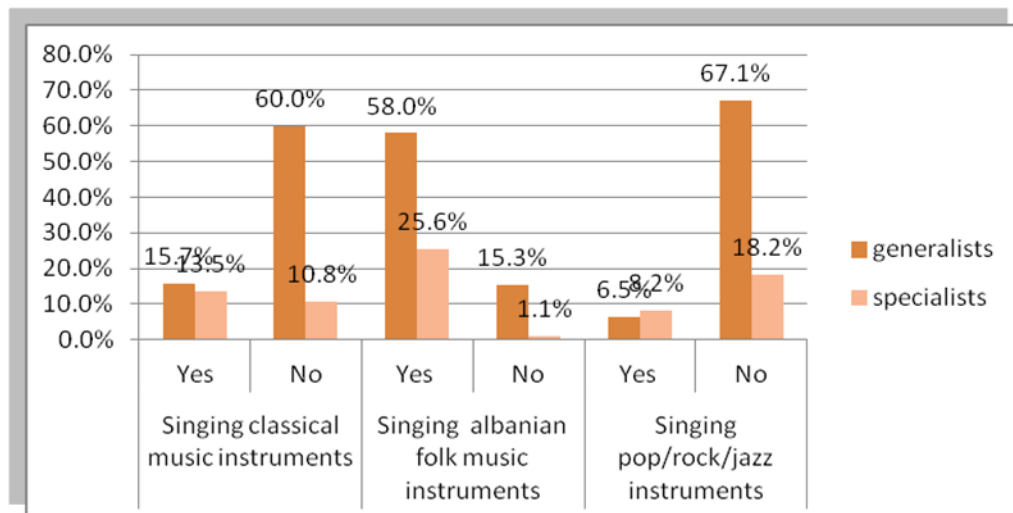


Figure 25. Singing preferences

‘Classical’ musical identity

The assumption of classical music’s superior value (Green, 1988, 1997, 2008) has ensured its place in school music as a form of the dominant ‘musical ideology’, without any need to justify its presence. Green found out in her study in the UK context in the early 1980s, that ‘only three interviewed teachers out of 61 said that they did not teach classical music’ (Green, 1988, p.85). Whereas this situation is very different in the UK nowadays (see Green 2008), in Kosovo it remains largely the case that classical music is the dominant force in music education.

The participants of this study confirmed during interviews that they feel they ‘have to teach classical music in school’ even when their own musical backgrounds and preferences are mainly in folk music. Piano remained the main ‘classical’ instrument which both female and male teachers say they played. However more female teachers played the piano compared to males in urban areas, and the same percentage of teachers stated that they played the piano in rural areas.

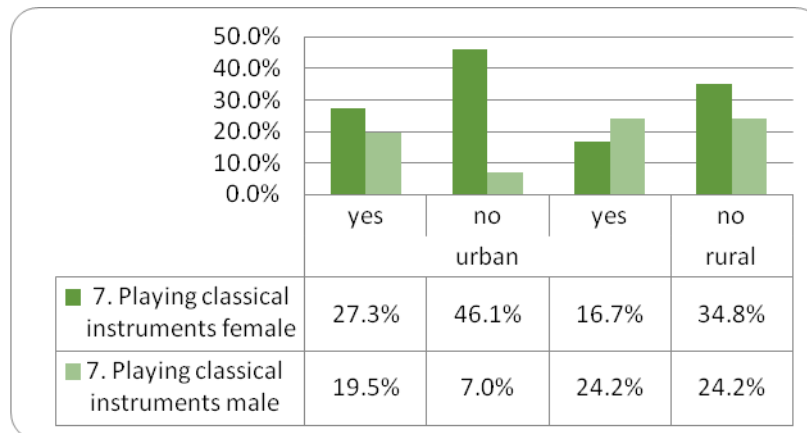


Figure 26. Playing classical instruments /setting

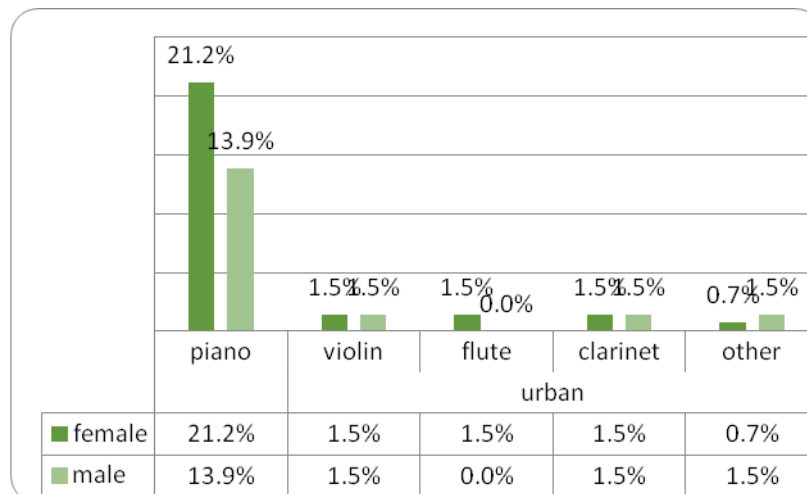


Figure 27. Classical inst/gender/urban

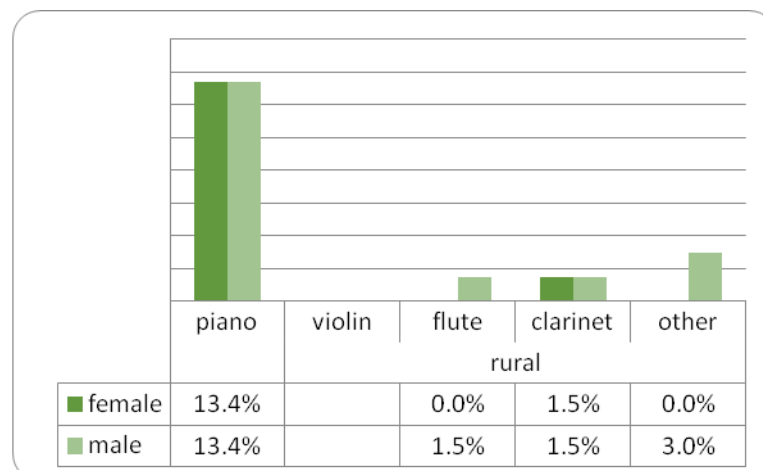


Figure 28. Classical instruments/gender/rural

The fact that the piano is preferred mostly by most rural and urban teachers, whether generalists or specialists, regardless to gender, has to do with the

fact that most teachers (both generalists and specialists) are trained to play it or some other keyboard instrument during their pre-service training. However, specialists spend more time in learning to play piano than generalist teachers do so.

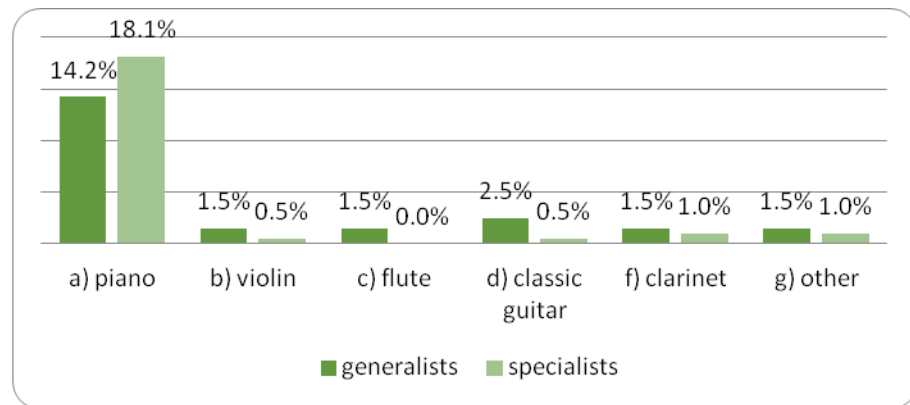


Figure 29. Classical instruments by generalists and specialists

This is understandable because music specialists' four-year university undergraduate studies involve obligatory piano, while generalist teachers are trained to play any 'keyboard' for just one semester. Most generalist teachers said they used a keyboard to accompany singing in the classroom. Generalist teachers, who had only been taught to play a keyboard for one semester, revealed during the interviews that they only use it to play the song tunes. Only few teachers played 'other' classical instruments, sometimes as a second instrument.

The folk instruments, *cifteli* and *trombon*, were mentioned in this context, as was the mandolin, which is used in 'normale' pedagogical courses for generalist teachers. After piano, violin and mandolin were the most frequently played classical instruments by generalist teachers. Most teachers trained within a traditional 'normal school' were obliged to play these three instruments, which are used a lot in traditional folk and urban Albanian music ensembles in combination with clarinet, accordion, basso continuo and tambourine, to accompany singing.

‘Folk’ musical identity

72.1% of the participating teachers said they sung Albanian folk songs because they are easier than playing a folk instrument. Albanian folk song is part of normal life, and accompanies every citizen throughout their lives. They can be sung with or without instrumental accompaniment. Since there is no ‘formal’ training for folk singing, most of the teachers acquired this skill within the context of family and friends or other informal settings. Even generalist teachers said during the interviews, that at least they do feel ‘obligated and able to sing our beautiful folk songs’ (ST3).

Features of Albanian traditional/folk music

Albanian musical identity is distinct from the ‘musics’ (Small, 1998) of other countries in this region (MEST, 2001). However, their shared common history under the Ottoman regime has resulted in amalgams of diverse musical languages.⁷ Although both minor and major key tunes are common, there are also melodies relying on older modes. Albanian music has distinct metres, such as 5/8, 7/8 and 9/8, all of which are characteristic of Bulgarian, Serb and Greek music as well. The ‘rugged and heroic’ tone of northern traditional music contrasts with the ‘relaxed, gentle and exceptionally beautiful’ forms of the south. These disparate styles are unified by ‘the intensity that both performers and listeners give to their music as a medium for patriotic expression and as a vehicle carrying the narrative of oral history’ (Burton, 2000, p. 2).

Homophonic ‘*a capella*’ singing can be heard mainly in the Northern Highland parts of Albania, including Kosovo, but songs accompanied by a variety of string instruments are more usual. The *ciftelia*, which has two strings, is usually tuned in fourths, whilst the *sharkia* has five strings. Usually the melody is played on the top string, the middle ones supplying chords, whilst the bottom string is used as a bass. Meanwhile the single string *lahuta* (lute) usually accompanies ballads or so called ‘epic’ songs. These narrate stories about war heroes, myths and legends, such as ‘*Gjergj Elez Alia*’ and ‘*Mujo*

⁷ Illustrations about features of these two main traditions are given at Annex 2.

and *Halili*⁸, which date back to Albanian soldiers of medieval times who sung them in battles against Serb enemies (Lloyd, 1968; MEST, 2001; J. Sugarman, 2000; J. C. Sugarman, 2007).

Another characteristic of these areas is the 'cry-singing'⁹ which is only performed during funeral rituals. This form of singing, which differs between men and women, north and south, has been the focus of various ethnomusicological studies of Albanian music (MEST, 2001). 'Cry-singing' is a very dramatic and powerful way of appreciating the deeds of the dead, and to celebrate his/her personality. In the main cities further south, singing is accompanied by clarinet, accordion, violin, tambourine and drums. These lyrical and poetic songs concern life and work rituals, love, respect for family, society, nature and so on while traditional ensembles are used for weddings and festive activities, and to accompany dances of an 'epic' or 'lyrical' character (Lloyd, 1968; Sugarman, 2000).

In the southern parts of the Albanian territories polyphonic singing is often accompanied by instruments. It is because this polyphonic singing¹⁰ style is unique that it has been selected by UNESCO (2005) to be protected as a 'world's intangible heritage'¹¹. The topics of these polyphonic songs are wide ranging, from family and social values, rituals, nature, love and patriotism. Also there are so-called 'urban songs'¹² which treat traditional folk songs in a particularly artistic way (Koco, 2004).

Those who play a folk instrument learnt it from parents or family members through imitation, practice and family and social activities. This is most common in the rural areas, where weddings and other festive family activities are always accompanied by traditional singing and music making. There is no formal training for mastering the skills of playing a folk instrument, and learning is entirely aural. First and second choices of folk instruments are summarized in the table below:

⁸ Sample of homophonic singing <http://www.youtube.com/watch?v=pRawu44Voi4>

⁹ Sample of north tradition cry-singing <http://www.youtube.com/watch?v=ED8OJMc0LMY> and south tradition of cry –singing <http://www.youtube.com/watch?v=hFWoBZxf5oA>

¹⁰ Sample of polyphonic singing: <http://www.youtube.com/watch?v=shgUKMkt-60>

¹¹ See more in <http://www.isopolifonia.com/>

¹² <https://www.youtube.com/watch?v=VIV3-KiBMgM&list=PLB213382304EE96F2>

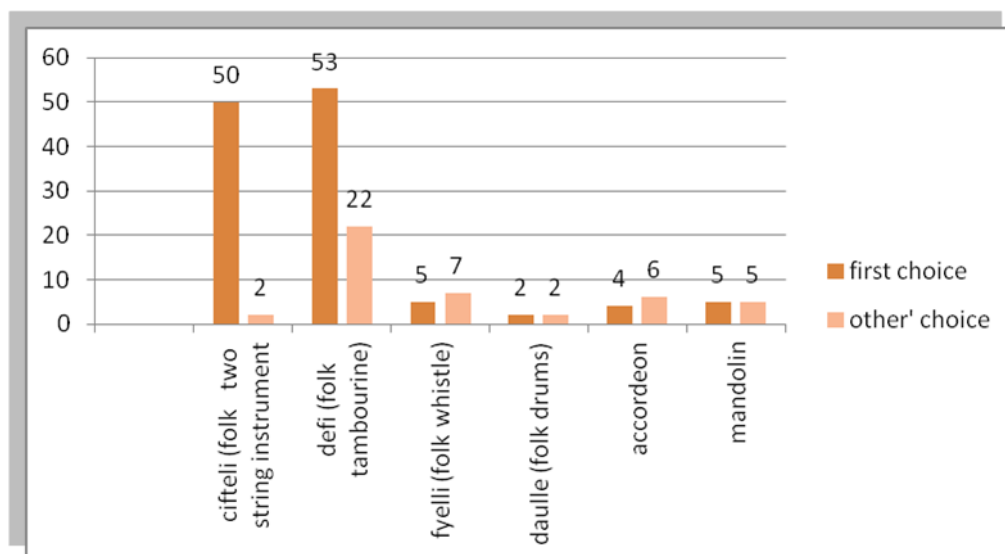


Figure 30. First and second choice of folk instruments

One might expect that school music in Kosovo would cherish this tradition, and encourage the younger generation to play traditional folk music instruments. But this study reveals a different picture.

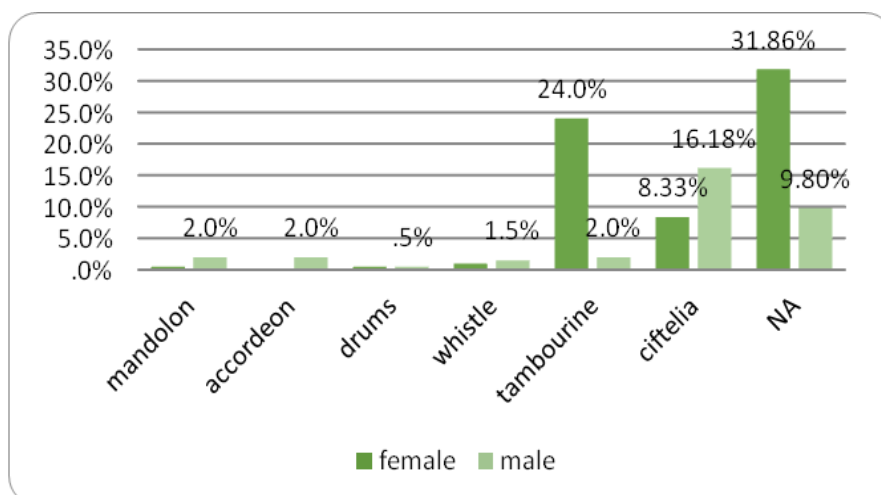


Figure 31. Folk instruments played by female/male

When comparing generalists' and specialists' choices towards playing folk music (fig. 31) the results show that there were more specialist teachers who played the *çiftelia* (11.3% (G): 13.2% (S)), while more generalists (22.5 %)

played the tambourine. Very few teachers (0-2.5%) played other folk instruments such as the clarinet, accordion and mandolin. These are not typical folk instruments, but are nonetheless used in folk music ensembles.

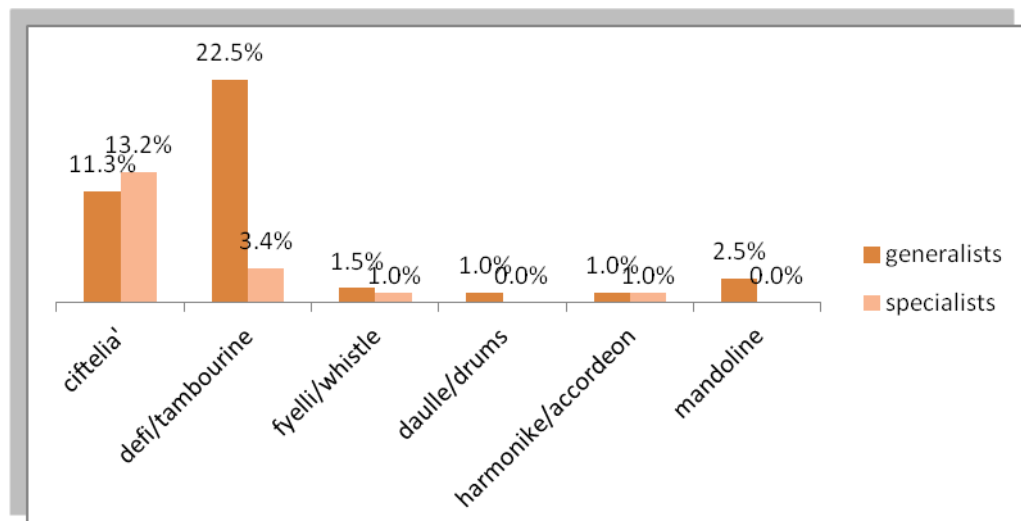


Figure 32. Folk music instruments used by generalists and specialists

Finally, which folk instruments were played by female and male teachers with regard to whether they live in urban or rural areas? Surprisingly, more urban female teachers played the *ciftelia* than those in rural areas, although this was considered in the past a 'male' instrument ; and a similarly high percentage of female teachers in comparison with male teachers played the *defi*, which is perceived to be a typically feminine instrument. The other 'folk' instruments the teachers played are mainly used by men in Albanian music tradition. Females, in terms of roles in music activities are mostly singers and dancers.

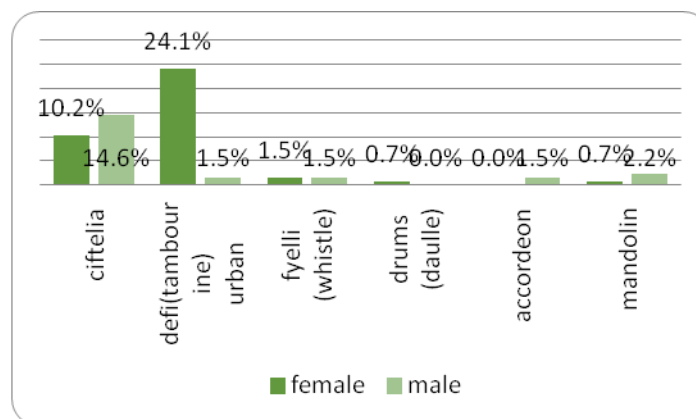


Figure 33. Folk instruments/gender/urban

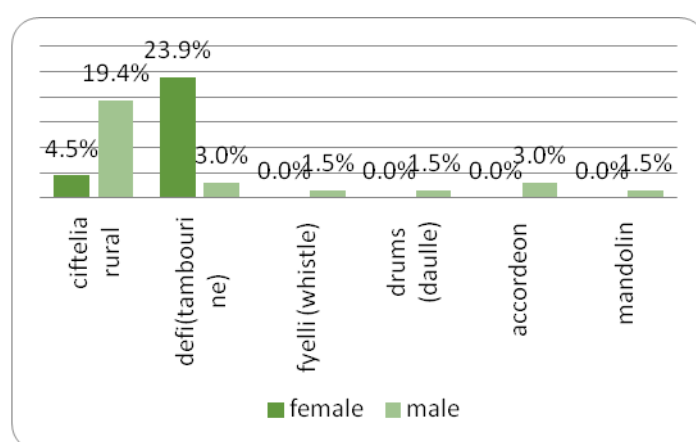


Figure 34. Folk instruments by urban and rural teachers

Pop/rock/jazz musical identity

Although the number of teachers who play or sing pop, rock or jazz styles is very small, their popularity is growing among children and youth in Kosovo, as is the number of teachers who can and want to play this music, and who are encouraging their pupils to follow suit. This is in line with developments in other countries worldwide. In the UK for example, according to O'Neill and Green (2000) 'the position of popular music in schools has altered radically', and according to Green (2008, p. 89) these new styles 'were accepted into the curriculum gradually from the end of the 1960s'.

In Kosovo these musical styles have been present outside the music curriculum since the 1970's. Jazz, rock and Punk rock, for instance, were very popular in the former Yugoslav regime (Misina, 2013), for the censure by the Serb regime only targeted Albanian folk music for purposes of assimilation,

contrary to the Albanian context, whereby pop and rock music was thought to be evil and instigating criminality by the Albanian Communist doctrine. This approach has mistakenly been included in actual textbook of Civics Education for grade 7, thus this instigated heavy critique in written and social media recently. After such a reaction, Ministry of Education in Kosovo, ordered the authors to remove that 'offensive' sentence from the textbook.

Nowadays hip-hop¹³, rap¹⁴, pop¹⁵ and rock¹⁶ music are still popular outside the school music, both in Albania and Kosovo. The songs are sung in the Albanian language although the musical language is largely that of global styles primarily associated with the USA and UK. Popular TV programmes such as 'X-factor (licensed in Albanian version), 'The Voice of Albania', and 'Albania got talent' identify musically talented youngsters no matter where they live exclusively using popular music material. Meanwhile 'Kenget e Shekullit (Songs of the Century)¹⁷ identifies the best Albanian artistic songs composed throughout this century.

Interesting and promising music talents who sing trendy hits from worldwide charts are identified and promoted internationally, as was the case with last year's participation in the European song contest, when a Kosovo Albanian song went to fifth place¹⁸. To sum up, while music education policies, curriculum and textbooks are dominated by classical music, teachers feel more comfortable within their folk music tradition and identity, while popular music combining lyrics in Albanian language with a global musical language seems to be providing a new platform for the unification of young Albanians, otherwise not possible in the political realm.

¹³ Hip hop song <http://www.youtube.com/watch?v=4-exwWQBPGU>

¹⁴ Rap song combined with folk music in background :
<http://www.youtube.com/watch?v=EYnRVZKFRaM>

¹⁵ Pop Albanian song presented in Eurovision contest (2011):
<http://www.youtube.com/watch?v=0bpOngv520I>

¹⁶ A famous rock song, protesting against social injustice
<http://www.youtube.com/watch?v=UDvNAvTWaS4>

¹⁷ TV Show : Albanian Century Songs: <http://www.youtube.com/watch?v=4PDIBtXLwtQ>

¹⁸ Jazz/Soul song presented in Eurovision contest 2012. <http://www.youtube.com/watch?v=v9zIP4FA-1Y>

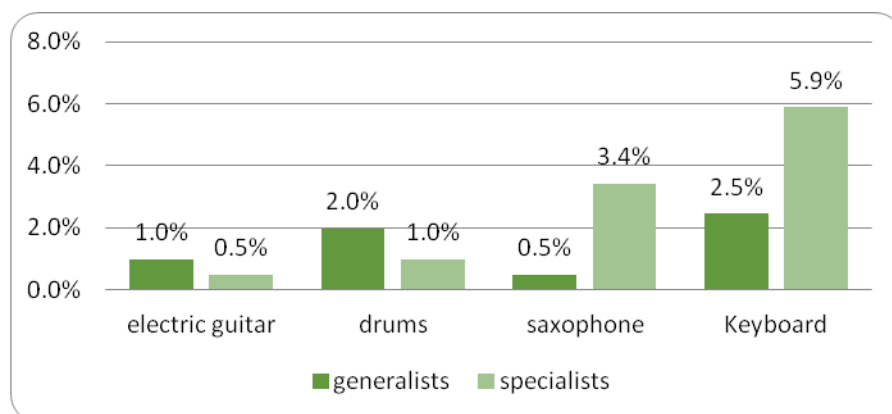


Figure 35. Pop/rock/jazz music instruments/generalists and specialists

The figure above shows that keyboard instruments are the most common 'popular' music instruments played by teachers, with saxophone, drums and electric guitar following on. This study has not investigated pupils' musical identities, but from the interviews with teachers along with some recent musical activities in Kosovo and Albania, the number of youngsters who wish to sing and play popular music is increasing every year, and teachers have revealed in the interviews that pupils have other music preferences. This seems to be a universal phenomenon as indicated by Wright and Davies (2010, p. 47) arguing that:

Research into teacher background and identity in music education and to music's efficacy as a school subject would perhaps suggest that we currently have a professional body of music teachers many of whom are socially and evaluatively distanced both by the nature of their own music education, from the pupils whom they teach.

Self-evaluation of teachers' performance skills

The participating teachers were asked to evaluate their singing and playing skills within classical, folk, pop, rock and jazz musical styles. They felt more self-confident about their singing and playing of folk music, which they rated

as 'excellent'. They rated their classical performance skills, as 'fair', while the very small number of those who performed pop, rock and jazz evaluated their skills as both 'medium' and 'fair' (fig. 37).

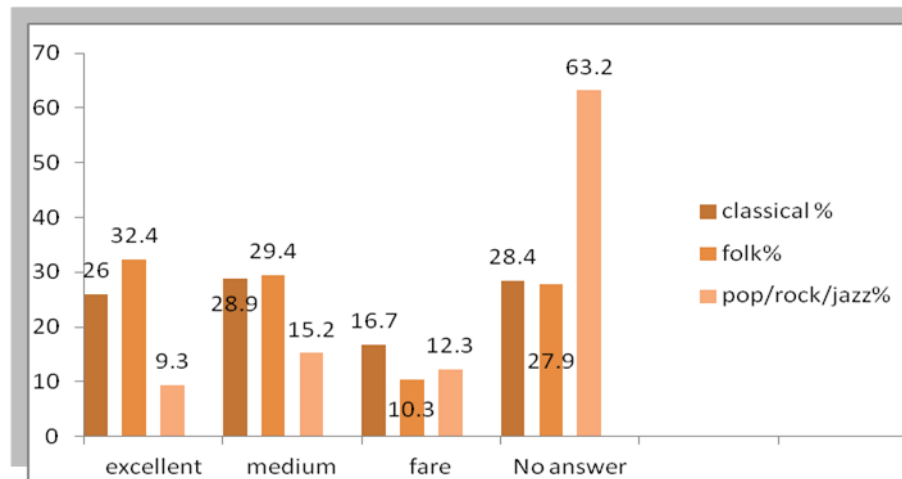


Figure 36. Self-efficacy performing beliefs

Duration of performance skills

Teachers were asked about the number or years they had played and sung. The longest experience they had was with folk music, the shortest with classical music, whilst at least 6.4 % had performed pop, rock and jazz for over 10 years.

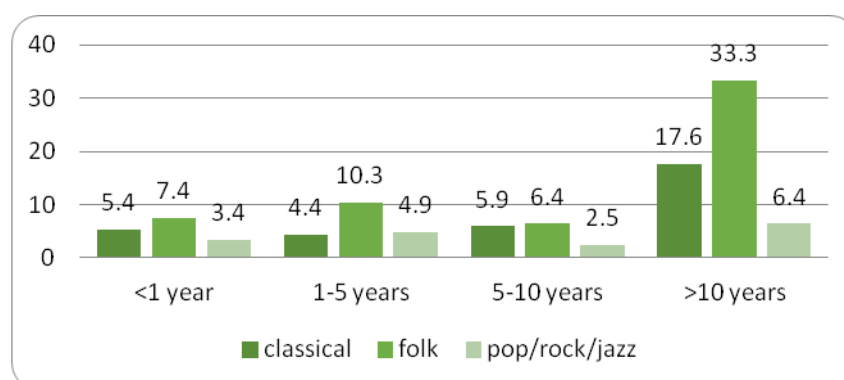


Figure 37. Years of experience in performing

When comparing generalists and specialists with regard to time spent practicing the various genres it is noticed that only a small number of generalists and specialists have spent more than 10 years of practicing folk

instruments (Gen. 22.1%, Spec.11.3%) while specialists outpass generalists in practicing classical instruments (Spec 10.8%, Gen.6.9%) . Only few teachers from both groups play instruments in pop/rock/jazz styles for more than 10 years (Gen.2.5%, Spec.3.9%).

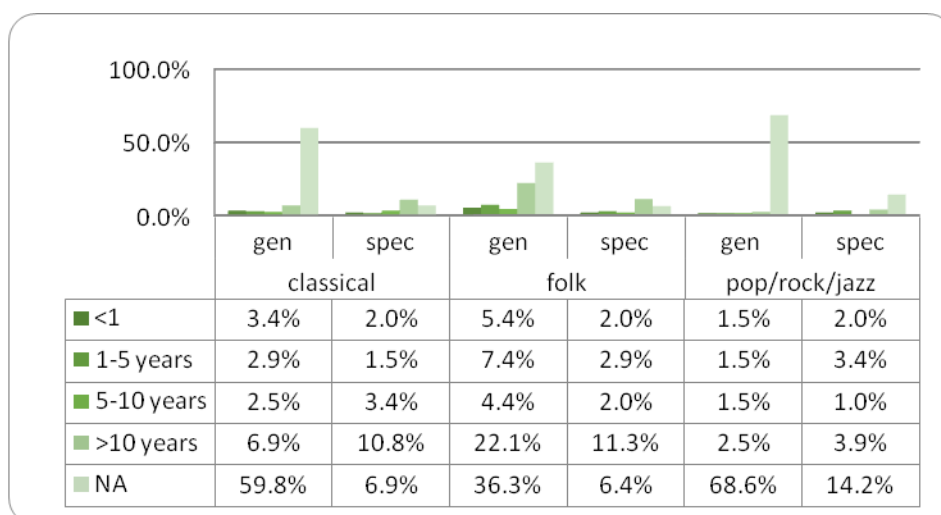


Figure 38. Years of playing for gen. and spec. in three genres

Learning paths: family and friends versus formal instrumental instruction

There are many ways how an individual can learn to play any instrument. The way that music teachers learn to play an instrument to use in their teaching is usually through their pre-service preparation or through informal learning in the form of 'acquiring' or 'enculturation' as explained by Green (2008, p. 5) as 'immersion in the music and musical practices of one's environment'. Most of the teachers explained that they have learned to sing folk songs or play folk instruments only by this way.

The specialist music teachers in Kosovo learned to play the piano or other classical instruments exclusively during their pre-service training, while playing folk or 'popular' music instruments/singing was only achieved through an enculturation process. The performance graduates, who ended up teaching in schools, while performing a classical and pop/rock/jazz instrument before they went to university, felt confident to teach music in the classroom

including new music styles¹⁹. The situation was more complex with regard to generalist teachers who were not usually prepared to play any of folk, classical or pop/rock/jazz musical instruments, unless they had learnt to do so informally with family or friends. Majority of generalists felt they had insufficient skills to play any of the classical instruments. Those who said that they played folk instruments had acquired their skills informally.

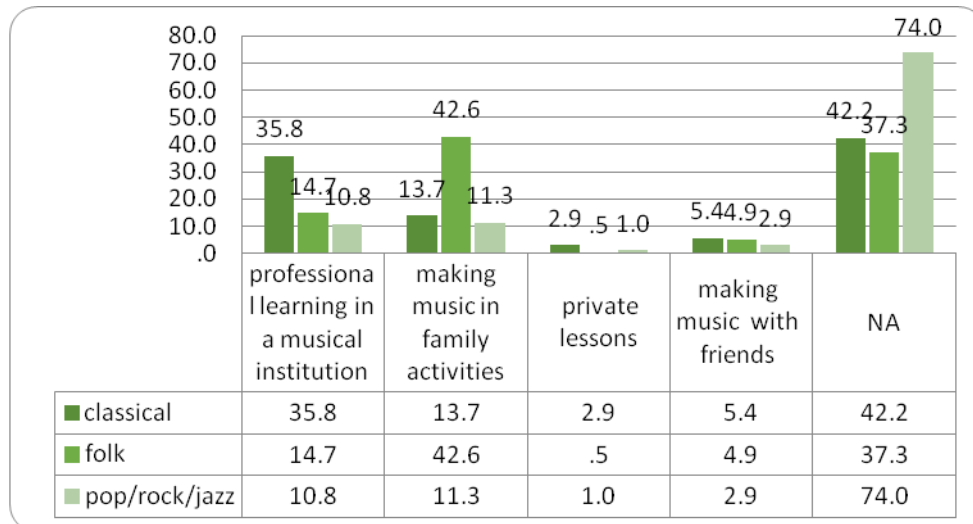


Figure 39. Ways of learning performing skills

As can be seen, classical performance skills were usually developed at music college studies (35.8%), whilst folk music performing skills were acquired through 'making music in family activities', and less often with friends. Hardly any of them learnt to play through private lessons (only 2.9% for classical instruments), and similarly with pop, rock and jazz. In the figure below I cross-referenced these results against whether the teachers were generalists or specialists.

¹⁹ A group of Kosovo musicians/teachers (with conservatory training background) preparing for a 'swing' performance

https://www.youtube.com/watch?feature=player_embedded&v=SHh4axoehBI

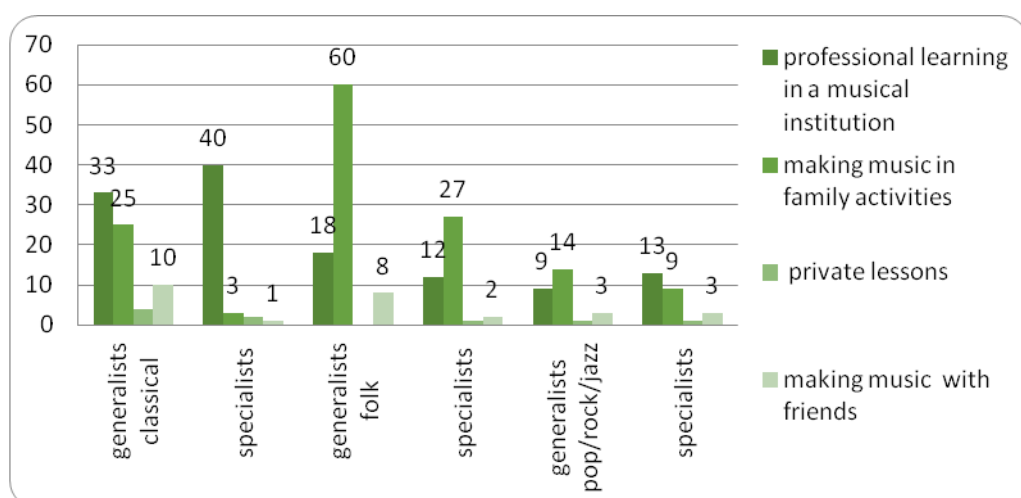


Figure 40. Learning paths by generalists/specialists

Most generalists and specialists learnt to play folk music within the family, whilst those that could play classical instruments had studied them at music college. Unsurprisingly, the generalist teachers lacked self-confidence with playing classical instruments (16%), whilst the specialists were far more confident (56%). This is a consequence of the fact that the generalist teachers had completed a two-year 'normal' pedagogical school training, some of whom had a teaching degree, but all lacked sufficient musical preparation.

De Figueiredo (2003) who studied the preparation of generalist music teachers in Brazil, offers an extensive and detailed literature review on this referring to many authors who have come to similar conclusions about the inadequacy of the musical preparation of generalist teachers in many nation states. My findings here are in accord with the literature that generalist teachers' insufficient musical preparation is still a problem for music teachers' efficacy. Generalists said they had difficulty developing the musical skills of children in the very sensitive phase of primary years. This inadequacy was mostly due to the insufficient time offered for developing generalists' musical skills in their training, particularly with respect to performance.

I conclude that, whilst specialist teachers felt more confident about their singing and performing skills, acquired mainly by formal learning in classical tradition, their 'folk musical identity' prevails over the formal 'classical' identity

and only few of them have shown interest in popular music genres. On the other hand generalists seems to have insufficient skills in all three 'genres' therefore they regard themselves as incapable of meeting a 'good' music teaching standards (Kleinen, 2002) and the requirements provided by the national music curriculum in Kosovo for primary education. Generalists' comfort zone remains within traditional folk singing only (less within playing folk music instruments), mainly acquired during family and friends common music activities. However, only few generalists, mainly of older generations have learned formally to play violin or mandolin during the two year high pedagogical school they attended. The next chapter analyses how these multiple teachers' identities relate to teachers' expressed beliefs with regard to music and music education aspects.

CHAPTER FIVE: TEACHERS' BELIEFS on music and music education

Conceptualizing teachers' beliefs

Before discussing the findings of Kosovan teachers' beliefs about music and music education, I should at first clarify how I understand the term 'beliefs'. I start with the definition given by Pajares (1992) who argues that:

... beliefs are a subject of legitimate inquiry in fields as diverse as medicine, law, anthropology, sociology, political science, and business, as well as psychology, where attitudes and values have long been a focus of social and personality research. And researchers have learned enough about specific types of beliefs to make their exploration feasible and useful to education (p. 308)

Meanwhile, Richardson argues that beliefs, as social constructs, 'drive a person's actions' (Richardson, 1996b, p. 102), and derive from three main sources: 'personal experiences, experience with schooling and instruction, and experience with formal knowledge – both school subjects and pedagogical knowledge' (Richardson, 2003, p. 5). Eisner (1992, p. 304), says that beliefs are 'expressed and developed through the processes of acculturation and professional socialization'. Thompson (2007) concurs with both viewpoints, and contextualises them within the realm of music teaching. I share her viewpoint when analysing how Kosovo music teachers' beliefs are influenced by their personal, professional, collective and musical identities discussed in the previous chapter.

Beliefs, knowledge, values, attitudes – are they the same thing?

Unlike many other authors, Richardson (2003, p. 3) distinguishes beliefs from knowledge:

Beliefs are propositions that are accepted as true by the individual holding the belief, but they do not require epistemic warrant. Knowledge however does.

Richardson also argues that other frequently used terms, such as values, attitudes, perceptions, theories and others, are considered to be 'beliefs in disguise' (Pajares, 1992). Berliner (1996, cited in Sunley & Locke, 2010) on the other hand, speaks about four main characteristics that 'are usually identified as exerting a controlling influence on social interaction: beliefs, emotions, attitudes and values (p.141). According to him, beliefs are 'probabilistic judgments about the truth or falsity of an assertion and may vary in strength from certitude to uncertainty'; attitudes are 'the overall affective reaction deriving from a set of beliefs, intentions and behaviours each of which involves some degree of affective response', whereas values 'ascribe worth to an object or behaviour' (p.145).

Sunley and Locke (2010), offering an extensive literature review of teachers' professional values in the UK, critiques writers who 'attest to the personal nature of values'. He concurs with Clarke (Clarke, 2000, p. 4), whom he cites saying that:

... The values which shape our lives and our behaviour . .
. are simply and essentially us. ... they are the very fibre
of our being that shapes who we are and how we behave.
(Sunley & Locke, 2010, p. 411)

Bandura (1969), the most distinguished representative of social learning theory, argues that attitudes 'may control behaviour', while Aspin (2000) suggests that values are 'embedded and embodied in everything we do, as part of the warp and weft of our self and our community's whole form of life' (Aspin 2000, p.136, cited in Sunley and Locke, 2010, p. 412). These two authors also refer to Rokeach's (1979) similar view on values as 'both personal and inter-personal principles by which individuals think and act, and

judge themselves, within different socio-cultural contexts' (Sunley & Locke, 2010, p. 414).

Sunley and Locke, refer also to Gold (2004), discussing values in the context of education holding that 'values in the world of education signify the core beliefs about life and about relating to other people that underpin understandings, principles and ethics about education' (p. 3). Because teachers' beliefs, attitudes and values are mixed and overlapping, I use the terms 'beliefs' to include them all, in line with Pajares(1992,p 314) who argues that 'beliefs, attitudes, and values form an individual's belief system'.

In the survey and interview schedule I asked teachers to express their views about music learning and music education's role in society by ranking the importance of given statements. They were also asked to evaluate their past and current musical practices; to express their attitudes about the importance of certain music teaching activities; and to say how, and how often they use such activities. They were also asked to express their beliefs about many aspects of music teaching and learning.

It is very difficult, though not impossible, to identify whether teachers were expressing a belief or an attitude, and when they were ascribing value to their own past and current practices. Notwithstanding the fact that sometimes these concepts may overlap, the focus of this research concerns the relations between beliefs and self-reported practices in their music teaching.

Why study teachers' beliefs?

Raths and McAninch (2003, p. vii) argue that 'schools are venues for carrying out democratic social reform and as a means of social mobility', and that 'teaching force is drawn from the general population'. So, by knowing and understanding teachers' beliefs we can find out those of their society. In line with them, I believe that the way teachers view their world, and the specific disciplines they teach, must affect their educational practices. This also accords with Clayton's (1965) argument that 'prospective teachers need to understand that the school, and the children and teachers in it, are social organisms inevitably influenced by the nature of the society in which they exist'.

Raths and McAninch (2003, p. viii) argue that it is not so important to equip teachers with the right beliefs, because it 'may not be a necessary condition for an effective professional practice'. They suggest instead that teachers' beliefs may change as a result of their 'acquisition of effective practices'. However, while many authors doubt whether so called 'entrenched beliefs' (Chinn and Brewer, 1993) can easily change, others such as Thompson (2007, p. 33), who echoes Pajares, (1992) observation that recent research shows that beliefs can change:

Research done from the mid- 1980s through the early 1990s suggested that teacher education programs were not successful at influencing the beliefs of teacher candidates. Indeed, when considering the nature of beliefs, it would seem unrealistic to expect to change them. But more recent pedagogical approaches, particularly strategies that are constructivist in nature and that require high levels of personal reflection, do seem to bring about shifts in belief structures.

I concur with Richardson's (1996a, p. 105) idea that 'beliefs are thought to have two functions in the process of learning, one is to guide their actions in terms of concrete teaching behaviours and the second function relates to beliefs as the focus of change in the process of education and educational change'. This study, however, only examines Kosovan teachers' current beliefs. This method is in line with Thompson's (2007, p. 33) suggestion that 'the first step must be to create opportunities (for teachers) ... to uncover their beliefs about teaching and learning'.

Regardless of their different viewpoints of what beliefs are, almost all the scholars mentioned above agree that beliefs are strongly influenced by learning and the former experiences of individuals, and that they represent the internal structures of their personalities which guide their behaviour. Clayton (1965, p. 29) explains this concisely:

Teacher's beliefs and value system in regard to curricular selection are basic to the environment he provides in the classroom. The log on which he sits is partially constructed from these beliefs.

Clayton (1965) further identifies ten areas of beliefs, which are interrelated in a dynamic process between perceptions, concepts, self-concepts, attitudes, needs, motivation, goals, intelligence, skills and previous learning experiences. According to him, changes in any of these areas may result in changes in others. For example, in the context of teaching, change in teachers' attitudes may involve their self-conception and their teaching practice.

Music teachers' beliefs are bound up with their practices because 'teachers' beliefs and teachers' actions in classrooms cannot be separated'. Thompson (2007, p. 30) also argues that the ways in which music teachers organize their practices in the classrooms is highly influenced by the beliefs that teachers hold with regard to their 'framework of music educational knowledge and skills' defined by Millican (2008) according to Shulman's (1986; 1987) three main areas of teachers' knowledge: content knowledge, pedagogical knowledge, and pedagogical content knowledge.

Most studies examine the beliefs of pre-service music teachers (Ballantyne & Packer, 2004; Martin J Bergee, 1992; Burland & Pitts, 2007; C. Conway, Hansen, Schulz, Stimson, & Wozniak-Reese, 2004; Hellman, 2008; Mills, 2005a; Reifsteck, 1980; Roulston, Legette, & Womack, 2005; Schmidt, 1998; Teachout, 1997) However, studies investigating also in-service teachers are identified (Ballantyne, 2007; de Figueiredo, 2002; Delaney, 2011; Green, 2002a; Koutsoupidou, 2005; Leung, 2003; Lum, 2008; McCarthy, 1994; McCullough, 2005; Mills, 1989; Pautz, 2010; Russell, 2012; Stunell, 2010). These studies employ both quantitative and qualitative approaches, and strongly advocate using more descriptive and qualitative inquiry in the field of music education (Jorgensen, 2009).

After having defined what beliefs are thought to be, where they come from, and why it is important to examine them, the next section discusses Kosovan music teachers' beliefs with regard to: a) the importance of music

education for the society and for the individual; b) ‘musicality’ as a concept, and perceived qualities of being musical; and c) the music curriculum and the importance of music activities. These themes correspond with the research sub-questions outlined in the introductory chapter.

Teachers’ beliefs about the role of music education in Kosovo society

The results of this study show that most of the participating teachers believed that music education should contribute to the development of the professional music sector, the education of future audiences, and result in an overall increase in both professional and amateur music activities. The participating teachers ranked the ‘role of music in cultivating national identity’ and the ‘integration of Western music values in our society’ at the bottom of the list, although still within a significant range (mean: 2.04).

One of the possible explanations for this ranking of the importance of music could be explained by the fact that, because the political aspirations of Albanians in Kosovo are fulfilled to a degree, and their national identity is no longer forbidden or threatened in any way, teachers now see the role of music as being more able to address the quite underdeveloped sector of professional (artistic) music.

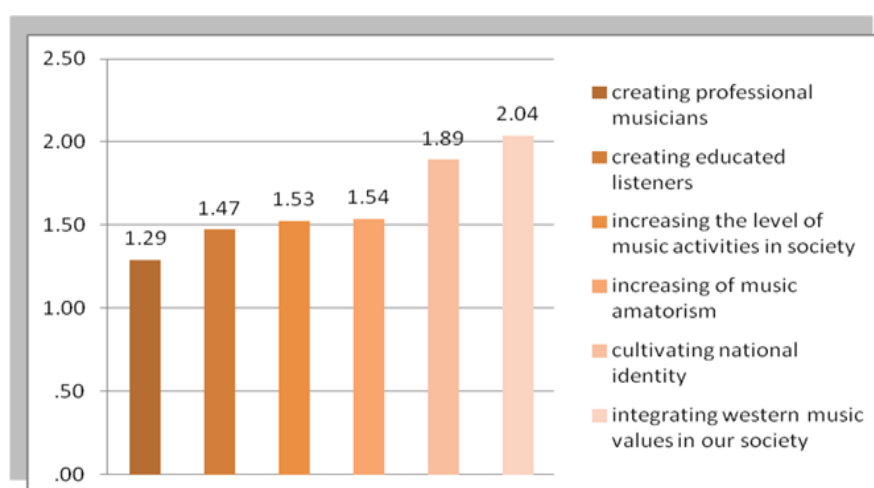


Figure 41. Beliefs on role of music for society

Most specialist teachers believed that music could enable a richer musical life in Kosovo by educating professional musicians and by increasing musical

activities, while most generalist teachers still believe that the most important role of music is to 'cultivate national identity' (43.7%) alongside 'increase musical amateurism' (40%).

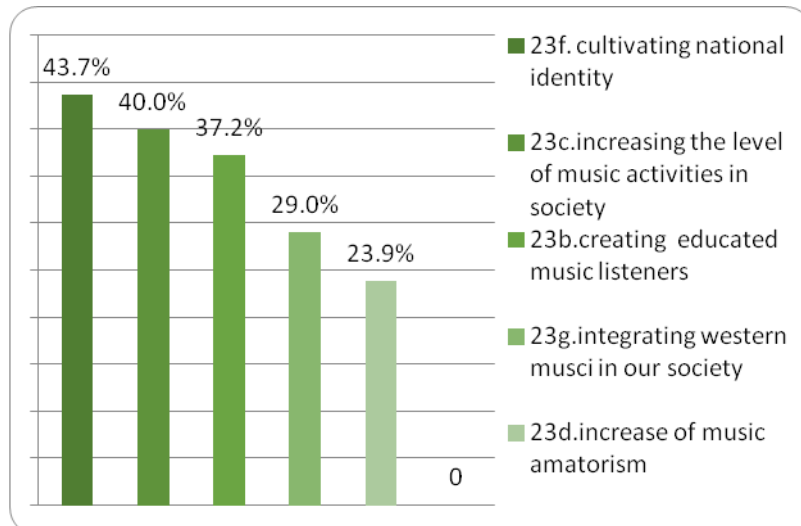


Figure 42. Generalists' beliefs on role of music for society

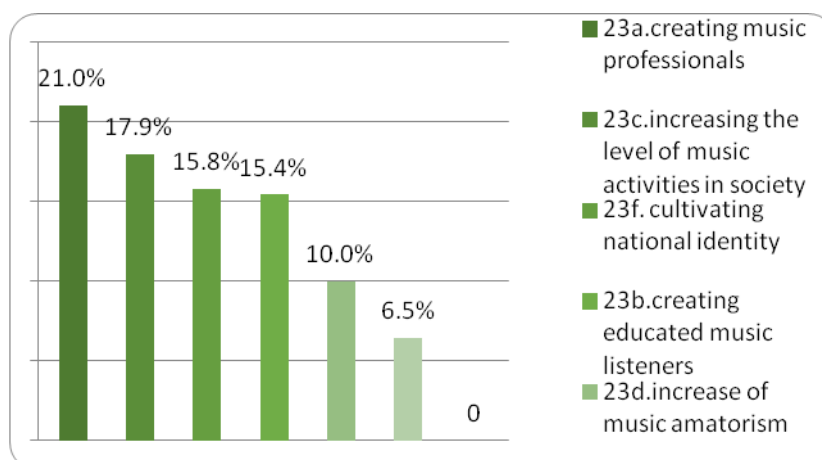


Figure 43. Specialists' beliefs on role of music for society

Music is part of our life, and has an important role not only for individuals but also for society. According to Walker, (1990, p. 195) 'all cultures tend to believe that their respective musical practices reflect their respective value systems as both symbols and as more than symbols'. According to him, belief systems are developed over long periods, and that those affecting music form an integral part of the cultural history of any group of people:

This history is an important part of the history of human intellectual activity in general, it reflects our pragmatic knowledge base, our beliefs about the world and ourselves and our interactions with both our own kind and the powers that historically were believed to lie above human existence and knowledge. (Walker, 1990, p. 213).

Allsup (2010, p. 39) argues that teachers' beliefs about music education theory come from philosophy, which, 'in spite of its perception as an isolated endeavour, is a natural fit for educators'. He suggests that 'asking questions and thinking reflectively about the teaching and learning of music can better prepare music educators for the contingencies of contemporary life' (ibid). On the basis of this viewpoint, the participants in this study were asked, both through survey questions and during the interviews, to reveal their own philosophies of music education, in terms of their beliefs about the 'importance of music for Kosovo society', and the 'importance of music education for children's overall education' (Q23 and Q22).

The past and current socio-political situation has led to the underdevelopment of professional music, so much so that Kosovo has always struggled to support the standards of professional music in Albania, Macedonia and Serbia. The Chamber and Symphonic Orchestras in all the capitals of these three countries, along with their opera and ballet have been reference points for Kosovo, but because of the difficulties in its education system in the past, and the long-term education of professional musicians, it has been difficult to achieve such standards.

Kosovo is still struggling to maintain its Philharmonic Orchestra after it finally revived in 1999. Although the Ministry of Culture and the Kosovo Assembly have passed a special bill about the Kosovo Opera, there is still a long way to go to support a regular and experienced core team. The small number of professional music schools in Kosovo (only seven in the main seven urban centres²⁰), and the small capacity of the performance degree in

²⁰ recently, private music schools in rural areas are flourishing, teaching mainly classical music instruments

the University of Prishtina's music department indicate slow progress in this direction. However, since the end of the war, music festivals and concerts of various genres of music (classical, folk, pop, jazz, R&B, Hip-Hop etc) continue to enrich musical life throughout the year, especially in Prishtina. Famous musicians like Snoop Dog, 50 Cents and others have held live concerts in Prishtina, while performances of DJs with international reputations are becoming common practice in Prishtina's clubs and bars.

A festival of young musicians (DAM FEST²¹) is organized every March, followed by the Chopin Piano FEST²² that hosts world and local pianists in April. A festival of modern music, 'REMUSICA'²³, in May, and the Prishtina Jazz Festival²⁴ in November hosts musicians from various countries. An International Festival of Chamber Music²⁵, established immediately after the end of the war, offers classical chamber music performed by mixed ensembles with Kosovan and international musicians during October every year. Enthusiastic musicians who want to enrich musical life in Kosovo organize various festivals, although facing struggle, in order to encourage more young people to appreciate music.

These festivals and performances have been funded not so adequately by political institutions since the Ministry of Culture has no professional capacities to develop a strategy to address the needs of the professional music sector in Kosovo. Instead, they only contribute modest financial support for activities organized by musicians themselves. For example, the budget of the Kosovo government for culture this year is only 1.8%, which includes culture, sport and tourism activities (Biasutti, 2010).

The expressed belief of Kosovo teachers that music education needs to produce more professional musicians is therefore understandable. Similar developments have been noted in the UK context, through the accounts of McCulloch (1998, p34) whereby:

²¹ <http://www.damfest.com/>

²² <http://chopinkosova.com/>

²³ www.remusicafestival.com

²⁴ <http://www.jazzprishtina.com/>

²⁵ <https://www.facebook.com/Kamerfest>

... the first attempts to devise a practical curriculum for the 'working classes' included an emphasis on the 'cultural', which suggests that music had a role to play in the social and vocational aspirations of these newly educated classes. (Pitts, 2000, p.33-34).

Pitts, (2000) also argues that it was very normal in UK context of that time that music sector, should contribute to the overall musical and cultural emancipation of the society, citing Winn (1954, p. 33) to have explained:

The aim of musical education . . . is not so much to train the singer or instrumentalist, as to restore the belief that music is as much an element in culture as a literature or a science - and that it cannot be disregarded or neglected (Winns, 1954, p33 cited by Pitts, 2000, p. 35).

This belief in the role of music education as cultural emancipation is emphasized in the very first sentence of the music curriculum used in Kosovo schools:

Music is part of the cultural formation of an individual and a permanent need. Music education should offer the possibility for all pupils to be enabled to enjoy: a) selective and active music listening through the media and live music performances; b) to participate in choral and other types of music ensembles; and c) to enable music education that encourages youth for professions in which music forms an inseparable part (MASHT, 2004, p. 187).

I argued earlier, while elaborating the historical context of Kosovo society and its education system, that in the past music and music education have played

an important role in the cultivation of a common national Albanian national identity, both in Albania and Kosovo. Again, as argued by Pitts (2000, p. 35):

at whatever social level, music serves as a mean of forging a collective identity, and the pre-war attempt to train listeners and singers to be able to participate in the thriving amateur musical scene had much to commend it as an educational goal.

This role of music education is still important for generalist teachers as revealed during their interviews, and as seen from the songs and music repertoire in the textbooks of all grades at primary and secondary school, which celebrate the love and beauty of the motherland, great Albanian heroes, the Albanian flag and anthem, both outside and inside school. School music 'attuned to the ideals of cultural nationalism' argues McCarthy (2010, p. 67) a process evident in other countries as well (Cox & Stevens, 2010).

One of the most interesting features of the findings of this study is the low importance ascribed by the participating teachers to the 'role of music education to integrate Western music in our society'. This seems contradictory when school music is completely based on the Western classical cannon, and when all other genres outside school are so influenced by Western global genres. Popular music artists do not only use global music, but also the style, behaviour and other identity markers of hip-hop, rock, rap and other styles. Rita ORA²⁶, who recently reached number one in the British charts, is of Kosovo origin, and has consequently become a national hero. Her recent video for her song, with footage of Kosovo's urban areas and people, lead her to be thought of as the 'Kosovo Ambassador' abroad. Local TV stations run local and international charts in all popular music genres, and music in pubs and bars is always a combination of local and international 'Western' music.

²⁶ See more in <http://www.mtv.com/artists/rita-ora/> and <http://www.youtube.com/watch?v=FbM3yxDHuJw&list=FLfSAqqftdc7FM1SY5vJjKfA&index=1>

However, only 'classical music' works are perceived to deserve the place in school music curriculum. As one specialist teacher argued:

Kosovo should not stay behind musical developments in other European countries. We have been isolated enough and treated by others as rural, traditional and backward ... we need to show that we have European values just like other nations' (ST5).

European values in this case are 'delineated' (Green, 1999; 2010) only through classical music. Whilst most teachers supported this idea, they were unable to give specific reasons why they rated so low this item when surveyed. I can only assume that, because teachers acknowledged that European 'music' is already very much present in school music, there is no need to prioritise or emphasize.

Minor differences were identified between female and male teachers views with regard to three items (23d, 23f and 23b). The women rated more highly the role of music education for 'cultivating national identity' (23f), and the role of music education for 'increasing music amateurism' (23d), whilst the men rated more highly the role of music in 'creating good educated listeners'.

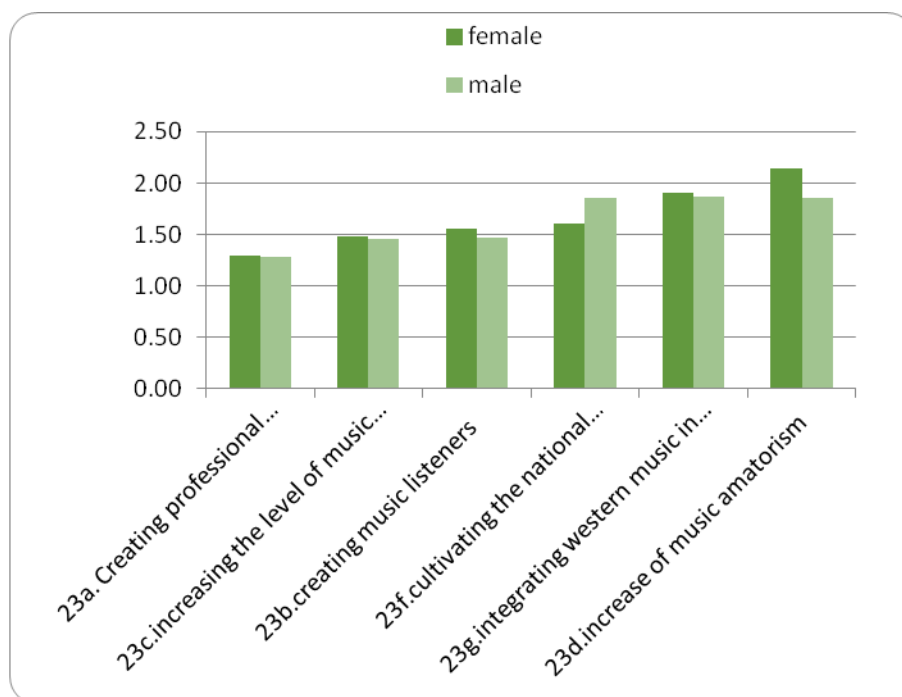


Figure 44. Role of music education/gender

With regard to differences in urban and rural identity, there is only one significant difference with regard to three items (23d, 23f and 23g). Rural teachers, compared to urban ones, rated highly the role of music education for cultivating national identity (23f), whilst rating items 23g (integrating Western music) and 23d (increase of music amateurism) lower ($m > 2.00$).

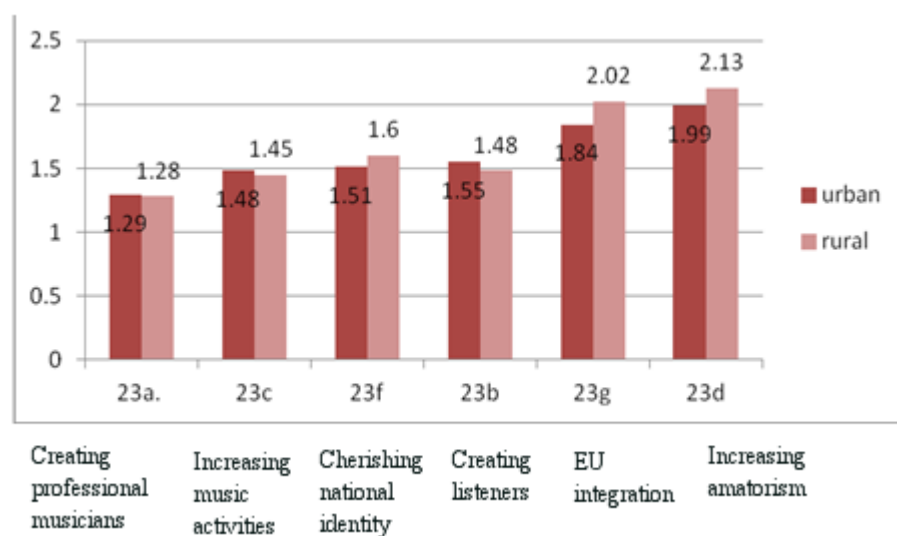


Figure 45. Role of music education by setting

Finally, I also checked whether there were differences in teachers' beliefs with regard to this issue depending on their ages. In general older teachers valued certain aims more highly than young ones. For example, while older teachers (45-65) valued highly the role of music education for cultivating national identity (23f), younger ones (<25 <34) did not think it so important (1.43 <2.62). Only very young teachers (<25) rated lower the role of music education higher for creating professional musicians and listeners (23a and 23b), while, surprisingly, older teachers valued more highly these roles of music education (fig.35).

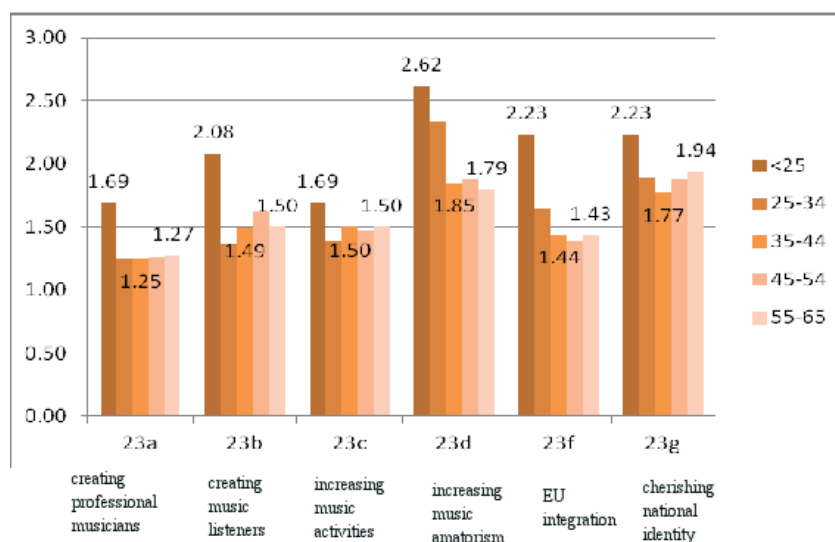


Figure 46. Role of music education by age

While I expected that younger teachers, would hold clear beliefs about the role of music education for society, I found that they were not very clear about this role. This issue remains to be further explored, since I assume that teachers' pre-service training might have not sufficiently addressed their beliefs about teaching and music teaching as suggested by Richardson (2003), who argues that 'beliefs are thought of as critical in terms of what and how the candidate makes sense of what they are studying' (p.4), and 'an important function of teacher education programs is to ask teacher candidates to identify and assess their beliefs' (p. 4).

In the same context, Moore (2004, p. 12) reiterates arguments by Alfonso (2001), with whom he agrees that the ‘power of the beginning teacher’s prior beliefs and perceptions can be so strong that they act as ‘filters, affecting the ways in which pre-service programs are experienced and approached.’ (p. 12). The pre-service music preparation of classroom teachers in Kosovo has not yet been investigated, and is an area worth being further explored.

In conclusion, it is evident that although generalists and specialists hold different beliefs with regard to some aspects of the importance and role of music education for society, both groups, regardless of their gender, age and professional identity, rated quite highly the role of music education for increasing both the professional and the amateur music life in Kosovo.

Teachers’ beliefs on the role of music education for children’s development

Survey question Q22 asked teachers to choose from a scale of 1-5 concerning how much they valued the statement: ‘what is the importance of music education for various aspects of children’s development’? In their responses, most teachers emphasised music’s role in the emotional development of children.

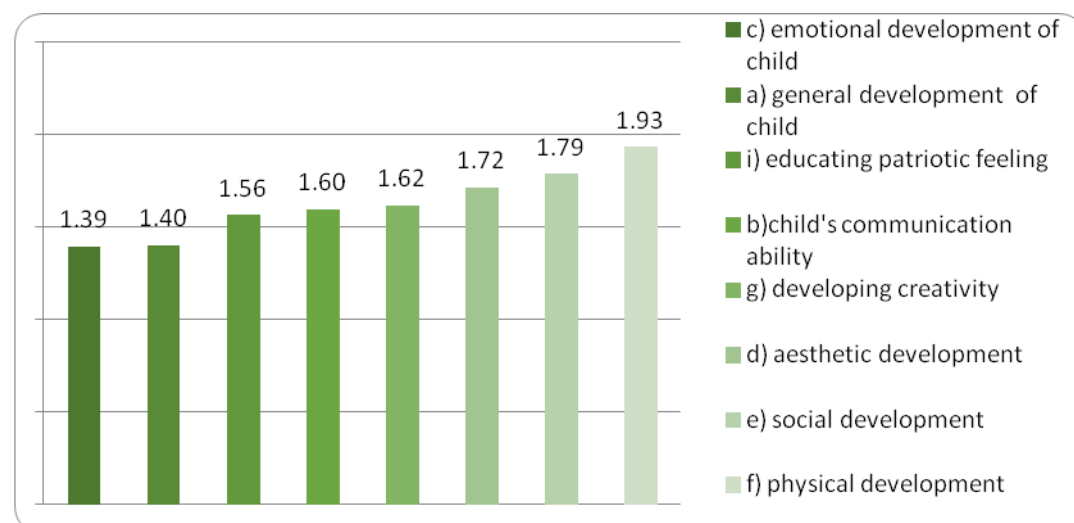


Figure 47. Importance of music education

Although I had expected a different ranking of answers to this question, it seems that belief in music education's power in the emotional development of children seems to be quite universal. As Allsup (2010, p. 46) argues: 'when asked, most music teachers will say that one of the greatest values of music education lies in its ability to help children express themselves emotionally'. On the other hand, the well-known TIME (Teachers Identities in Music Education) project in the UK, found that the 'majority of the surveyed teachers do not nominate the development of pupils' musical skills as the most important goal of their future profession; they emphasise instead more general aspects of social, personal and cultural development' (Hargreaves et al., 2003, p. 272).

Kosovan teachers rated music education's role in children's 'social' and 'aesthetic' development lower than its support for the emotional and general development of them. Among the specialist teachers that I interviewed, almost all of them shared similar beliefs as those that emerged from the survey data. For example, one teacher thought that 'music education offers hope and courage to students' (ST8), and that it 'develops children's intelligence' (ST1). Classroom teachers in general thought that music education helps pupils to relax after 'hard' subjects such as language and maths and that it 'helps pupils to enjoy school' (GT3).

CT1: music is important ..the child needs
entertainment...not only learning facts, knowledge....

It must be mentioned that Kosovan teachers' belief in music's primary role to develop the emotions is not shared by any philosophy of music education, as might be the case for music teachers in other Western countries. Philosophies of music education by (Elliott, 1995, 2006; T. A. Regelski, 2006; Reimer, 1989; Swanwick, 2000) and others, have not been known to music education students until recently. The music teacher training programme in the University of Prishtina has concentrated for a long time on the practical preparation of student teachers with the didactics and methods of practical musical activities, such as singing, listening and creating music. The first and

only textbook for music teacher students, which was written by the author in 1978, included only information about music education philosophy by Russian and Yugoslav authors, whilst acknowledging earlier music education thinking from Plato to Orff.

The teacher-training programme in Kosovo is similar to that in former Yugoslavia. Due to the general educational developments explained in chapter two, Kosovo music teachers and student teachers' ignorance of recent thinking about music education still remains. During another study of mine one participant was the first person to develop a philosophy of music education in Kosovo. Her thinking and rationale for music in education has been typical in Kosovo since the 1970's. Spahiu (2009) wrote that 'the main goal of music education is to enable pupils to feel (experience) music and to use music for expressing themselves', and to 'educate future music audiences' (p15). She has always emphasized in her lectures and writings that 'music should be only taught through music' (p. 78) a view that is commensurate with Swanwick's (2000) suggestion that to 'teach music musically' is of primary importance. But Spahiu's expression of the role of music education was not informed by reading Swanwick, since she had no opportunity to access his writings. When I pointed out this similarity to her, she replied: 'How can this be a surprise, all music educators should believe and use this approach, if they want music education to be successful, worldwide' (Spahiu, 2011).

As her teaching assistant and close colleague since the establishment of the music teacher training department in 1975, I share the same beliefs in this regard. Having been lately introduced to various other perspectives while completing my doctoral studies, I introduce these idea to my students, when I tell them that the purpose of reflecting on music teaching is 'in order to have a better awareness of their own future professional role and to act more deeply during their university training' (Addessi et al., 2007, p. 6).

One major problem for prospective music teachers in Kosovo is the lack of music education literature in Albanian which inhibits intellectual study. This, according to Jorgensen, (2008, p. 4) seems to be a universal phenomena, for, as she says: 'Today, there seems to be a widespread anti-intellectualism among educators and too many music teachers have read

comparatively little of the literatures in music and music education' (p.4). But this global tendency is exacerbated in Kosovo for material reasons. Although I have introduced my students to a large body of English books and journals, independent study is fraught with difficulties of infrastructure, budget, and knowledge of foreign languages, literature research tools and other challenges. Consequently student teachers in Kosovo focus on acquiring practical skills of teaching music. However, I attempt to address some of these challenges with postgraduate students.

This way, in which teachers in Kosovo concentrate on practice rather than ideas, concurs with Richardson, (2003, p. 12) who suggested that teachers acquire their beliefs 'in forms of procedural and practical knowledge'. However, according to Jorgensen, (2008, p. 16) students develop their own ideas and ways of expressing them since 'values represent our treasures' and guide teachers' actions, therefore each teacher values music and music teaching in his or her own way.

Data analysis shows only minor differences with regard to how teachers' gender, age and urban/rural identity influences their beliefs about why music education is part of general education, and in what areas it contributes to most.

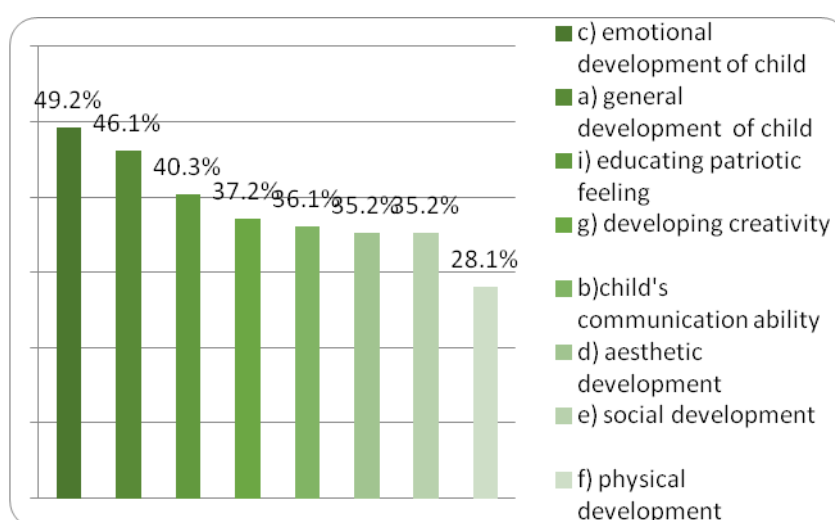


Figure 48. Generalists' beliefs on role of music education for child's development

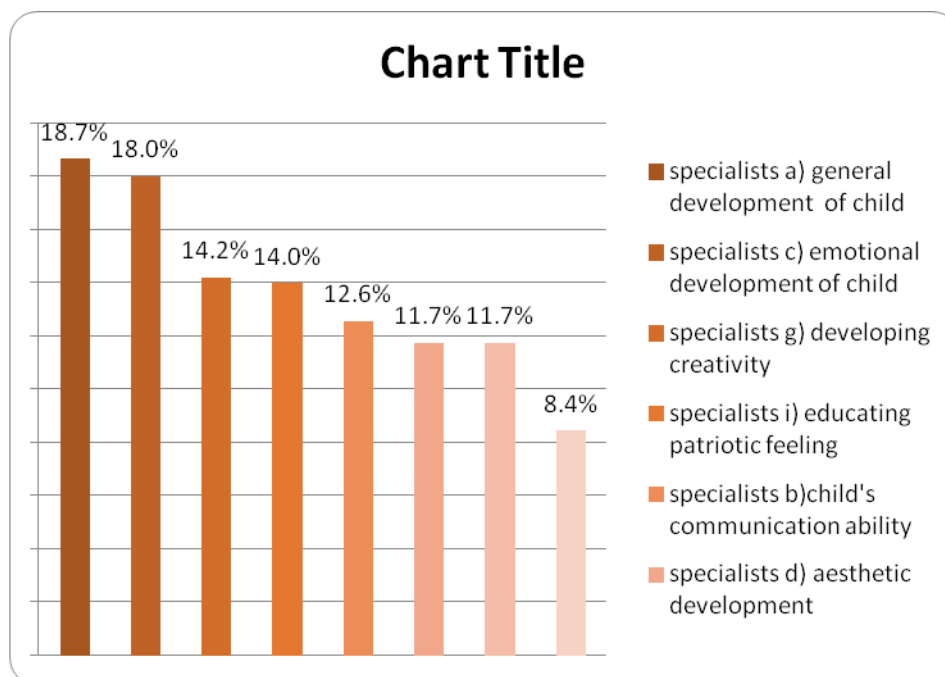


Figure 49. Specialists' beliefs on role of music education for child's development

On the other hand, the specialist teachers, unlike the generalists (mentioned above) thought that music education has much more to offer than simply 'relaxing' after other subjects.

ST1: 'music education enables them to be 'more cultured, better behaved, their interest for music increases...and it gives them hope for life, it motivates them...'

ST3: 'children look forward to music lessons...it develops their intelligence, they socialise through music, and they become more creative'.

These ideas correspond with many philosophical rationales for music in school, as Mark (2008) reveals in his wonderful collection of source readings since antiquity. Similar attitudes can be found in other authors, such as Green (1988) and Jorgensen (2008). Green argues that 'music raises, negates and

affirms our expectations, makes us wait, carries us forward and turns us back' (p.25),

Mark (2002) suggests that until the middle of the last century the philosophy of music education was based on the argument that the 'musical development of the individual influenced behaviour in such a way that a better citizen (in terms of cultural, civic, religious, or other values) was expected to be developed' (p.15). However, the data collected for this study suggests that the teachers thought the role of music education is most important for developing the cognitive aspects of children's development, including their emotions, which, according to both Piaget (1981) and Vygotsky (1986), are inseparable .

These types of beliefs may have arisen from a recent shift in educational thinking in Kosovo from a 'behaviourist' towards a 'constructivist', child-centred learning approach, as has been evident in other countries a century earlier. (Mark, 2002). This formal shift to a child-centred approach involved teachers being asked to adopt a more 'praxial' philosophy of music education (Elliott, 1995, 2006; Regelski, 2006).

In conclusion, the findings reveal significant differences between generalists and specialists with regard to teachers' beliefs about the role of music education. The generalists believed that music education in schools contributes to emotional development, relaxation and enjoyment, while the specialists valued its potential to develop all aspects of children's development and creativity. Both groups thought that music education is better for educating patriotic feelings than it is for social, aesthetic and physical development. How such beliefs influence their teaching practices will be discussed later in this chapter. Before exploring their teaching practices, it is important to identify what 'ontological and epistemological beliefs' (Chin and Brewer, 1993) teachers hold with regard to various aspects of the complex concept of 'musicality'.

Teachers' beliefs about musicality and qualities of being musical

In order to investigate teacher's beliefs about how musical learning occurs and can be recognized in the teaching process, teachers were asked how

they conceptualise ‘musicality’ by agreeing or disagreeing with several statements (Q24). Their answers were ranked from a scale of 1-5.

Hallam (2006, p. 93) argues that ‘there is no consensus among academics’ about the meaning of terms such as ‘musical ability’, ‘musical talent’, ‘musicianship’ and ‘musical intelligence’. I used the Albanian equivalent of ‘musicality’ – ‘muzikaliteti’ – to refer to various musical predispositions such as interest, motivation and talent, and to various musical skills such as listening, singing, performing, creating, and also to qualities of performance and appreciating music such as emotional, expressive, thoughtful and sensitivity to musical forms, amongst others.

Being musical or not, whether inherited or learned, begs as yet unanswered questions of the nature of musicality; and undermines the validity of those judgmental labels, such as ‘musical’ and ‘non-musical’, which can affect the musical development of young children. (Hallam, 2006). The participating teachers selected from amongst 14 options in order to say what they meant by ‘musicality’.

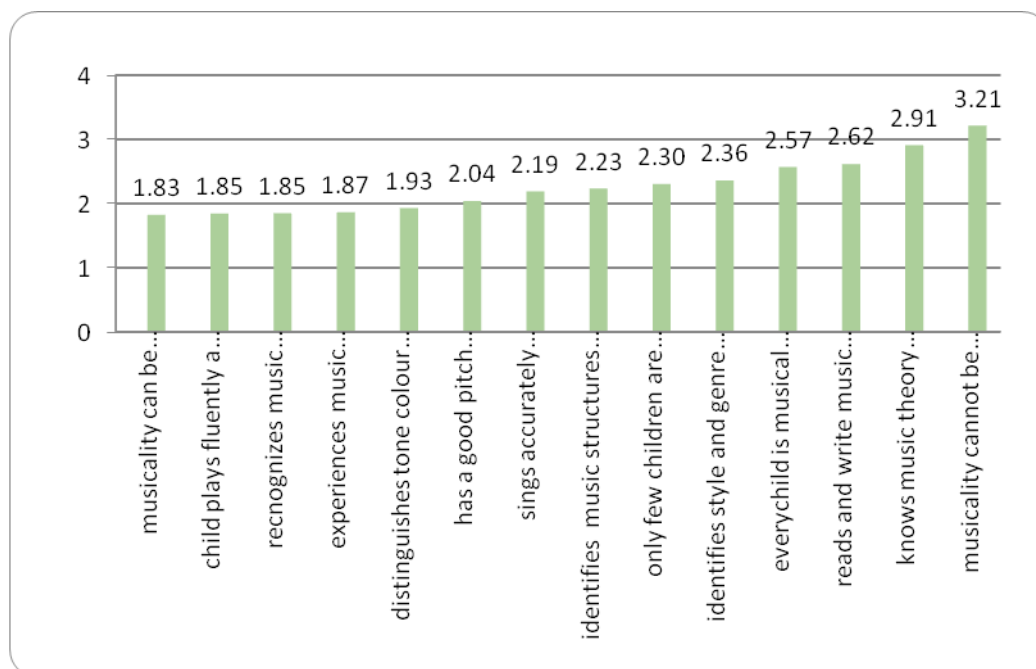


Figure 50. Teachers' beliefs on musicality

The most highly ranked statement is ‘musicality can be developed with effective music education’, whilst the lowest ranked is that which claims that

‘musicality cannot be developed’. However, whilst many teachers believed that musical ability can be developed, only a few of them believed that ‘every child is musical (24f). Looking more closely at these answers, it becomes evident that most of the teachers ticked ‘neutral’ and ‘don’t agree’, which explains the mean tendency towards neutrality or uncertainty about this issue. It is noteworthy that the idea that music is relevant for all children is frequently used to oppose governmental decisions to reduce music provision in schools, on the basis of the argument that music is only for ‘talented’ pupils.

The advocacy arguments for ensuring a place for music education in schools rely on extra-musical benefits such as achievements in language and literacy, maths, and ‘transferable skills’. However, the teachers I interviewed, although they were not asked directly about this matter, said they thought that only some children are musical.

Among statements 24e to 24n, which surveyed teachers’ beliefs about various aspects of children’s musical ability, the teachers rated most highly, ‘the child is musical when he/she plays fluently a musical instrument’ (24k). This idea that to be musical is to be able to play an instrument or sing well seems to be a common perception of teachers (see Hallam 2002; Welch 2001). Nonetheless the music specialists understood musicality as being ‘more than a practical skill with the voice or a musical instrument’ (Stunell, 2010).

The next highly ranked items concerning children’s musical ability were ‘recognizing musical elements’ (24l) and ‘emotional reactions to music’ (24n). This suggests that these teachers were divided between their expressed beliefs about ‘music appreciation’, ‘music as emotional communication’ and a ‘praxial’ philosophy of music education. They believed that proper music education can enhance the musicality of children, which explains why one of the core aims of the music curriculum in Kosovo is ‘to develop the musical abilities of children in school’ (MEST), as reiterated by many of the teachers during the interviews. Other aspects or markers of children’s musical ability were not very highly ranked.

However, I must acknowledge that I have not investigated this particular belief in the interview phase, although it could have been possible, for example, to have discussed with the teachers more thoroughly the ways

they assess music abilities in their classrooms, how they work on developing them throughout the years, and so on. This, along with many other interesting issues raised during this study, remains to be investigated in future research into music teaching and learning in Kosovo.

I also analysed whether there were significant differences between teachers' gender, age, urban/rural identity and their professional identities with regard to musicality. While there were minor differences with regard to these variables, there were important differences between generalists and specialists. For the purpose of understanding better their differences I presented the 14 items in question 24 in two sets: a) those concerning whether musicality can or cannot be developed; and b) whether teachers believed there are certain qualities that determine being 'musical'.

With regard to the first set of questions, the generalist and specialist teachers' beliefs are different. As seen from the chart below (fig. 53), both groups of teachers believed that 'musicality can be developed' by disagreeing with the statement that 'musicality cannot be developed'.

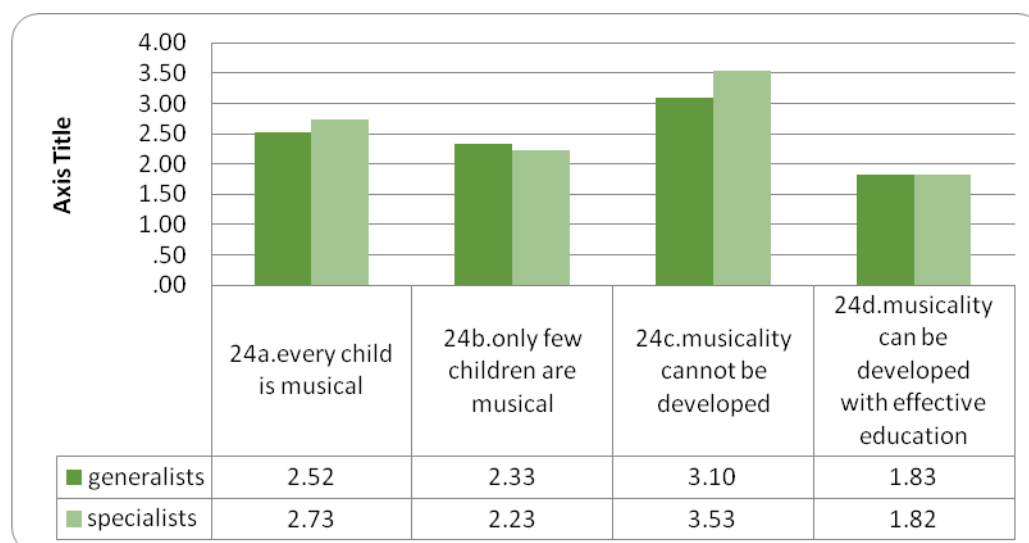


Figure 51. Generalists' and specialists' beliefs on musicality

These beliefs are very important because they determine whether teachers include all children in classroom musical activities or only a few 'talented' ones as is often the case. With regard to the second set, the 'musicality' markers, the generalist teachers believed that a child is musical when he or she 'feels'

the music (24n), which corresponds with their beliefs about whether music education contributes to ‘emotional development’ (Q22).

On the other hand, the specialist teachers believed that a child is musical if they play an instrument fluently (24k). It was surprising that the specialist teachers tended to rate the statement, ‘only a few children are musical’ (24b), higher than the option, ‘every child is musical’, as the generalists believed. The generalists and specialists differed concerning markers of ‘musicality’, as seen in the figure below (fig.53)

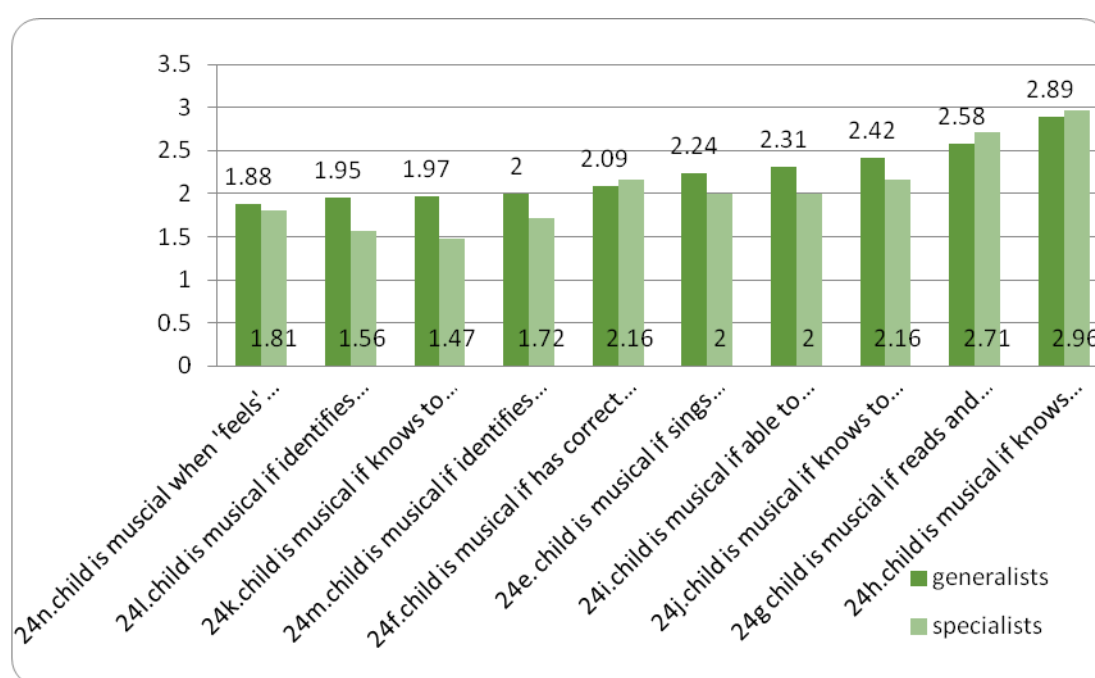


Figure 52. Gen. and spec. beliefs on musicality markers

To conclude, the beliefs held by teachers with regard to music learning and teaching will surely guide their practices. According to Mark (2002), if music is to influence cultural development this would be best achieved through music listening to, and appreciation of, a variety of styles. On the other hand, according to Mark, if teachers believe that music can enhance life skills or ‘leisure’ implies the need to focus on activities that develop musical skills. Then again, if teachers believe in the role of music for emotional development and communication, this implies focusing on composing and improvisation music.

This is why it was very important for this study to analyse teachers' beliefs about those types of music activities they thought most important, and which ones they used most often. But before doing that it is also important to examine teachers' views of the music curriculum because it guides music activities at national and local levels. (Cox, 2010; Green, 2008)

Teachers' views on the current music curriculum

The current music curriculum, which, as described in chapters one and two, was introduced in 2001, states that music must be compulsory in schools, and that it should be organized in three main strands: a) performing (singing and playing instruments); b) listening and appreciating music; c) creating and responding to music. Although this curriculum attempted to be as transparent and as inclusive as possible, many teachers did not receive sufficient information about it, and many had never even seen it. This situation accords with Richardson's (2003, p. 2) argument that 'strong beliefs that teacher candidates bring with them to the teacher education classroom are thought to be stumbling blocks in the reform of K-12 classroom instruction'. I argued in the rationale that teachers were not involved in curriculum changes. Therefore implementing a new curriculum would be difficult, an assumption confirmed by the findings. In my view, the challenges of implementing music curricula have to do with negotiations between music practices and construction of musical meanings in specific social contexts (Green 2010).

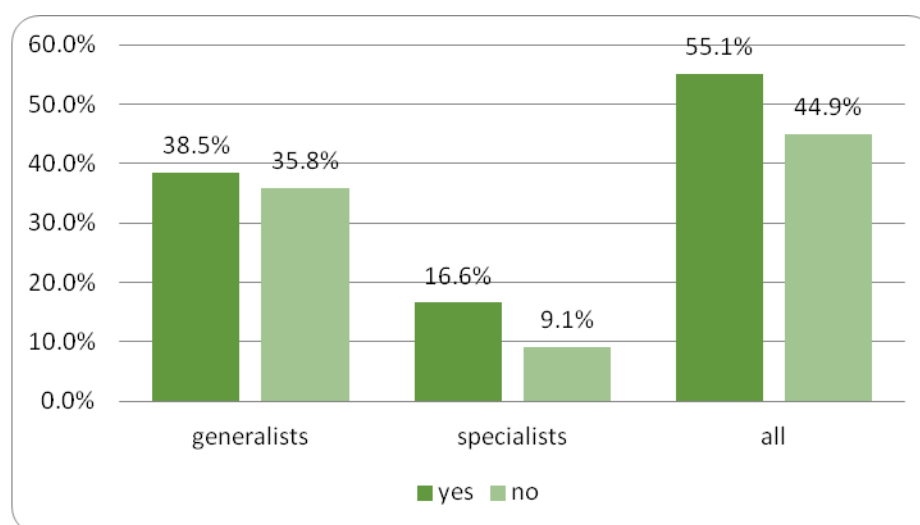


Figure 53. Information about music curriculum

As can be seen from the chart above, 55.1% of the surveyed teachers said they knew there was a music curriculum. The proportion of generalist teachers who knew and those who did not is almost equal (38.5% as against 35.8%), whilst less specialists knew nothing about the music curriculum (9.1%). I also asked those who knew there was a music curriculum how they had been informed of it. Most teachers (36.3%) knew about it from school authorities, only 11.3% had been told by colleagues, and even less (8.3%) had been informed by the media.

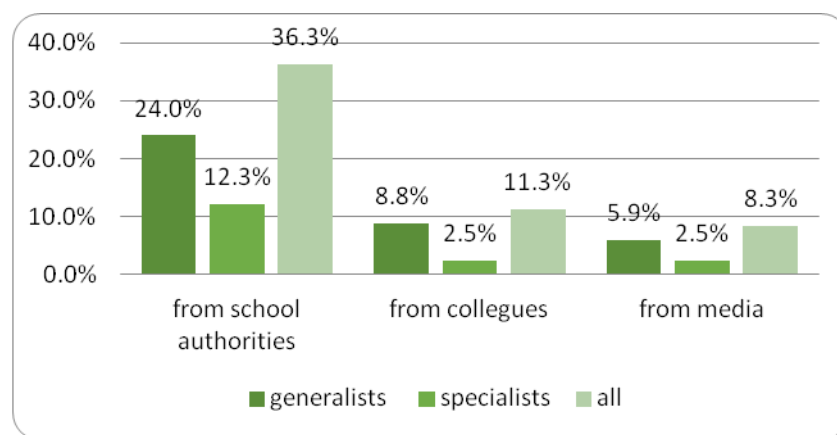


Figure 54. Source of information

Finally, teachers were asked to evaluate the music curriculum. As can be seen from the chart below (fig.55) this question contained antithetical options in order to check whether they were filling in the questionnaire logically. A considerable number of the generalist teachers (22.9%) declared that they had never seen the music curriculum, which was worrying. Rath et al (2003) explained that curriculum changes can often be rejected if they do not match with in-service teachers' beliefs:

New curricular interventions are quickly scrutinized for their perceived "practicality" and are discounted and rejected if teachers believe they are impractical. Thus teacher learning is at times compromised by these beliefs' (2003, p. vii)

Surprisingly, those music specialists who were familiar with the curriculum, and who used it much more than generalists were not so excited about it, since 31.6% of these teachers were neutral about whether the music curriculum was 'excellent', and 27.6% of them were neutral whether it was 'adequate'. In the interviews however, teachers revealed the fact that music curriculum was not available in their schools, as a hard copy and they mostly had copies. The other problem was the fact that the new music curriculum was not in one single binding, but each grade has the curriculum book for all the subjects. Teachers found it difficult to access the curriculum for all grades.

Only few of them (3) knew that curriculum is available on the MEST webpage (MEST, 2013).

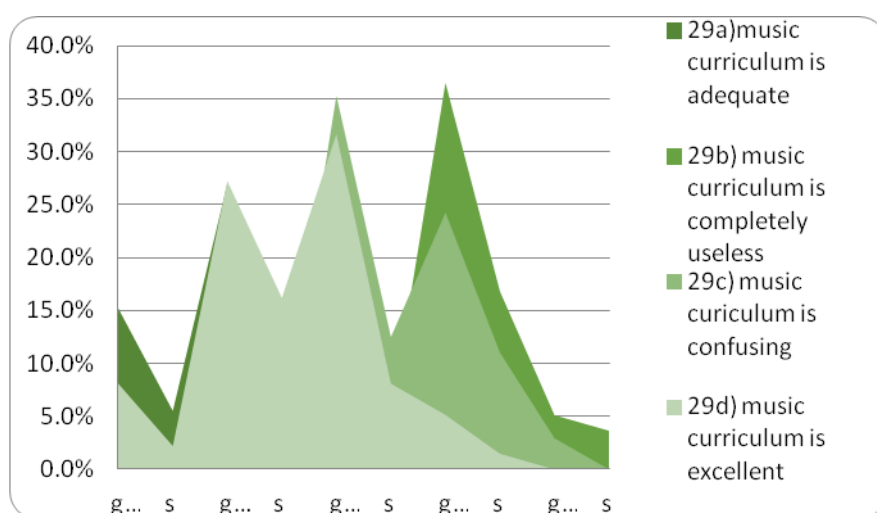


Figure 55. Teachers' views on music curriculum

Examining teachers' beliefs in the music curriculum is important because its implementation in formal education depends on their beliefs and knowledge, determined by their educational and cultural background, as well as by their musicianship or musical competence. The next chapter focuses on questions related to unfolding the music curriculum, into concrete musical activities, by asking teachers which ones they think should be most often used in class, and which ones they use most often.

CHAPTER SIX: TEACHERS' SELF-REPORTED MUSIC TEACHING PRACTICES AND PROFESSIONAL DEVELOPMENT OPORTUNITIES

The beliefs of classroom teachers who taught subjects other than music were found to be consistent with their practices, and were influenced by their formal knowledge and personal experiences (Fang, 1996; Richardson, 1996a). Various scholars agree in principal that teachers' practices depend on, or are influenced by, their held beliefs.

The teachers who participated in this study were asked to say which music activities they thought were most important (Q25) and which ones they used most often in the classroom (Q31).

Teachers' beliefs about the usefulness of certain music activities

The teachers who participated in this survey mostly valued singing and playing musical instruments as the most important musical activities, followed by dancing and musical games. Music listening and appreciation were followed by music theory, learning facts, and lastly creating music (mean=1.98).

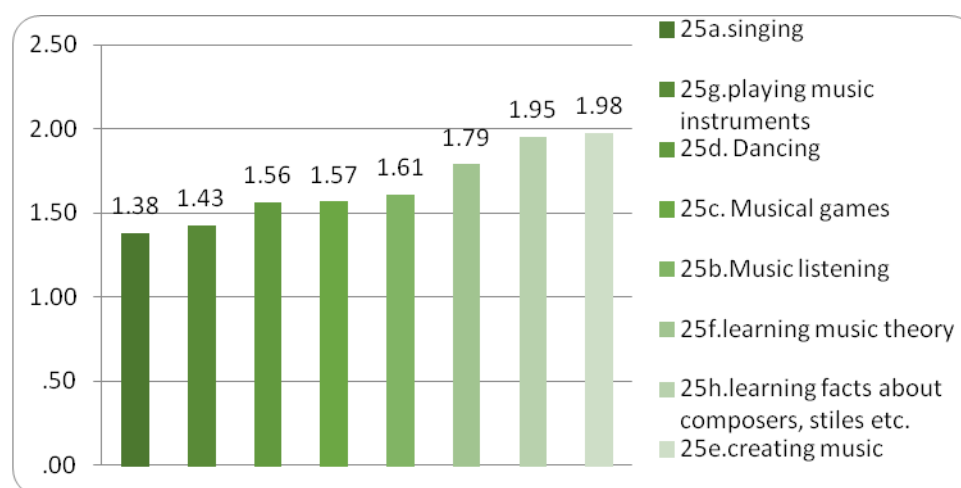


Figure 56. Most useful classroom music activities

The beliefs of generalists and specialists differed, although, all activities were valued as very important and important (the range of means is from 1-2 for both groups).

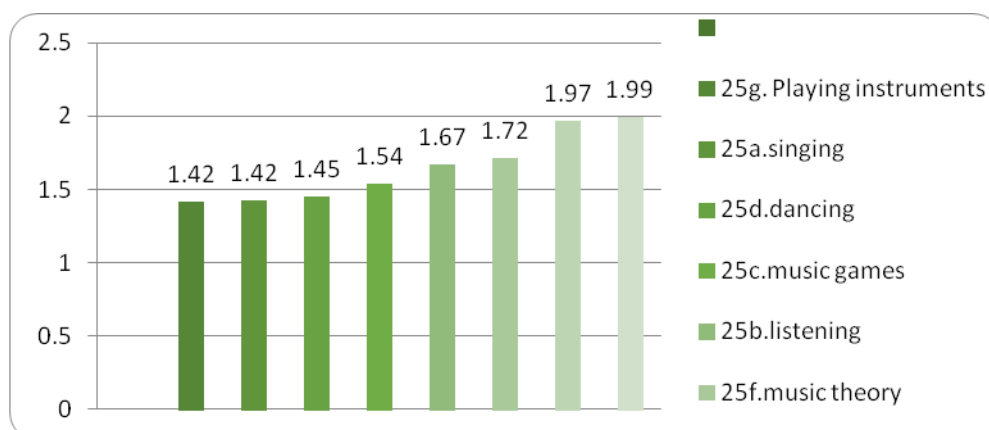


Figure 57. Generalists' most valued music activities in classroom

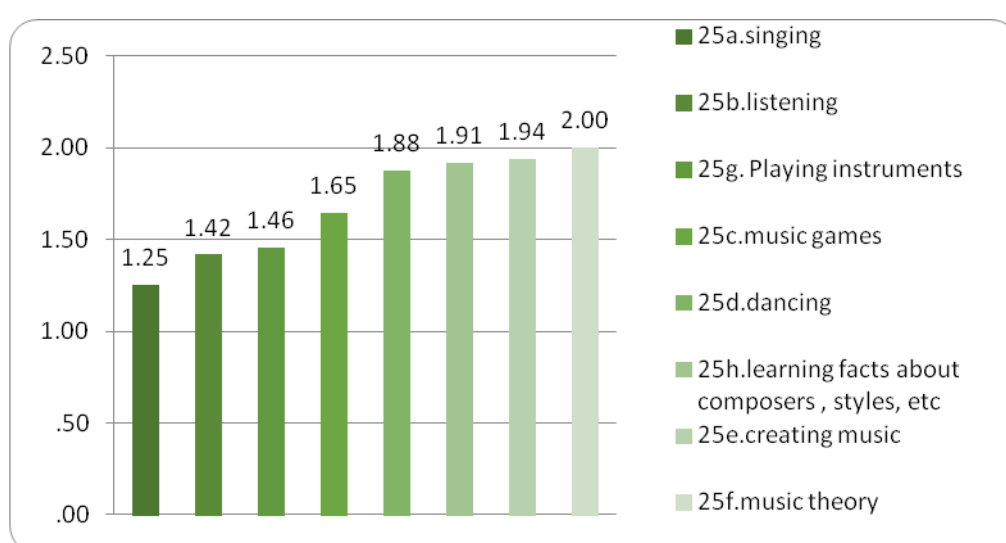


Figure 58. Specialists' most valued music activities in classroom

The generalists ranked playing instruments, singing and dancing as the three most important activities, whilst the specialists ranked singing, playing instruments and listening to music as the three most important ones. The generalists ranked 'creating music' least, while the specialists believed that the least important activity should be 'music theory'. Surprisingly, all the teachers believed that learning music theory (25f) and facts about composers, styles etc. (25h) are more useful than encouraging children to create music. I also addressed this issue in the interviews. From amongst the 16 teachers that I interviewed, 12 listed singing as the most important activity followed by playing instruments.

Meanwhile three of them prioritized music listening, whilst just one valued music theory as the most important activity. None of them even

mentioned creating music unless I explicitly asked them 'what about creating music'? Almost all of the interviewed teachers stated that they 'rarely' used this activity and did not value it much.

A study by Byo (1999) and Colwell (2008) in the USA found that in-service classroom teachers, when asked to rate teaching skills and techniques related to music, valued singing and playing instruments highest. This agrees with a number of studies of generalists' beliefs about the most important musical activities in other contexts (Bresler, 1993a; Delaney, 2011; Harrison & Ballantyne, 2005; Holden & Button, 2006; Hourigan & Scheib, 2009; McCullough, 2005; Mills, 1989; Pautz, 2010; Saunders & Baker, 1991). In general, all these studies confirm that teacher's musical identities and preferences, their musical knowledge and preparation, and their self-efficacy beliefs in their musical skills influence the way in which they value the most important musical activities in the classroom.

A specialist teacher from a rural area, who was actively involved in teaching small children, including primary grades 3 and 4, explained why she valued singing as the most important music teaching activity:

ST1: I think that singing is the most important activity, because it gives joy to children. But I also know from my experience when I was a child that I had some problems with spelling and generally communicating, but through singing with my mother I managed to overcome this.

Two other specialist teachers explain why listening music and musical games are also important:

ST4: Children love to listen to music and move with it ... for example, we listened to a piece of ballet music, and one child said 'I am feeling like flying in the sky'. But also musical creativity activities were also found to be important.

ST6: You know, they do not need to be bothered with facts, history ... , I am not saying we should not undermine them ... but mainly music making activities, music games ... you know, children love to play.

Another specialist teacher valued the importance of music theory and sight-reading music as the most important activities:

ST8: Amongst all music activities, singing in the classroom and in choir are the most important. Singing, music theory, and visualizing music...

B: What do you mean by 'visualizing'?

ST8: For example, watching videos, using video projections to illustrate music samples and so on...

B: ...and why do you think music theory is important?

ST8: Well, children should know how to sight-read music, so that they can sing independently from us. They should learn some basic musical concepts such as notes, scales, intervals, chords ... they have to know some musical knowledge ... so they can be able to sing independently.

But there were also a few teachers who prioritized listening to music as the most important classroom activity used also for learning about music elements:

ST7: Listening and appreciating music are the most important music teaching activities, at least in my view, since children listen to little ... especially to classical music. So when we listen to music, I try to help them to understand what they are listening to, and what can be

heard ... we analyze for example, what and how was the melody, what instruments did we hear, what was the form of the piece and so on ... children enjoy this kind of listening...

B: What kind?

ST7: This kind of analytical and informed listening ... they learn a lot through this teaching activity.

Classroom teachers value and feel more competent with singing mainly:

Children like to listen music, but they prefer singing. Even while they listen they sing. But we focus on singing, rather, because it is also easier for me. I always used to sing in my family, and they always told me I have a good voice ... (GT1)

A classroom teacher explains the reasons why classroom music activities are useful:

Singing and dancing, especially folk songs and dances ... this helps them to reduce stress, to feel joy ... they might have difficulties in their life, and so I ask them to sing almost every day ... even in the language class, or even in maths classes. Children get tired with only doing maths and language, so when we sing to music they relax. They also like to dance while singing or listening to music, and sometimes we even draw while listening to music in the background. (GT5)

To conclude, with regard to which music activities are valued most in the music classroom, the results show that nearly both groups of teachers, valued singing (25a) as most important, followed by listening to music (25b) and

playing instruments (25g). The next section discusses whether these beliefs are consistent with their self-reported music teaching practices.

Most frequently used classroom activities by teachers

While the means of the answers regarding the usefulness of certain classroom music activities (Q25) were from 1.38 up to 1.98, nonetheless, within the 'useful' spectrum, the means of the answers regarding the real use of such activities in classroom teaching (Q31) show that activities, such as playing instruments and creating music, are more within the 'not used' spectrum. (fig. 60).

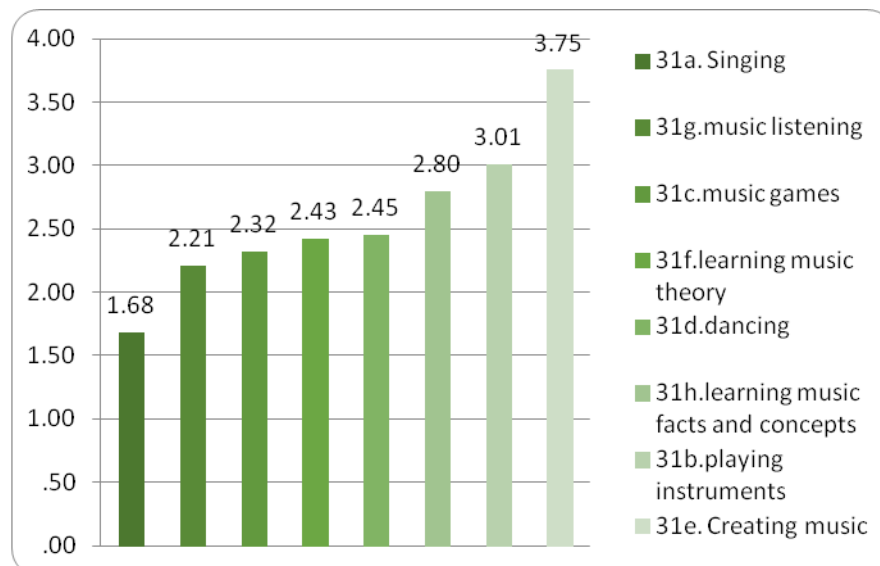


Figure 59. Most frequently used music activities

Furthermore, even when we compare the means of the usefulness of each activity and its use in the classroom, we find that the value of the means for used activities are higher in comparison with their usefulness, which means there is a significant difference (sig=.002), for example between valuing singing and using it in the classroom, and more especially between the importance and use of playing music instruments (sig=.573). (fig.62)

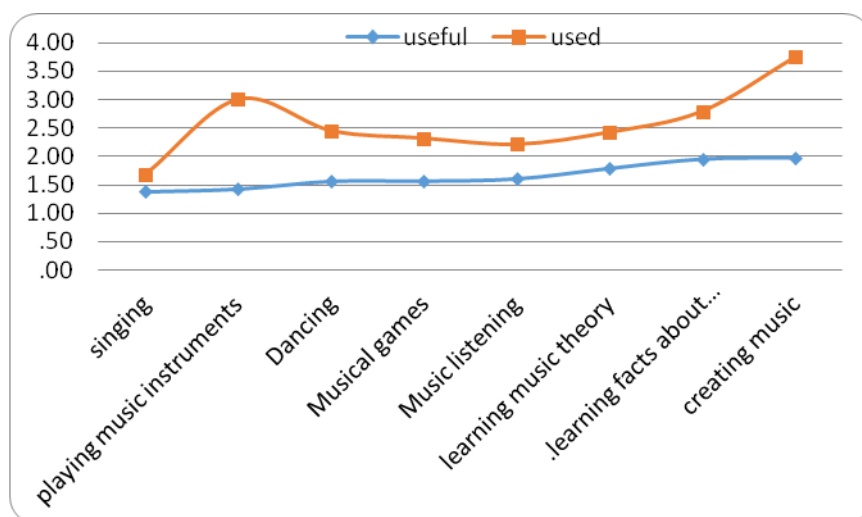


Figure 60. Useful and used music activities

The questionnaire data shows that the generalist teachers (fig. 2) valued playing instruments, singing and dancing as the most important musical activities, although these were not the most used in their teaching (fig 61). Indeed, they generally felt unprepared for all of the activities apart from singing:

GT2: Singing is much easier for us, because we are not professional musicians. I know for example some of the music notes, but not all of them. So it is difficult for us, but I try to practice the songs at home, so that I can teach it to my pupils. Then sometimes maybe someone can help ... a parent or another family member ... but then we have the CDs attached to every textbook, we can listen to the song on the CD and learn it together ... it's not the same you know ... but what can you do?

The paradox between teachers valuing a music activity though not using it much in the classroom, is evident in both groups, and also came up as an issue in the interviews. Figures below show how this paradox differs between generalist and specialist teachers.

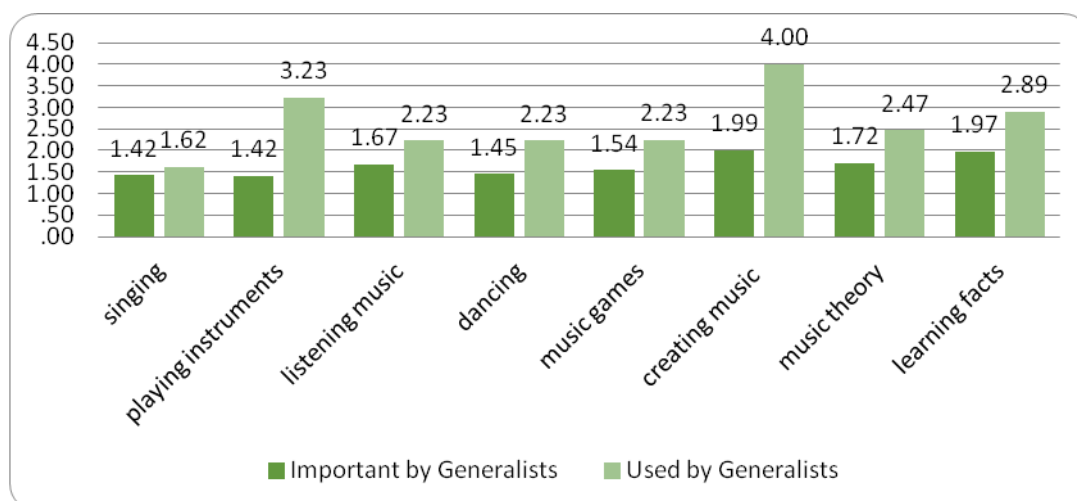


Figure 61. Generalists' valued and used music activities

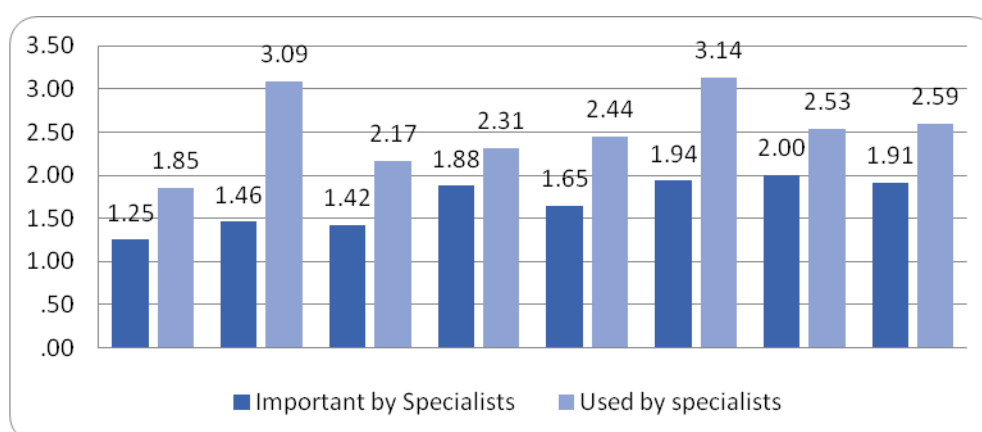


Figure 62. Specialists' valued and used music activities

As can be seen, the greatest difference between valuing and using a music activity in both groups is with regard to playing musical instruments and creating music. As shown in the 'radar' chart below, there is also a large gap between how teachers valued these two types of activities, and how often they used them in their teaching. These two types of activity represent the extreme cases of differences between the beliefs and practices of generalist and specialist teachers.

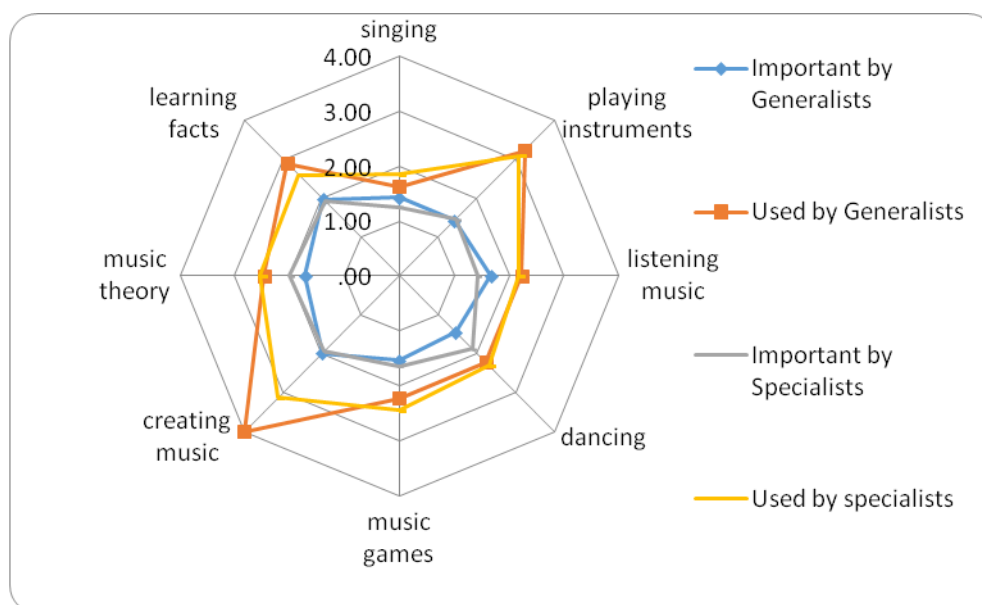


Figure 63. Most valued and most frequently used music activities

As can be seen from the findings, the teachers used singing most often, followed by listening to music, then playing instruments, and, last of all, creating music. The reasons that they gave in the interviews for these vague practices, were mainly due to the poor conditions for music education in Kosovo schools, with no available musical instruments, no infrastructure, no space for ensemble practices and the small amount of teaching hours available for music education.

While it is understandable that generalists might express low self-ability with regard to singing, playing instruments, and even more so with regard to listening to music (as has also been recorded in other studies that I have reviewed), it is surprising and worrying to learn that the specialists also neglected important activities, such as playing instruments, listening and creating music, especially bearing in mind that they had received four years of pre-service professional music training. Thus, teachers' beliefs about importance of certain music activities were not consistent with their self-reported teaching practices. Pajares (1992) argues that in cases 'when beliefs about a particularly subject area are inconsistent with a teacher's practice in that area' (p. 326) it may be that that some other beliefs, part of individuals' entire belief structures are the problem. The teachers interviewed, expressed interesting reasons for this inconsistency while explaining how they organized their music teaching practices.

How do teachers say they organize their music teaching practices?

The teachers were asked in the survey and in more detail during the interviews, to reveal how they organized certain music teaching practices. Their views and attitudes towards different music activities in the classrooms are elaborated below within four music curriculum strands: singing; playing instruments; listening to music; and creating and responding to music.

Singing

In Kosovo singing was found to be the most used activity, not least because it was considered to be related closely with language acquisition and communication, and as such was taught since children's early years. Furthermore, singing is an activity that is practiced before even coming to school – in the family, in communities, during children's games and so on. Especially in the Albanian cultural tradition, singing is part of daily life. Lyrics make songs more meaningful to children. Moreover, as Jorgensen (2008) argues, 'since singing is a natural activity, it enables musicians to experience music bodily without the intervention or necessity of other instruments' (p. 141). Consequently it is the most realizable activity in the music classroom.

In traditional Kosovo music education the use of children's songs, play-songs and speech rhymes has relied on the 'ensuing methodologies, termed "Orff-Schulwerk" and the "Kodály method,"widely disseminated and implemented in many countries' (Marsh, 2013, p.6). According to Marsh, these global pedagogical practices consist of 'speech rhymes with rhythmic body percussion accompaniments' (p.7), usually involving the minor third interval, and often in pentatonic modes. The lyrics usually concern children's games, and their schools, parents and country, although in some cases they may not have any textual meaning.

TË KËNDOJMË:

Ishin dy kunata

Popullore elbasanase

Shpejt
p I - shin dy ku - na - ta moj bi - jë shkoj - shin por si mot - ra.
mf Xhi - ke xhi - ke lo - ke xhi - ke xhi - ke lo - ke
 e - ra bar - zi - lo - ke.

Kur m'i zbrisje shkallët moj bije
 Dalngadal' si pata.

Ref:
 Xhike xhike loke
 Era borziloke

Fryti era e malit moj bije
 M'i mu'r ment' e mija.

Ref:
 Xhike xhike loke
 Era borziloke



Shenja **crescendo** (kreshendo) tregon se forca e tingullit shkon duke u rritur.

Shenja **decrescendo** (dekreshendo) tregon se forca e tingullit pakësohet gradualisht.

48

Figure 64. A folk-Albanian song in pentatonic mode for grade V, used also to learn dynamics as a music concept



Figure 65. An example of grade I pentatonic song (lullaby)

Recently, a student of mine (Rexhepi, 2010) has explored, video-recorded and transcribed around 1,200 children's games across Kosovo as the focus of her master's thesis. She hopes to publish her findings and share them with Kosovo teachers, children and parents. Whilst this is the first time that this national treasure has been mined, a few of the examples of Kosovo children's

musical games are included in the textbooks for grades 1-5, in line with Kodály's requirement to discover 'the inculcation of a national musical heritage in children' (Marsh, 2013, p. 10).

This study has found that musical games and songs are used to develop a rhythmic sense through singing, reciting and playing percussion. Whilst the generalist teachers said that they mainly used singing for 'pleasure', to 'relax' and to 'cherish our folk music tradition', the specialist teachers used singing for other reasons as well:

ST4: I use singing very often, because through singing children can also listen to melody, rhythm and identify various music elements, so they can learn how music elements are used.

The only existing methods book for teaching music in Kosovo, which is designed for pre-service music education, recommends highly the use of play-songs, or "*ligjerimet ritmike*" (rhythmic reciting) for the purpose of learning rhythms and pitches.

The teachers were asked how they teach a new song. As can be seen from the table below (fig. 67), they reported that when they wanted to teach one to their pupils, 58.8% of them always sang the song themselves first', 38.2% often listened to the song on a CD, and a few 'rarely' or 'sometimes' asked a pupil to sing it first and then play it on an instrument. Using an instrument to play the tune of a new song was rarely attempted.

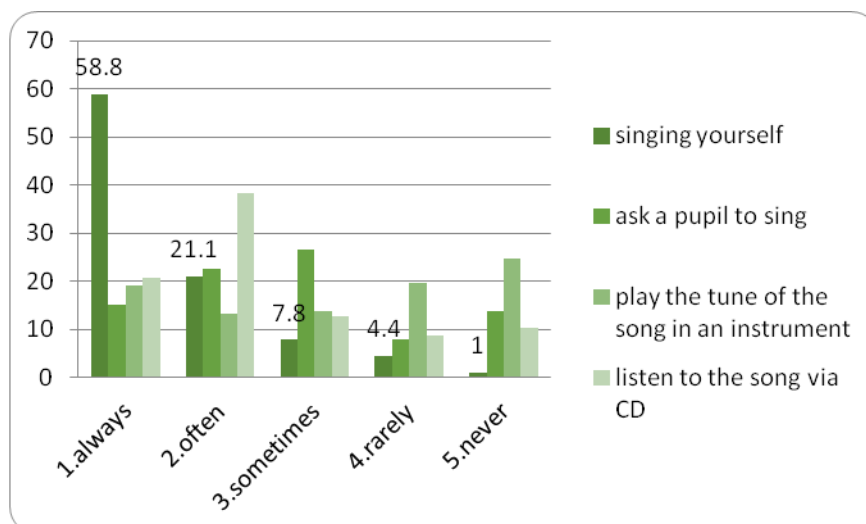


Figure 66 Singing activity

As a specialist teacher explained:

I usually present the song myself by initially discussing its textual content, and then I sing it two or three times before they start to learn it together with me by imitation (rote learning). Sometimes I use piano or violin, since I play violin as well, to accompany them while singing ... when I do this, they like it very much, and the singing is richer in texture. (ST3)

As in many of the studies I have reviewed, I found that, compared with specialist teachers, the generalists did not feel competent with singing although they used it a lot as a classroom music activity.

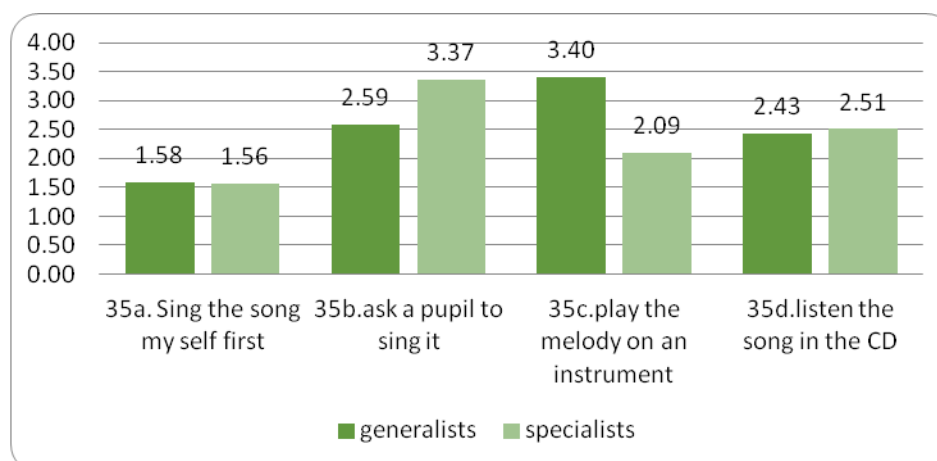


Figure 67. Teaching a new song

The generalist teachers said that they sometimes used a recording to demonstrate a new song to pupils. One specialist teacher complained that children, especially those in grades 7-9, do not like the songs in the textbooks because they consider them 'old fashioned'; and would rather sing popular music hits. But, as one teacher explained, 'I do not know how to sing the songs they want, though I often organize a free singing day when they can sing whatever they want' (ST5). Another teacher, who has organized a folk ensemble that performs Albanian music, explained that he uses traditional Albanian folk songs a lot in class, which he says they liked 'because they grew up with them'.

Playing instruments

Teachers were asked in the survey how often they used instruments to make music in the classroom and how. We have seen from the results above that, although this activity was valued as the second most important, it was not often used. So it was interesting to see what they are being used for, and by whom. Is it just the teacher who uses an instrument or the students as well? We asked the teachers to tell us about what types of music activities they used musical instruments for, if they used them at all.

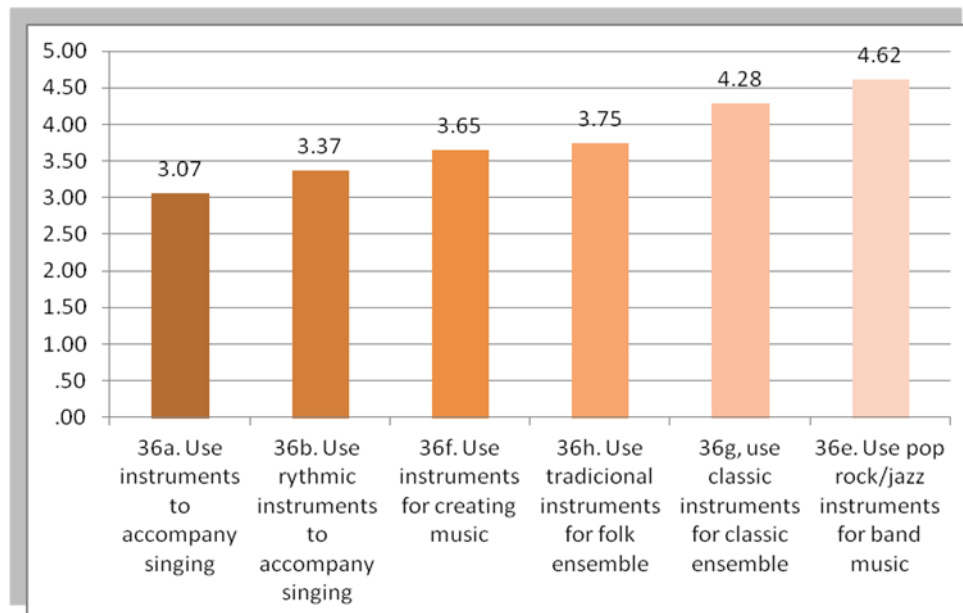


Figure 68. Reasons for using music instruments in classroom

Although from the graphs it can be seen that they most often used instruments for accompanying singing, the value of the mean is only 3.07, and the entire set of answers is distributed on the right-hand side of a scale of 1-5 where 3 =sometimes. This distribution shows that they rarely used and/or encouraged pupils to use instruments for ensemble music making in any genre. The reasons and explanations of why this is so were discovered through further interviews with the teachers.

According to the teachers I talked with, the generalists rarely used instruments because most of them did not play one. Only one generalist said that during the preparation period she had learned to play the guitar because it was mandatory within the teacher training programme. The lack of instruments in school and the general lack of interest in music education as a subject in schools discouraged teachers from using musical instruments in the classroom. Specialist teachers do teach pupils to use the 'recorder' in grades 6-9, but even that was reported to be difficult, since most of the teachers did not know how to play it.

Among the reasons for specialist teachers not using instruments regularly, all of them mentioned a lack of music resources in both schools and at home. Most of the interviewed specialist teachers thought that if children wish to learn to play an instrument they should go to special music schools because

'this is why these music schools exist' (ST4). When I probed teachers with the question 'What about folk music instruments?' almost all of them mentioned pupils' and their families' lack of interest in the 'folk tradition'. One of the generalist teachers, who said that he was 'immersed' in folk music, explained this as follows:

GT5: Well, singing is easier, because I know how to sing ...children know how to sing traditional songs, they grow up with them ... with regard to instruments. We used to have children who played folk instruments but nowadays not so much...

B: Why is that?

GT5: Well, firstly, I have noticed that children do not want to be identified with the folk tradition especially since it is associated with being a 'villager' or 'rural'. And even more so because their parents do not encourage performing traditional folk instruments ...

B: What about you as a teacher? How do you encourage them?

GT4: I do not wish to impose folk instruments on children, because my brother makes them in the village, and if I use them they might think I am doing this only because of my brother ... and children nowadays do not like to perform in the folk tradition any more. Rather they wish to sing songs in foreign languages - rhythmic songs like rap, pop...

On the other hand, a specialist teacher said that his pupils enjoyed singing both folk and popular songs. Although he believed that 'they are not so artistic', he let them 'sometimes' sing their 'own' songs as a 'treat' (ST7). The ideology concerning popular music not being 'artistic' is evident here.

Furthermore, the music textbooks contain only a few examples of popular music, most being from classical genres, whether for singing or listening.

Listening to music

Listening to music and appreciating it is not only a teaching activity, but part of school music as a whole. Through listening to music in school, children have the opportunity not only to feel it, but also to hear and sense its musical elements such as rhythm, melody, harmony, texture, instruments and voices. In addition, they can learn to understand music in its context, by learning about the characteristics of various musical styles, genres, forms and social historical functions (Elliott, 1995; Green, 2008; Swanwick, 1989a, 2000).

These authors argue that, since the aesthetics of music education has been introduced into teachers' training programmes, music listening has become a mandatory teaching activity globally. The findings of this study show that, although the teachers valued the importance of listening to music, they still did not make much use of it. The generalists said that they sometimes used listening to music for relaxation, for the appreciation of folk music and patriotic songs, and for dancing. The specialist teachers on the other hand said that they used listening to music much more often and for reasons other than relaxation.

Jorgensen (2008) suggests multiple reasons for listening to music in schools, such as intellectual, sensual, experiential, 'performative', contextual, technical, peripheral and repetitive ones, despite their 'blind spots, limitations, or disadvantages' (p. 133). Surely these can and should be applied to teachers' music teaching practices, and in forms adaptable to music learning at different stages of education. If teachers are aware of such multiple ways of listening, they can apply them effectively in their lessons. So I asked them (Q32) how important listening to music is for Jorgensen's reasons. I did this because I have seen that listening to music in class has started to be valued by teachers, although they still do not use it very often and not very effectively in terms of 'purposive listening' (Green, 2008). Green acknowledges that music's invisibility 'makes music listening skills particularly elusive' (Green, 2008, p. 67). Consequently it is more difficult to organize and to be evaluated effectively in school music education.

The teachers were asked to agree or disagree (on a scale of 1-5) with statements concerning why listening to music is important, and to what aspects of music learning it particularly contributes. The idea that listening to music develops pupils' musical tastes and helps them to understand musical elements were ranked as the most important ones.

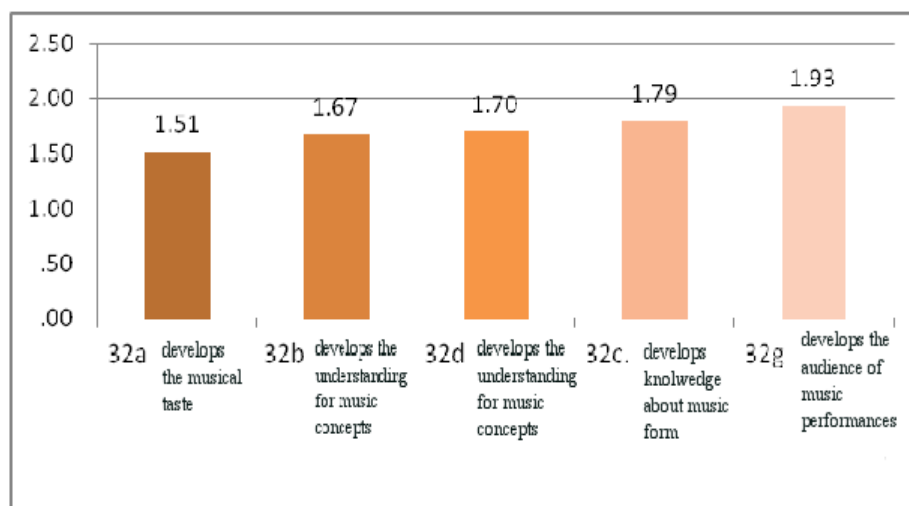


Figure 69. Importance of music listening

These beliefs were ranked similarly by generalist and specialist teachers (a; b; d; c; g), though there were differences in how they were valued. The specialists generally valued listening as a very important activity for, a) developing students' musical taste, and b) understanding musical elements.

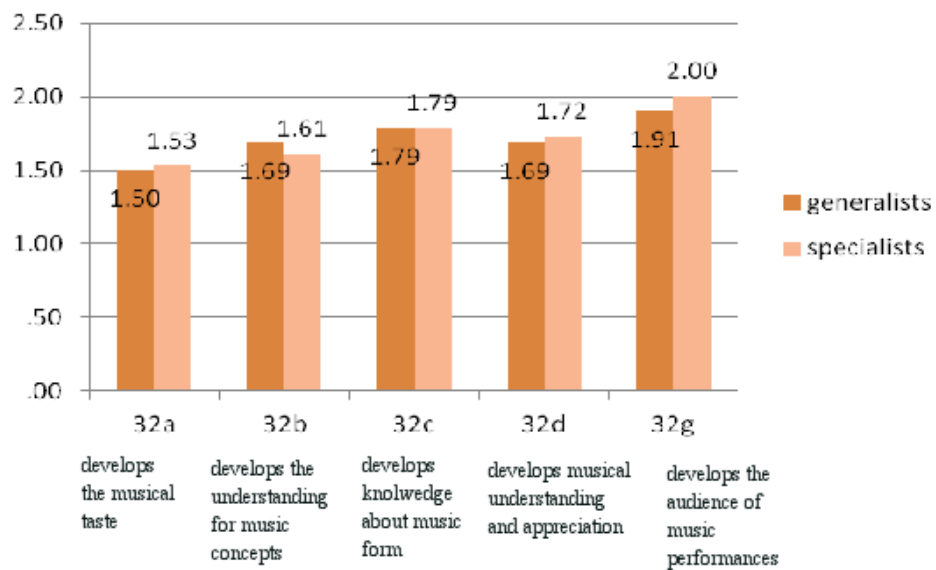


Figure 70. Generalists' and specialists' beliefs on importance of music listening

The generalists on the other hand valued listening much higher than specialists for (d) understanding music and (g) preparing them for listening to concerts. The teachers were asked about which musical genres they preferred to offer for listening activities. In the interviews they were very direct insofar as they used 'classical music more because the textbooks and attached CD's have more musical examples in this genre' (ST4) although 'they felt that children do not prefer it' (ST1).

When analyzing their answers with regard to how the teachers used certain genres in their music teaching practices, classical music was ranked third. The means calculated for this question are of concern because, even though at first sight certain genres were ranked high, the means value shows that 'how often' they listened to certain genres are quite well towards the right-hand spectrum, where 3=sometimes, 4=rarely and 5=never.

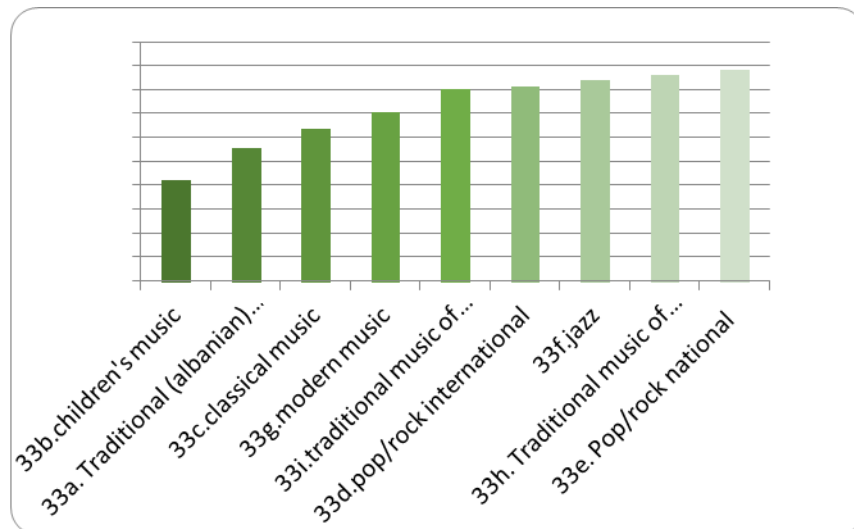


Figure 71. Most frequently used music genres for listening

There are differences between how often this ranking of certain music genres was given by generalist and specialist teachers respectively.

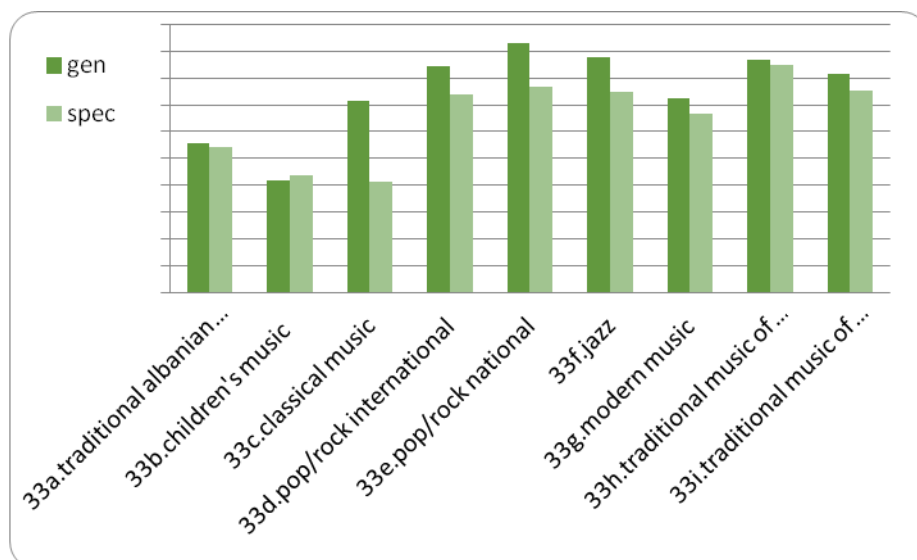


Figure 72.Generalists' and specialists' use of music genres


While the specialist teachers said that they often used classical music, the generalists said that they 'rarely' used it. These latter were more inclined to use 'children's music', and sometimes traditional Albanian music ($m=2.70$). They also only used traditional Albanian music sometimes, jazz more rarely, and they almost never used 'modern music' or the traditional music of other ethnic groups living in Kosovo ($m=4.34$).

The generalist teachers said that they sometimes or rarely used other 'world music', and this is probably only because the primary textbooks included a lot of international children's songs and games such as the Christmas song 'Jingle Bells'

When comparing the 'classical', 'folk' and 'pop/rock/jazz' identities of teachers with how often they used classical music in their lessons, it was noticed that they used certain genres, though only sometimes or rarely, except 'folk music' which they often used.

The specialist teachers reported that listening to music in class is always linked to some goal of music education or principle of music didactics. The generalists on the other hand mainly used listening as a background for some other activity, such as drawing, dancing or drama, and for relaxation between other subjects. They 'were not professionally prepared to analyse the form or content of music' (GT2). This is similar to the findings of Bresler (1998) which show that generalist teachers use music mainly to prepare for cultural events such as Christmas, on New Year's Day, at the beginnings of the four seasons and on Independence Day. None of the generalists reported any attempt to develop the musicianship of pupils with regard to understanding the musical elements mentioned above.

ZILJA TRING
Sa shumë që i gëzohemi festës që po na vjen. E dini se cila është ajo festë?



Amerikane

Zil - ja tring Zil - ja tring zil - ja trin gë - llon, o sa bu - kur qe - shum ne

1. zem - rat na i gë - zon. Hej 2. zem - rat na i gë - zon Dre - nu - shat vra - pojn'

me gjith' at' shpej' - si Të na sjell' dhu - ra - ta

1. për Vi - tin e Ri 2. për Vi - tin e Ri

Figure 73 Jingle Bell translated in Albanian language, gr. III

Creating and responding to music

Mills (2005) has argued that creating, interpreting and responding to music are interrelated activities in any well-organized music teaching that focuses on making music (p. 46). Creative music making and expression is generally recognized to be a very important activity in music education though it seems rare in Kosovo's schools. Using this type of activity (mean of 31e = 3.75) was ranked last in the list of the teachers' most often used activities. They were probed again on this matter in question 34, which asked them to reveal what types of creative musical activities they used.

Although creating music does not focus on composition, opportunities to encourage children to use and organize sounds in creative ways so as to express their feelings, ideas and certain messages have been insufficiently explored. MacDonald & Miell (2000, p.58) argue that 'factors which affect creative music making remain one of the least studied aspects of music education. Generally speaking, my literature review suggests that there are many approaches to how creativity can be encouraged by music teaching.

The most influential approach to music creativity in Kosovo is the method developed by the former Yugoslavian ethnomusicologist Elly Basic, whose research on combining painting and listening to music as a background has become the model for lesson plans involving creativity in Yugoslavian schools, and thus also in Kosovo. This is still the most common creative music activity used by teachers, although the current music curriculum specifies two main directions: a) using musical sounds and elements to express and communicate; and b) using music to instigate creative communication and expression in combination with other forms of art. While the first of these reasons includes rhythmic and melodic improvisation, a game of musical questions and answers designed to practice creative musical thinking in terms of sentences, and creating a melody for a song based on a rhythm or text; the second reason mainly promotes the use of music for expression through words, movement and drawing.

The results of this study suggest that 'creative' activities were most often used by Kosovo teachers when improvising vocal rhythms and melodies (mean=2.66), and for playing musical games (mean=2.69).

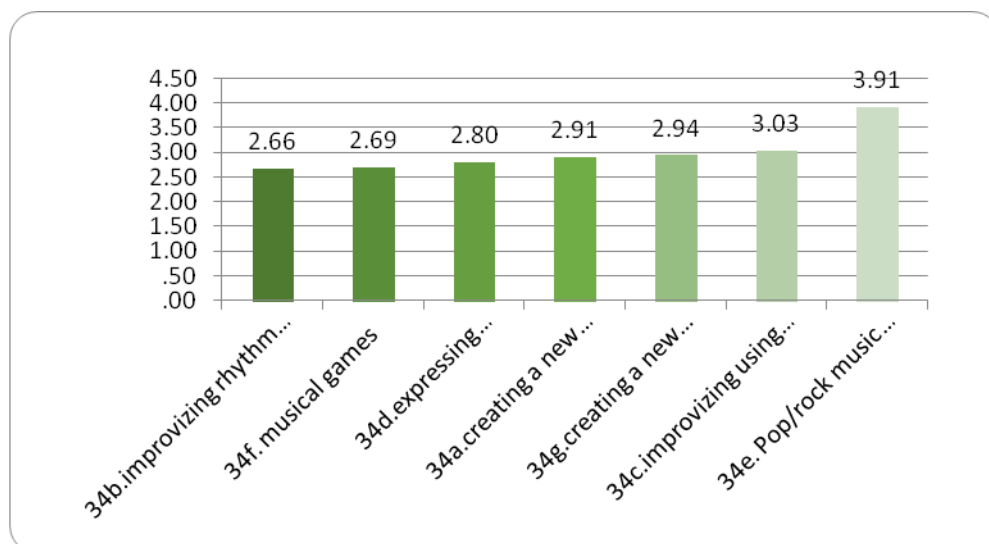


Figure 74 Creative activities used in classroom

On the one hand, the generalist teachers, although they admitted they were not taught ways to organize these kinds of activities during their pre-service training, said that they often used music for the games they played with primary children. One of the generalist teachers explained how she used music as a background for other games involving movement and drama, and another explained how she used music as a background when asking children to draw and colour.

Specialist teachers on the other hand, although they said that they *had* been taught how to organize these activities during their pre-service training, admitted that they very rarely used such activities, mostly because they 'did not have the time', or because 'it needs much more dedication' or that 'it is a more difficult activity'. They also said that they preferred to use music to instigate creativity in other art forms, and very rarely encouraged children to create new melodies, accompaniment or songs.

To conclude, it is evident both from the survey and the interviews that both the generalist and specialist teachers did not feel confident about their skills to organize creative music activities in their classrooms. This seemed to represent a challenge for teachers in other countries as well:

Whilst there is a strong commitment to developing creative musical skills within the current UK National

Curriculum for music, there is evidence that in practice there are challenges and difficulties with this aspect of music teaching' (MacDonald & Miell, 2000, p. 58).

One of the main competences to be developed in the new curriculum framework for music teachers in Kosovo is 'creative thinking', which, as in the UK, and other contexts remains a big challenge.

Music activities outside regular classroom music teaching

No matter how much a music teacher manages to teach musical skills and understanding in the classroom, his or her valuable work only becomes manifest in school concerts. In Kosovo schools during the Yugoslav era, as explained in Chapter II, choral, orchestral and ensemble performances were highly regarded in schools. Every school in Kosovo and the entirety of Yugoslavia strove to have the best choir, orchestra or ensemble. Choral competitions were organized throughout the territory, and Kosovo schools often managed to excel in them.

After the end of war, it was very difficult for music education to secure a stable place in the curriculum. Although the curriculum states that 'choir and orchestra are specific obligatory forms of music teaching, and as such they have to be included in the teaching hours/norms of a music teacher within four hours per week' (MASHT, 2004, p. 188), the situation in practice is worse.

A group of music experts fought very hard to include this sentence in the curriculum of 2001, but hardly any school can organize regular choral performances or other musical activities, and neither orchestras nor ensembles are even mentioned. Even traditional music ensembles do not seem to be encouraged by school authorities. So it depends entirely on teachers' enthusiasm and will to organize real music making without being either encouraged or compensated for.

The rank of means (fig. 74) shows that even though choral performances were reported to be the most common music performance activity, these are only sometimes organized (2.96), while other such activities

are situated on the far right-hand side of the scale, where 4= rarely and 5=never.

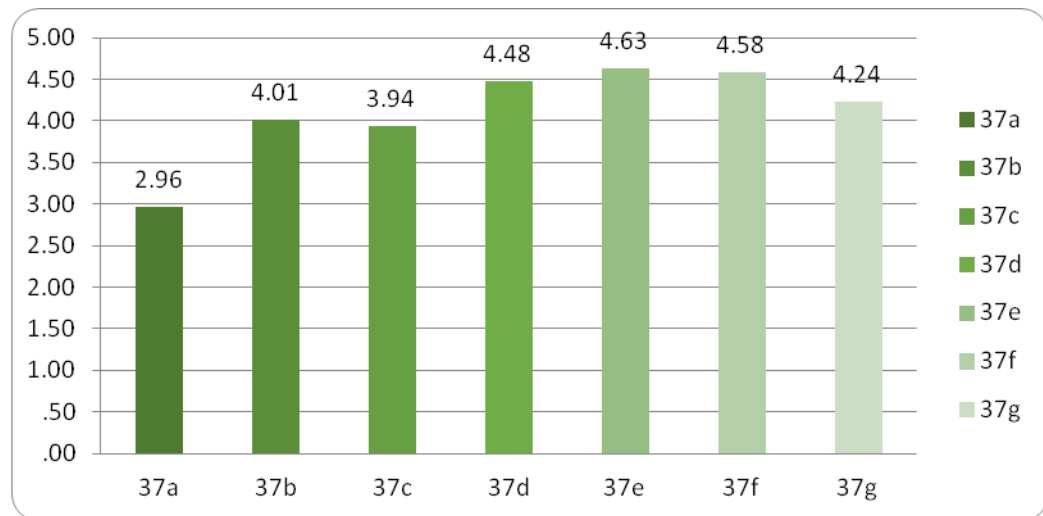


Figure 75. Music activities outside the classroom

The teachers were asked about what prevented such activities, and this issue was discussed further in the interviews. The survey answers show that the teachers mostly agreed with the statement 'organizing musical performances is difficult' (38a), followed by 'my school has no proper conditions for practicing and organizing musical performances' (38d). Meanwhile, the statement 'organizing choir, orchestral and other musical performances is not included in my contract' was more often agreed with than 'I do not feel sufficiently prepared to lead an orchestra, choir or music ensemble'.

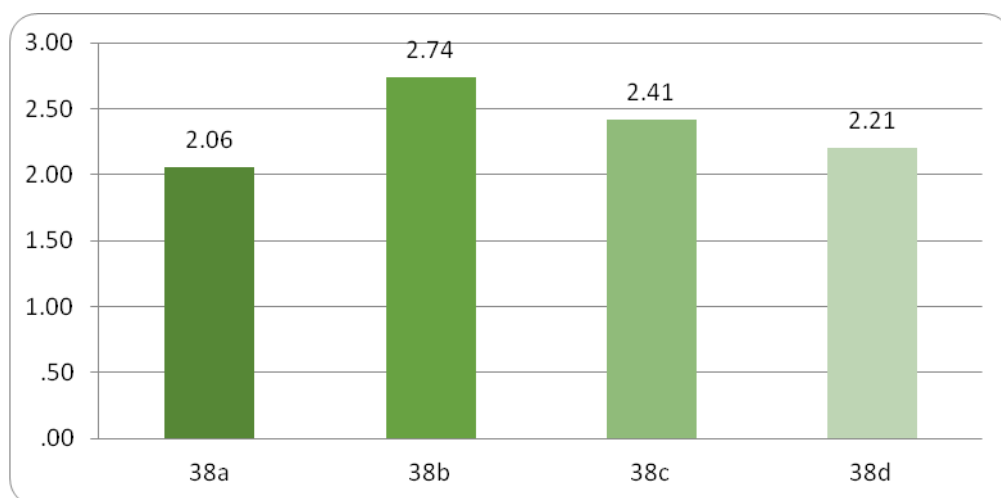


Figure 76. Reasons for not organizing public music performances

In the interviews the generalists claimed that they did not use these activities because they 'do not feel prepared' or 'have the necessary musical skills', and the specialists had similar practical difficulties. These were mostly related to a lack of infrastructure, logistics and resources to organize such practices. Nonetheless some enthusiastic teachers found ways to 'experiment'.

One specialist teacher (ST8) explained how he organized a performance of French choral songs with the help of the French Embassy in Kosovo during the 'Francophone' week that is celebrated every year; whilst another enthusiastic teacher in Gjakova managed to organize a performance of an original version of the musical *Oliver Twist*.²⁷ Several of the specialist teachers complained about the lack of Albanian choral songs in textbooks. Consequently, because there is no music publishing company in Kosovo, teachers find choral song sheets in other languages on the internet. One teacher raised an interesting issue concerning how most children associate choral singing with the church, which is why some Muslims do not want to sing 'those kinds of songs' (ST6). However, in general pupils taking part in such activities do not mind what repertoire is chosen.²⁸ The teachers also mentioned a lack of available rehearsal space, pupils learning in two and even three shifts, no available musical instruments, and school principals' lack of interest in securing the necessary conditions for musical performances after normal teaching hours.

To conclude, according to data from both survey and interviews it is evident that even if the music teachers valued some activities as being of great importance, they did not use them very often in their teaching practices. In general, whilst the teachers claimed that they valued singing, playing instruments and listening to music, their practice was limited mainly to singing and then only sometimes, and listening to music for the purpose of understanding its structure, form and elements. Differences between generalists and specialists about using certain activities were related to

²⁷ For more information, see <http://gjakovamusic.ch/musical-76.html>.

²⁸ A choir of children from Gjilani city, singing Christmas Carols before a high level audience of local and international officials. all children are of muslim religion:
https://www.youtube.com/watch?feature=player_embedded&v=yIgHfZDm5AY

teachers' identities and musical backgrounds. Most of the teachers used singing in the classroom, but said that other musical practices, such as choir, orchestra and musical shows, were difficult to organize for reasons ranging from feelings of insufficient musical skills to a lack of pre-service preparation, along with difficulties with understanding musical structures and forms, lack of infrastructure and teaching resources, along with other professional challenges. This latter reason was investigated in the survey, and also often emerged during the interviews.

Teacher's challenges with regard to implementing a music curriculum

Lack of conditions, resources and necessary infrastructure were found to be important factors that influenced music teaching practices. From amongst the list of resources included in the survey, the teachers claimed that they only used graded music textbooks and accompanying CDs. The lack of basic resources, such as CD/DVD players, instruments and audio/video recording equipment, also included computers, music software, educational CDs and DVDs and educational TV programmes, none of which the teachers thought would be available in the near future.

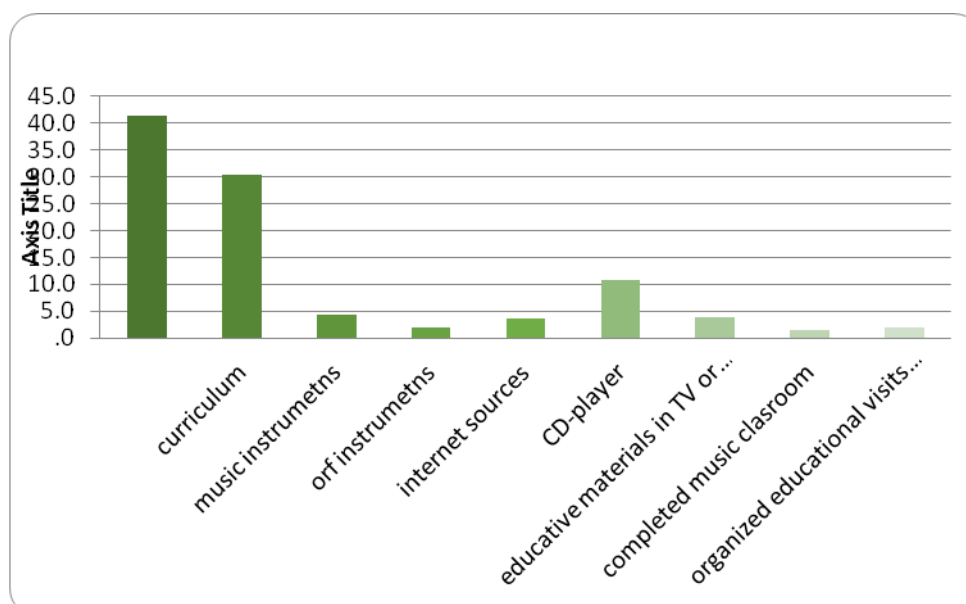


Figure 77. Teaching resources available to music teachers

The majority of teachers (41.4%) used only authorized music education textbooks for grades 1-9 with attached CD recordings of songs and instrumental music. The group of experts who developed the music curriculum demanded that the textbooks should be based strictly on curriculum provisions. But just 11.3% of the teachers used the textbooks without the CD-s, and only a few used other resources.

Professional development was found to be another important factor influencing teachers' practices. The in-service training of teachers can be a wonderful opportunity for them to reflect on their beliefs, and to develop their skills, knowledge and practices. As Eros (2012) argues, 'recently, researchers have begun to explore professional development over the course of a teacher's entire career' (p. 1). Therefore, it was important for me to investigate this aspect, bearing in mind the context, background and challenges for the newly introduced reforms. The majority of the teachers (42%) in both the survey and the interviews, who were asked whether they had experienced any professional development activities and training since the introduction of the new music curriculum in 2000, had not experienced any.

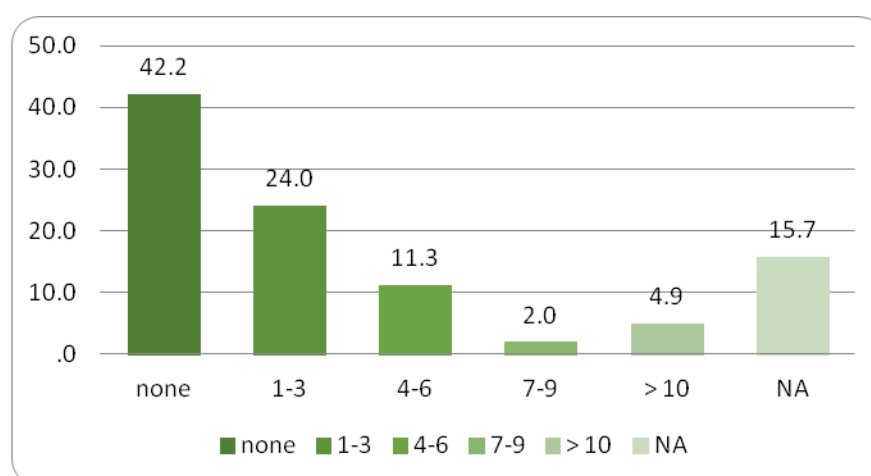


Figure 78 Number of trainings

When the teachers were asked what kind of training they had been given, most mentioned general teaching methods, and, very rarely, specific music teaching methods and practices. Only 0.5% said that they participated in seminars concerned with how to implement the new music curriculum. When the teachers were asked to rank the three most important training activities

that they would choose, most of them selected methods, both general and specific music teaching methods.

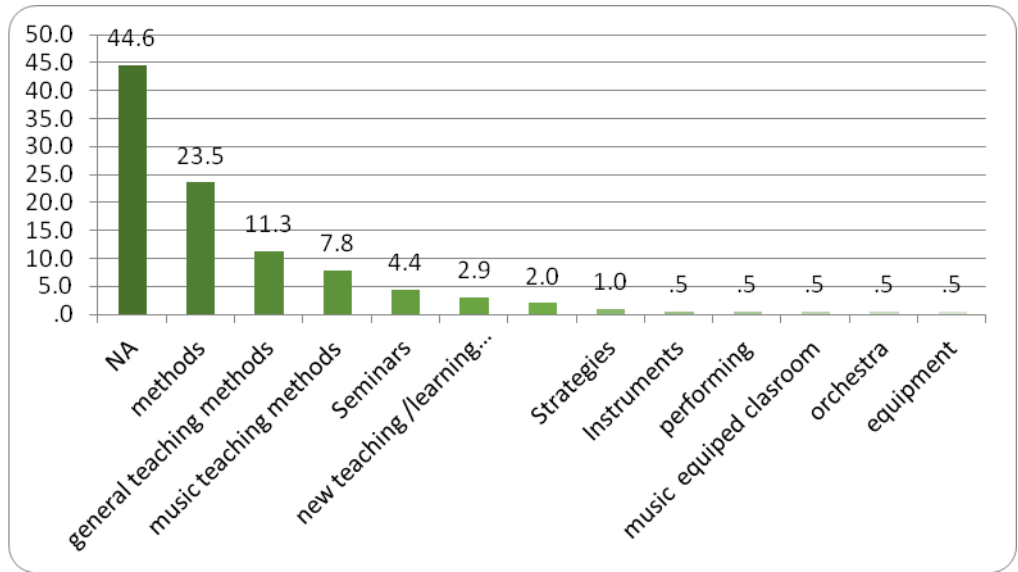


Figure 79. Priorities with regard to training needs

Since the category ‘methods’ was unclear I developed this issue in the interviews.

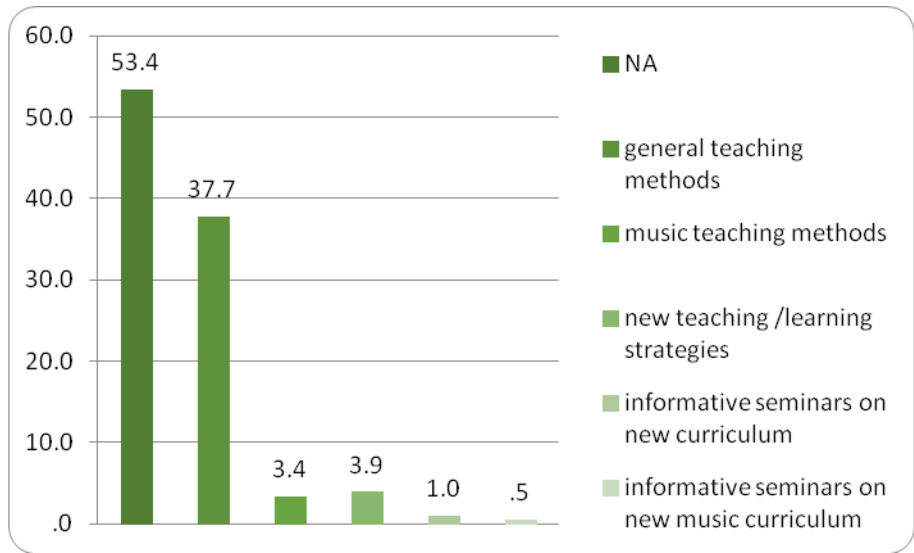


Figure 80. Training content prioritised as a professional development needs

These differences were also identified according to whether they were expressed by generalist or specialist music teachers, and also with regard to their professional development needs. As can be seen from the table below, the generalists said that they needed both ‘music teaching methods’ and

‘general teaching methods’, as well as ‘informative seminars on the new music curriculum’, whilst most of the specialists said that they needed ‘general teaching’ and ‘assessment and evaluation’ methods, because it was these areas in which the specialists felt less ‘confident’.

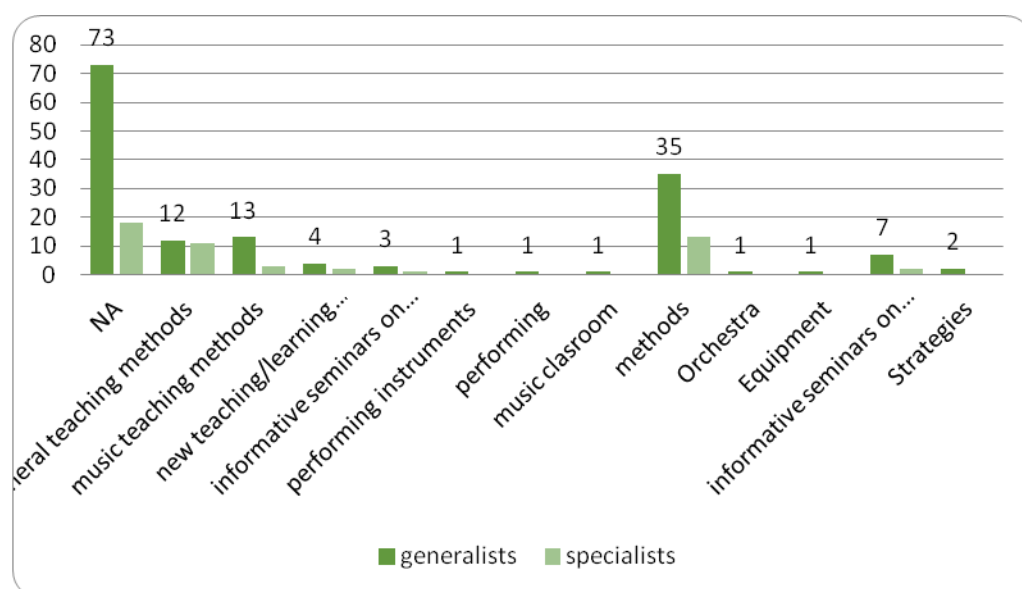


Figure 81. Training needs by generalists and specialists

The music specialists were also concerned with ‘methods’ and new teaching and learning strategies such as further professional development of performance skills, ‘playing instruments’, ‘orchestra’ and ‘music classroom equipment’. When the teachers were asked to talk about this at greater length during the interviews, almost all of them (12) emphasized a lack of professional development activities focused on music teaching methods, and strategies for implementing the music curriculum. As a generalist teacher with long teaching experience explained:

GT1: Throughout the 40 years of my teaching experience, I have never been offered or invited to a training session for improving music teaching skills ... I think this shows how our institutions value music teaching ... of course I had some preparation but things change ... even though music remains music for a lifetime, music teaching has changed and will change over years...

A specialist music teacher who had taught music teaching for more than nine years also stressed a need for training in 'new teaching /learning strategies':

ST5: It's true we have been prepared very well at the university level, at least musically...but one needs to stay in the profession, get to know new teaching methods, new theories about teaching and learning ... we never had the chance to have at least one seminar about the new tendencies in music teaching. At least we music teachers should meet informally, this gives us a chance to learn from each other, since no one is thinking about us ... but it is not about us ... it is about the children ... they will benefit from our improved music teaching practices.

The music teachers, especially the specialists, felt that their pre-service training left them ill-prepared for evaluating pupils' achievements in musical activities:

ST3: we have been trained well how to teach music, but, for example, we are less trained to evaluate and asses pupils' musical development ... this has become a problem now because we should not damage our pupils ... we need help in this regard, because the approach to assessment has changed in general, and music teaching should also reflect this ...

They also lacked confidence about organizing music activities outside the classroom, and required training in leading choirs, orchestras and project-oriented teaching activities.

ST2: We need help with regard to music activities outside the classroom, how to prepare a choir, an orchestra and even a small musical ... why not?

On the basis of the findings and statements of the teachers who participated in this study it can be concluded that the professional development of music teachers in Kosovo has been neglected for a long time, and needs to be addressed properly and urgently. There has been no tailored music training since the introduction of the new music curriculum, and the teachers felt discriminated against in comparison with other subject teachers and with regard to opportunities offered for professional development.

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CHAPTER SEVEN: CONCLUSIONS, LIMITATIONS, STRENGTHS AND FURTHER RESEARCH PATHS

The rationale for this study, as elaborated in Chapter One, comes from my personal and professional involvement within the music education community in Kosovo since the introduction of post-war education reforms. Through my multiple roles as: a) music teacher trainer since 1998; b) curriculum developer for pre-university music education since 2000; and c) convener for the development of the first Masters degree program for pre-service music teachers (music education students) at the University of Prishtina (2006/2007). I was also, in one way or another, part of different professional development activities with in-service music teachers in Kosovo that had been instigated as a result of the post-war educational reforms of 2001 (MEST, 2001).

However, these activities, which were led mainly by the Ministry of Education as part of training teachers about the new subject curriculum that had been developed as a result of the New Kosovo National Curriculum Framework (MEST, 2001) were fragmented, unsystematic, and more like 'one-off' types of activities. Furthermore, they did not involve all music teachers as this study indicates. In addition, there was no research-based evaluation of the success and challenges to implementing the music curriculum by teachers. Meanwhile in 2011 a new curriculum reform was introduced by MEST with multiple and complex changes oriented towards the competency-based teaching (MEST, 2011) that was being piloted at this time.

The aim of this study was to address this gap, and find out what is going on with school music in Kosovo since the post-war reforms of 2001, for the purpose of contributing research-based feedback on these new changes. Because this new reform is ongoing, and as such is being currently piloted in only a few selected schools, it has not been discussed by this study, except as a point of reference in the rationale.

The research questions aimed to identify current Kosovo teachers' identities, beliefs and practices from a social constructivist perspective on music and music education, taking into account teachers' perceived professional development needs. Because music education in Kosovo, as in

many other countries, is taught by both generalist and specialist music teachers, each group faces specific challenges, as shown by the reviewed literature.

Huberman's (1995) model of collaborative professional development in an 'open cycle' was used as a theoretical insight, because it suggests that the research-based professional development of music teachers practicing the 'artisan model' or 'craft knowledge' of teaching is most appropriate when educational reforms are initiated. According to this model, teachers' voices at all levels are an important element in this process, and in interactions with external expert voices. Because of my role as an expert voice the research focused on investigating in-service primary and secondary teachers across Kosovo.

The methodology used a mixed-method research design involving a questionnaire-based survey followed by semi-structured interviews with the teachers who were selected to take part in this first research study of music education in Kosovo. From a social constructivist perspective, an overall picture of teachers' backgrounds, identities, beliefs and practices as found by the questionnaire-based survey, and some in-depth investigation of certain issues using semi-structured interviews, was conducted through the QUAN-Qual research design model suggested by Creswell (2003). Certain ethical considerations came up, especially with regard to accessing research participants and ensuring their anonymity and confidentiality in accordance with BERA standards in the absence of any such guidelines in Kosovo.cf

Collected data were analyzed subsequently and reported in an integrated way as suggested also by Chen and Leung (2015) who argue that 'regardless of how belief data are collected, both quantitative and qualitative methods can be used to analyze the data, as long as the chosen methods can serve the research purpose and help address the research questions in studies' (p.282). They argue about integration of quantitative and qualitative analysis 'so as to answer the research questions' (p 283). Therefore the data were reported in this way within the themes that emerged from the research questions, interpreted and discussed with appropriate reviewed literature, mainly international, due to lack of research and literature available in Albanian language.

It is clear from the literature review that most of the challenges facing music education in Kosovo are also found in one form or another in other countries, such as music teaching by both generalists and specialists, a shortage of qualified music teachers, the beliefs of music teachers with regard to what music should be used in the classroom, and formal versus informal learning in schools. This study has identified similar concerns in Kosovan music education, and has also unearthed other challenges which arise from the specific socio-political and cultural context elaborated in Chapter Two. This concurs with the view of McLaughlin and Talbert (1990, p.2), cited by Moore (2004) who argue:

... effective teaching depends on more than just teacher's subject –matter knowledge and general pedagogical skills or even pedagogical content knowledge. Effective teaching depends significantly on the contexts within which teachers work-department and school organization and culture, professional associations and networks, community educational values and norms, secondary and higher education policies (Moore, 2004, p. 9).

The findings of the study follow the main research questions that this study has tried to answer:

- What are the teachers' backgrounds, and their personal and professional musical identities?
- What are the teachers' beliefs regarding the role of music education in Kosovan society with regard to various aspects of music teaching and learning; and what are their views on the current music curriculum, textbooks and other teaching resources?
- In what ways do teachers say they organize their current music teaching practices, and how do these practices relate to their identities and held beliefs?
- What do teachers say they need in terms of professional development in order to improve their current classroom activities?

- What are the differences and similarities between generalists and specialists with regard to all these issues?

It must be noted that the last research question concerning generalists and specialists was invented while reporting findings within each research question. Although data were discussed in length in chapters four, five and six, a summary of the findings for each of the research questions is given below, together with conclusions and concrete recommendations.

Teacher's backgrounds and their professional and musical identities

7,700 primary teachers (1-5) and 10,122 specialist subject teachers (6-9) represent the total number of 17,822 teachers throughout Kosovo (KSA, 2013). Due to the lack of exact data, it was assumed that music specialist teachers represented 10% of all teachers, thus 400 targeted teachers were used as a sample of 8,500 targeted teachers for this study. 204 teachers participated in the survey, with a response rate of 51% (allowing for some generalisations of the main findings). Gender, setting and age variables were used to analyse and compare basic descriptive statistics, but were not explored in greater detail since they were not the focus of this study. The most important variable used to analyse and compare music teachers' identities, beliefs and practices was their professional identity in terms of whether they were generalists or specialists, and the education level at which they work.

The results of the survey show that 75.5% of the surveyed teachers were generalist teachers. This cohort of teachers was dominated by female teachers (55%) 43% of whom worked in urban areas. There is a smaller difference between the 24.5% of all specialist music teachers. Amongst these 14% were male and 11% female, whilst male specialist teachers dominated both in urban(5% m >4%f) and rural areas (9% m >7%f).

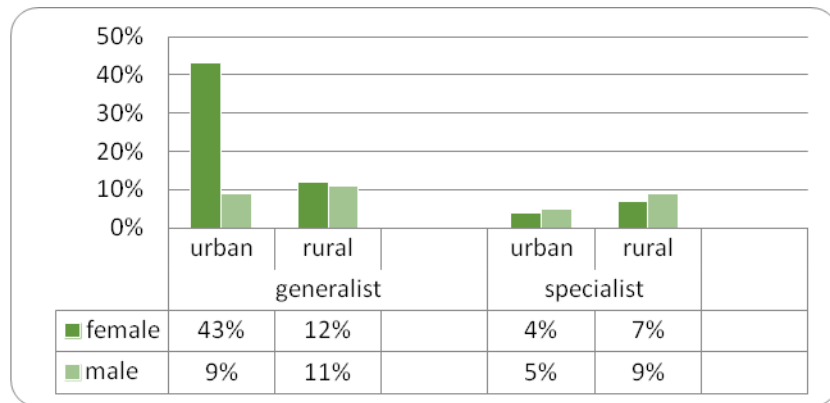


Figure 82. Teachers' profile by gender and setting

The teachers tended to be quite old, with over 50% of both female and male teachers being older than 35. According to Huberman's (1992) Teacher Career Cycle Model, more than half of surveyed teachers were of an age when they tend to have a more negative attitude toward professional development and change (7-18 years of experience), and when they are reluctant to accept innovations (19-31 years of experience).

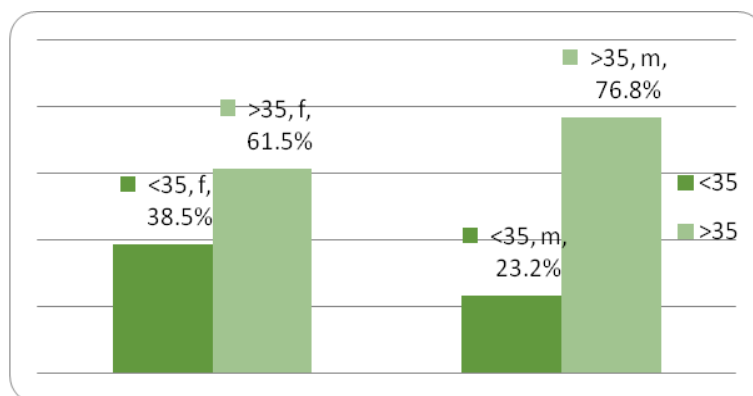


Figure 83. Teachers' age by gender

According to the reviewed literature (Cox and Hennessy (2001), Flynn and Pratt (1995), Welch (2001) and Welch et al (2003) and many others cited throughout the study), variations between generalist and specialist music teachers are mainly due to their differing professional backgrounds, and the quantity and quality of their pre-university, and beyond, music training. MacDonald (2002), as pointed out earlier, proposes that the identity of 'music teacher' is only one part of 'musical identities'.

In Kosovo, 'specialist' music teachers are usually those in a specialized music school system, which runs in parallel with the general music subject taught to all children. In these specialist schools musically talented pupils undergo professional music training within the Western classical music canon. These children, who are taught at the primary and secondary levels of pre-university education, are usually oriented towards a professional music career, and would expect to go on to study music at the University of Prishtina, School of Arts, Music Department.

On the other hand, the survey findings show that most generalist classroom teachers studied a variety of subjects in their education degrees at the University of Prishtina. As part of the overall post-war educational reform initiated in 2000, as has been elaborated in Chapter two, all teachers are now required to obtain education degrees from the School (Faculty) of Education. Within the current Bachelor of Education Degree, music subject teachers are only taught 'Basics of Music Education' in a one-semester course, and although a course called "Instrumental Tuition" is offered to them as an elective, few of them develop music skills. Most of the students come from a folk music background, having played or sung mainly Albanian folk songs with family or friends, and their education training does not include any music.

Most teachers taking part in the survey hold diverse education degrees, all of which qualify them to teach as generalists in accordance with MEST standards. The majority (52.5%) held the former two-year High Pedagogy School Diploma, which is not considered to be a university qualification. 55% of the generalists hold this diploma, whilst 44% of them are considered specialists, who are supposed to teach music as a subject from grades 6-9, but who hold the same two-year diploma which does not qualify them to teach music properly according to MEST standards.

In conclusion, the results of the survey and semi-structured interviews reveal that generalist Kosovo teachers at the primary level are mainly female (especially in urban areas), older than 35, and with a qualification obtained during the old system which is now not considered to guarantee that they will be open to innovations, and meaningful changes to their beliefs and practices. Most of them were motivated by their passion for teaching and for music, and their desire to transmit their passion to younger generations; and also

because teaching has for a long time been considered to be a highly respected profession in Kosovo.

Broadly speaking, in Albania teaching has been thought of as a means to cultivate an Albanian national identity in the face of the historical and socio-political circumstances elaborated in Chapter Two. Music education, in the first years of the organized education system in Kosovo, was given that role too. Lately, music teaching has developed and enlarged its scope, and now aims to foster proto-professional music skills among both male and female, urban and rural youngsters. In order to recover from the situation in which more than 70% of those teaching music in Kosovo (KEC, 2001) had not completed a music or music education degree, the post-war education reforms instigated in 2001 identified the problem of non-qualified teaching staff as one of the factors influencing low quality education in Kosovo schools. However, music was regarded by almost all participants in this study as being insufficiently valued by both school authorities and society, which is why so little is being invested in offering appropriate conditions for effective school music teaching.

One concrete recommendation in this regard would be to harmonize the pre-service music preparation of generalists and specialists, along with the professional development of in-service teachers, using Huberman's (1995) model whereby tailored professional development courses for in-service generalists and specialists could diminish the existing gap between their musical identities and beliefs. Although the musical skills acquired by specialists during their pre-university education are not easily achieved by generalists through short professional development courses, Huberman's model (1995) could be used to develop the performing skills of generalist teachers through cooperation and training by specialist music teachers for singing or playing Albanian folk music in class. This could be achieved through close cooperation between the Music department of the University of Prishtina, where music teachers are prepared, and the School of Education, where generalist teachers collaborate in a structured and continuous form. Broad and Evans (2006), in their literature review about professional development models, identified various ways to organize professional development for in-service teachers. They conclude that:

Teaching is often portrayed as an activity that conserves valued knowledge and skills by transmitting them to succeeding generations. It is that and more. Teachers also have the responsibility to question settled structures, practices, and definitions of knowledge; to invent and test new approaches; and, where necessary, to pursue change of organizational arrangements that support instruction. As agents of the public interest in a democracy, teachers through their work contribute to the dialogue about preserving and improving society, and they initiate future citizens into this ongoing public discourse. (Broad and Evans, 2006, p.91)

In order to achieve this, all teachers, including music teachers, beside their subject knowledge, must also be familiar with various cognitive and social developmental and learning theories that can help them to decide what and how to teach. They must integrate such knowledge with their own accumulated practices, which are usually influenced by their professional identities and the beliefs they hold about teaching in general and music teaching specifically.

What are Kosovan teacher's musical identities?

The study finds that a vernacular folk music identity predominates among both generalists and specialist teachers, although specialists, because of their pre-university music training, identify themselves more with classical music, due to the fact that their pre-service music training is based on the Western classical music canon. Most of the generalist teachers had very little music training, and only participated in music activities within the family or community. Specialists, on the other hand, although they had deeply embedded roots in folk music activities within the family and community, received classical music training during their pre-service preparation, though this holds true only for those having music or music education degrees

(around 36%), and who emphasized their 'classical music identity'. More than half (55.4%) of surveyed teachers declared that they played folk instruments, 42.6% said they played 'classical' ones (mainly piano or other keyboard instruments), and only 10.8% declared they played pop, rock or jazz. A similar trend was observed with regard to singing, although there were more teachers who said they sung folk songs (72.1%). However, when comparing generalists and specialists, only 22% from both cohorts reported an ability to perform 'classical' instruments, whilst only a few (3% generalists and 10.2% specialists) played pop, rock or jazz.

A larger number of both generalists (41.2%) and specialists (20%) said they could play folk instruments, because folk music is part of their culture, tradition, and because folk music instruments are usually easy to play, often aurally and without music notation. The ciftelia and tambourine were the most common folk instruments played by teachers from both cohorts. Most of them had learned to play folk music instruments in the family, with friends and in community based music activities, while those able to play some of the 'classical music instruments' (piano, guitar, violin, flute, clarinet, etc.) learned them during pre-service music training at the university, or only at secondary music education level in special schools for instrumental tuition.

Although the current music curriculum for primary and lower secondary schools in Kosovo suggests using a variety of instruments, including folk music ones, neither generalist or specialist teachers are encouraged or trained to play folk, pop or jazz instruments during their university preparation. Rather, both generalists and specialists were obliged to play the piano, though at different levels and mainly to accompany others during classical, aural training and theory classes.

The reviewed literature generally argues that 'we currently have a professional body of music teachers many of whom are socially and evaluatively distanced both by the nature of their own music education, from the pupils whom they teach' Wright and Davies (2010, p. 47). This is especially true in Kosovo, where pop, rock and jazz music are increasingly popular amongst the young, (see pg.) though not taught at schools, while folk music, which is used sometimes used in school music, is losing popularity among youngsters.

Classical music, especially since the end of the war, and currently because of general tendencies towards European integration, is attracting many youngsters around Kosovo. Due to the lack of proper music education in school, and because of the small numbers of teachers who use classical instruments in their teaching, many children, with parental encouragement, opt to learn classical music at one of the several special music schools across Kosovo. An increased trend towards learning to play a classical music instrument, even amongst children in rural areas is manifest in the increasing number of students enrolling at these special music schools, and by the opening of new music schools in some smaller cities.

Teachers' beliefs about music and music education

In line with Thompson's (2007, p. 33) suggestion that 'the first step must be to create opportunities (for teachers) ... to uncover their beliefs about teaching and learning', the findings from this study identified and compared differences and similarities between generalists' and specialists' beliefs about music, music education's roles and functions for Kosovo society, and various aspects of music learning and teaching. Although it is argued by most scholars that teachers' beliefs have a strong influence over their practices, this study also found discrepancies between some of the beliefs held by teachers, and their behaviour during their teaching practices. Chen and Leung argue that :

...discrepancies in findings regarding teachers' beliefs may be due to the potential influence of larger organizational, societal or cultural contexts. For example, in the context of curriculum reform, teachers within a 'collectivist' culture may profess more reform-oriented beliefs than those within an 'individualist' culture, because the former tend to report what the society expects rather than their own true thoughts. On the other hand, when teachers' enacted beliefs (beliefs as reflected in classroom practices) are examined, traditional approaches may be identified in both kinds of culture as

teaching is more affected by individual's ideas and values.(Chen and Leung, p284)

My conclusion is that this may also be true in the context of Kosovo, where surveyed and interviewed teachers are challenged, probably for the first time in their lives, to reveal their beliefs about music and music teaching; and therefore want to give the best impression of themselves, and to rise to the official curriculum. However, it is evident from the findings that teachers' practices depend a lot on the conditions offered within the school context, and the support given to teachers to advance their practices. Bearing in mind the historical context in which education in Kosovo has developed, time is required to fulfil the appropriate necessary conditions for the new ways of constructive teaching advocated by the curriculum of 2001. Nevertheless, this study could be considered to have made the first step, as suggested by Thompson (2007), for we now know about teacher's beliefs, before proceeding further with any other changes.

The generalist music teachers prioritized the role of music education for cultivating national Albanian identity, an issue that teachers have been preoccupied with for a long time. Meanwhile, the specialist music teachers prioritised the role of music education for developing professional musical cadres, including fostering educated listeners' appreciation of classical music as a predominant function of Kosovo school music. However, both groups of teachers valued highly the contribution of music to the overall cultural emancipation of Kosovo society. Such changes have also arisen from the ways in which music teaching practices are organized in primary and secondary education, mainly because of teachers' backgrounds and musical identities, as described above.

The generalist and specialist teachers, because of their different backgrounds and musical identities, also conceptualise differently music ability or musicality as a key concept in music learning and teaching. While the generalists believed that every child is musical and embrace all children in the music activities they organize very rarely, the specialists thought that only a few children are musical. This could be explained by the fact that most of

specialist music teachers attended themselves the special music school, which recruits only talented pupils, so they tend to believe that there, are only few musically talented children. This belief is reflected also in their teaching practices, where, as reported in interviews, teachers often integrate only talented pupils who attend music schools in music performance activities. Generalists, however do attempt to engage all children in singing and playing 'rhythmic instruments', as reported by interviewed teachers.

Significant differences between these two groups of teachers with regard to conceptualising music ability were also found by Biasutti (2010), in a quantitative study he conducted with Italian teachers at primary and at the secondary level. Both groups of teachers had different conceptions of the various markers or qualities of children's musicality. Whilst the generalists thought that a child is musical when he/she 'feels' the music, the specialists believed that playing an instrument demonstrates child's level of musicality.

The teachers were also asked to state their beliefs about the role of music education for child development. The findings show that generalist teachers prioritised the role of music education for emotional development. However, the specialists gave slightly more attention to the general development of children. Both groups rated very low other functions of music education such as social, moral and aesthetic development.

There were also differences between how generalists and specialists identified qualities of musicality. Although in general all the teachers rated most highly, 'the child is musical when he/she plays fluently a musical instrument', generalist teachers prioritised the answer, 'the child is musical when he/she feels music' in comparison with specialists who prized performing an instrument. Again, their own history of becoming music teachers through special music schools, where the focus is on instrumental tuition, has surely influenced them to think in this way.

To conclude, teachers' beliefs seem to differ between generalists and specialists, and for various reasons concerning their backgrounds and musical identities. Some of their expressed beliefs are not in line with the music learning aims of the general schools in which all children should be offered ways to participate in different music activities. As discussed earlier in chapter five with regard to why studying music teachers' beliefs is so

important, most scholars agree that teachers' beliefs may change (Pajares, 1992, Thompson, 2007), except their so called 'entrenched beliefs' (Chinn and Brewer, 1993). Gueskey (2002, p.382) warns us:

Professional development activities frequently are designed to initiate change in teachers' attitudes, beliefs, and perceptions. Professional development leaders, for example, often attempt to change teachers' beliefs about certain aspects of teaching or the desirability of a particular curriculum or instructional innovation. They presume that such changes in teachers' attitudes and beliefs will lead to specific changes in their classroom behaviors and practices, which in turn will result in improved student learning.(Gueskey, 2002, p.382)

Gueskey and Huberman (1995) suggest that an alternative model could enable professional development by focusing first on changing teachers' practices. The professional development suggested by Huberman initially allows an open collaborative cycle wherein instructions to change practices are accompanied by specific teaching and learning practices in the form of inputs by specialised field experts. Only in this way, they suggest, can eventual change of teachers' initially held beliefs be possible. Pajares (1992) also argued that only constructivist pedagogical approaches can change teachers' beliefs.

Concurring with this view I recommend that professional development for music teachers is structured in such a way that not only new strategies and methods are presented but prior to that, teachers' beliefs about certain aspects of music teaching and learning should be challenged and discussed, alongside presentation of new information present in international literature about how music learning occurs. Especially, because Kosovo teachers have had almost no information during their pre-service preparation on the different music learning and teaching theories or approaches. They only received practical strategies and instructions how to teach a song, how to listen music,

and how to encourage children's creativity. A structured professional development course with specific modules focusing on different music learning theories would be very helpful in this regard.

Teacher's music activities -valued comparing with most often used activities

Although both generalists and specialists valued all music teaching activities, though with different ranking, both groups reported that they rarely used any other activities besides singing. Similar results were indicated in several other studies in other contexts (Byo, 1999, Colwell, 2008; Bresler, 1993a; Delaney, 2011; Harrison & Ballantyne, 2005; Holden & Button, 2006; Hourigan & Scheib, 2009; McCullough, 2005; Mills, 1989; Pautz, 2010; Saunders & Baker, 1991). The reasons revealed by Kosovo teachers both through questionnaires and interviews are mainly linked to:

- a) lack of infrastructure and teaching resources for music in schools;
- b) the relatively short teaching hours allotted to music;
- c) generalists' incapacity and low self-confidence towards teaching music;
- d) almost no professional development activities for in-service music teachers.

In general, all the teachers tried to follow curriculum guidelines and textbooks (as the only teaching resources available) when organizing their music lessons, though, again, mainly with respect to singing. A significant difference ($\text{sig}=.002$) was found between valuing singing and using it as the activity in the classroom, and more especially between the importance and use of playing music instruments as an activity ($\text{sig}=.573$).

Although specialists teachers do attempt to encourage a more active 'intellectual listening' (Jorgensen, 2008) during their music classes were doing this only through music works in classical music styles. Only few teachers indicated that they organize activities in which children are encouraged to create or express creatively using other art forms, inspired by music. This last activity, foreseen in the actual music curriculum, seems to be almost not used at all in Kosovo schools.

As has been indicated on many occasions in this thesis, it was found that in both the survey data and the interviews, there is in general a lack of teaching resources for both generalists and specialists to organize their teaching practices more effectively. However, in case of performing music instruments for example, it must be said that most of the teachers were unwilling to use at least folk music instruments, including in rural areas where it would be expected to be possible to do this rather easier than in urban areas. However, not using folk instruments in music classes could be explained by a general tendency in Kosovo to imitate more Western societies.

On one hand, folk music is not much liked by students, and on the other, hand the classical music works seem to 'elite' for the students. In general classic music is associated with high culture and it is appreciated but not closely related to everyday life of majority of students and teachers themselves. Even though, some classic music such as for instance, Verdi's *Requiem* and Palestrina's *Missa Brevis* are identified as 'church music', when performed by professional choirs in which 90% of their members belong to the Muslim religion, they are treated as artistic music performance by most of the Kosovan audience. This type of music is mainly identified as valuable classical artistic music and not linked with the religious practice. An example of this was the recent concert where the anniversary of Mother Theresa sainthood was celebrated and the main cathedral in Prishtina was full, while most of audience including performers is somehow linked with the Muslim religious identity, even if they do not practice it actively. It is very common in Kosovo that classical concerts, including chamber instrumental music are usually held in local church, due to the non-existing concert hall in Kosovo's main capital city, Prishtina.

New styles of popular music that have become fashionable outside school music, as a result of global influences and technology adapted fast by youngsters in Kosovo are seen by most of the teachers as a threat to the traditional values of folk and classical music. Although the majority of teachers during the interviews thought that music teaching should be open to various styles of music, only a few of them said they have included these in their own teaching practices. Only young music teachers whose music identities are

within these music styles have stated that they 'allow' and 'encourage' use of such styles in their classrooms.

The situation is even worse with regard to music activities outside the classroom such as choir, ensembles, and dance or music projects. They are completely neglected since they are mainly treated as 'free activities' thus not sanctioned by mandatory curriculum (although encouraged by it) and neither by school authorities. It really depends on individual teacher's motivation and professional preparation to organize such music activities. Most of surveyed teachers felt they are not prepared to organize such activities and that they did not have the necessary conditions and support by school authorities.

To conclude, the importance of understanding which music activities are valued by teachers and which ones are more often used relies with the amount of music curriculum implementation by teachers. So, before introducing new changes, it was important to evaluate through this study whether and how the current music curriculum expressed through various music activities such as singing, listening and appreciation and creating is actually being implemented by teachers. Music activities organized at the level of classroom or school express the real nature of school music.

Changing the range of music activities used in class and school, instigated by new curriculum reform, would only be possible through good planning and implementation of an organized professional development of teachers through which they could get strategies and tips how to organize them effectively and in a way that they integrate also pupil's music interests and relate to their own cultural background and specific social-cultural contexts in which they are part of.

Teachers' professional development needs and opportunities

Having had less professional development opportunities since the new curriculum was introduced, both groups of teachers (generalists and specialists) indicated that they needed more support to improve their 'subject knowledge', and 'pedagogical content knowledge', as conceptualised by Schulman (1986) and Milican (2008). This is the most urgent area to be addressed by the Ministry and other relevant institutions, since the results

show that 42% of the surveyed teachers have not had any training since the year 2000 when the new post-war curriculum reform was introduced.

During the interviews some interesting recommendations were proposed to address the lack of opportunities for the professional development of music teachers. Most of the interviewed teachers suggested establishing a Professional Association of Music Teachers in Kosovo that could serve as a network and provide training and innovative music teaching, along with teaching materials. The teachers also recommended establishing an interactive webpage whereby music teachers across Kosovo could share their knowledge and experience with each other, and be informed about new developments with regard to music education practices across the country.

These recommendations are worth considering as part of the model of professional development suggested by Huberman (1995) in which all curriculum, textbooks and other materials are reviewed while piloting the new curriculum framework (approved in 2012), and when teachers' beliefs are examined and discussed and changed in order to enable an effective music education in Kosovo schools. Guskey (2002), with reference to Huberman's model, argues that 'professional development programs are systematic efforts to bring about change in the classroom practices of teachers, in their attitudes and beliefs, and in the learning outcomes of student' (p 381).

As a coordinator of the music curriculum review, I am prepared to further these initiatives and initiate other phases as suggested by Huberman's model for teachers' professional development. While this study may be considered as the first phase in this cycle, other phases will have to include more inputs from outside, through training, workshops and other interactive methods, whilst future research could address certain limitations of this study.

Strengths, limitations and further research paths

This study, despite respecting all standards of rigorous research, has its limitations, though these may all be seen as opportunities for further studies within the context of the 'deprived' education research environment of Kosovo. The fact that this is the first ever research study to investigate music teaching in the liberated and independent state of Kosovo is important. In addition, the fact that the researcher has been an insider in this process from

the outset, and has been part of all reform initiatives in the area of music education in Kosovo, can be seen as a strength; although it may also be considered as a limitation, in the sense that the whole research process may have been influenced by my own beliefs and experiences, as outlined in the introduction.

The study has focused on teachers' expressed identities and beliefs about music, music education and their own practices within the requirements of the existing national music curriculum. The fact that it has not involved observing teachers' practices might be considered to be another methodological limitation, as the triangulation of methods is seen as a way to ensure validity and reliability. However, the mixed-methods approach adopted here provides a form of triangulation, and, as indicated above (see pages 58, 59), has investigated links between teachers' beliefs and practices by combining survey and interviews with observations of teacher's practices in order to check if what they said is equal to what they did (Varol, 2012). Some scholars think this way of checking on teachers behaviours raises ethical questions.

Other limitations of this study arise from the fact that it only considers in-service teachers' expressed identities, beliefs and self-reported practices. However, this has the advantage of providing a clear focus for the research and a more detailed description, even though including case studies of more teachers could enrich the 'thick description' attempted. Pragmatically, this limitation has been due to issues such as time, budget and the format and length required for this thesis. The limitation to a type of 'homophonic' account of in-service teachers' 'voices' could have been extended to include those of students, parents, and other stakeholders, such as pre-service teachers. Such a polyphonic approach could give a richer understanding of the situation from many perspectives.

Last but not least, time and resources constraints have arisen from the fact that the entire study was self-funded without any financial support from relevant institutions, while continuing to work full time and take care of my family. In one way, research which is not financed by any agency can be identified as both a challenge and a limit, but it can also be considered to represent an opportunity and strength, since there is no imposed research

agenda. In my case it proved to be both, but most importantly this research has proved to be a worthy undertaking for the purpose of understanding current music teaching in Kosovo through teachers' voices.

There are many ways to continue this study by means of further research paths. One step further would be to complete the actual picture of teachers' beliefs translated into teachers' practices by using other complementary methods, such as observations of teachers' practices. This opportunity would involve re-examining teachers' through additional interviews.

Another possible new research path would be to investigate students' beliefs about music and music education, including their music interests and tastes. Bearing in mind Huberman's theoretical insight (1999), teacher-based research could develop new methods, new teaching strategies and provide new teaching materials.

This study did not take into consideration the changes foreseen in the recently approved and revised curriculum framework of 2011. This reform is still at the developmental stage, and teachers have not yet been informed about its aims and content. A further research path could be opened up when these reforms have been piloted in a few selected schools, and elements of this study could be repeated including teachers' views about the new curriculum.

Lastly, this research journey has offered me, as a novice expert in music education research in my country, the unique possibility to understand the context in which music education practice is organized in Kosovo schools, and to offer some appropriate recommendations for the advancement of music teaching practices in the future through a research-based and collaborative professional development model, which concurs with Guesky (2002), who argues that only high-quality professional development can result in improved education.

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APENDIX 1. MUSIC IN ALBANIAN SOCIETIES

Music singing and dancing traditions



Traditional north type of singing with
Lute (Lahuta) (Men only)



Polyphonic *a capella* male ensemble
(mix and female ensembles are also common)



Female singing tradition accompanied by Defi/Tambourine



Traditional Men Dance of the North



Traditional Men Dance of the South

Female singing and dancing



Female dancing groups



mix ensembles of north tradition



Female dancing



Fotografia e fundit e Bandës Kombëtare "Vatra" ("Banda Shtetërore") në vitin 1926 dhe dirigjenti Thoma Nassi në qendër të saj

The first music band, created in 1878, on the day of Prizren League performing “March of Unification”



Urban entertainment music tradition called ‘Sofra Gjakovare’(Gjakova ‘round table’)

APPENDIX. 2. KOSOVO/ALBANIAN FOLK MUSIC INSTRUMENTS



(photos courtesy of Visar Munishi, ethnomusicologist at the Institute of Albanology)
String folk instruments: Ciftelia, Sharkia, Lahuta

An example of an folk Albanian ‘string’ ensemble (North tradition):
<http://www.youtube.com/watch?v=dTL8jFbe7qM>

A sample of nowadays song for ‘heroes’ of the last war:
<http://www.youtube.com/watch?v=AdbWFua95K4>



Percussion instruments



Defi(Tambourine), known also as dajre, used more in north and central tradition, influence of oriental music

(on the right) Different size of Daulle-Tupan (Drums)



Wind instrument: Fyelli(Whistle)



(photos courtesy of Visar Munishi, ethnomusicologist at the Institute of Albanology)
Other instruments of traditional folk and urban music are Violin, Accordion, and Clarinet, even a contrabass <http://www.youtube.com/watch?v=IvL0JMP2wjs> .Below a photo of an old mixed traditional music ensemble.



APPENDIX 3. LETTER FROM MEST-GRANTING ACCESS TO THE SCHOOLS

Survey on:

Music teaching in primary and secondary schools in Kosovo

Besa Luzha, Candidate for Doctor in Education, University of London Institute of Education



Dear Classroom Teacher/Music Teacher

This questionnaire will be used for a survey about music teaching in Kosovo as a part of my doctoral studies at the University of London, Institute of Education. The purpose of the study is to analyze the music teaching in Kosovo schools from the perspective of teachers (generalists and music specialists). The findings from this study will be used to give concrete recommendations to the relevant institutions in Kosovo on how to deal with eventual problems in the music curriculum implementation but it will also be used to identify the ways to address better the professional development of all teachers who are involved in teaching music in Kosovo schools.

I am a Music Teacher Trainer at the University of Prishtina and I have been the main coordinator of the music experts for developing the music curriculum at the MEST, so I am one of the many authors of the actual music curriculum which is in use. In this capacity, I would be very interested to hear your sincere and objective views on the curriculum content and the guidelines for its implementation.

Your participation in the study is voluntary; however your views about the issues being at the focus of this study are crucial and very much appreciated. You are teaching music to the Kosovo children in different grades, schools and parts of Kosovo. Your views on how and what is taught are very important.

The study will have two phases: the first phase involves the use of this questionnaire and the second phase involves few observations of selected music practices followed by interviews.

If you take part in the study, I should inform you that I will ensure full anonymity and confidentiality when the findings are reported. Any personal information that you will give to me during the study, shall be treated according to the research ethical procedures provided by the institution where I am studying (IOE) and by BERA (British Educational Research Association).

If you accept being part of the study would you please give us your contacts in the box below?

Contact information box:

Name: _____ Surname: _____ School: _____

Place/city/village _____ Municipality: _____

Telephone _____ e-mail: _____

Thank you for participating in this survey!

For any information, please contact: Besa Luzha (044 500 885) or via e-mail: besa.luzha@gmail.com

Section A. YOUR PROFILE

Please tick ✓ on appropriate box (es) for the questions below:

1. Your age is: a) Under 25 ☐ b) 25-34 ☐ c) 35-44 ☐ d) 45-54 ☐ 55-65 ☐

2. You are: a) female ☐ b) male ☐

3. You work in the: a) Primary school (grades 1-5) ☐ b) Lower secondary school (grades 6-9) ☐

4. Your nationality is: a) Albanian ☐ b) Minority ethnic group ☐ (please specify _____)

5. What is your actual qualification/degree?

- a) Higher pedagogical School Diploma ☐
- b) Bachelor of Education ☐
- c) Bachelor of Music ☐
- d) Bachelor of Music Education ☐
- e) Master level qualification ☐
- f) Other (please specify _____)

6. Your actual working teacher's status is:

- a) Regular ☐
- b) Temporary (substitute) ☐
- c) Other (please specify _____)

7. Do you play any of the classical music instruments/including voice?

YES ☐ NO ☐ If yes, please tick as many appropriate box (es).

- a) piano ☐ b) violin ☐ c) flute ☐ d) classic guitar ☐ e) voice ☐ f) clarinet ☐
- g) other ☐ (please specify) _____

8. How long are you playing the classic instrument(s)?

- a) Less than one year ☐ b) 1-5 years ☐ c) 5-10 years ☐ d) more than 10 years ☐

9. You have learned to play the instrument(s) or learned to sing:

- a) With professional lessons at a music institution ☐
- b) Playing within the family activities ☐
- c) Private lessons ☐
- d) Playing with friends ☐

10. Do you play any of the following folk instruments including folk/traditional singing?

YES ☐ NO ☐ If yes please tick the appropriate box (es).

- a) ciftelia ☐ b) defi ☐ c) fyell ☐ d) daulle ☐ e) harmonika ☐ f) mandoline ☐ g) folk singing ☐
h) other ☐ please specify (_____).

11. How long are you playing the main choice folk instrument/or sing folk songs?

- a) Less than one year ☐ b) 1-5 years ☐ c) 5-10 years ☐ d) more than 10 years ☐

12. You have learned to play the folk/traditional instrument(s) of your choice :

- a) With professional lessons at a music institution ☐
b) Playing within the family activities ☐
c) Private lessons ☐
d) Playing with friends ☐

13. Do you play any of the following pop/rock/jazz instruments including pop/rock/jazz singing?

YES ☐ NO ☐ If yes please tick the appropriate box (es).

- a) Electric guitar ☐ b) drums ☐ c) saxophone ☐ d) keyboards ☐ e) pop/rock/jazz singing ☐
f) other ☐ (_____)

14. How long are you playing the main choice pop/rock/jazz instrument?

- a) Less than one year ☐ b) 1-5 years ☐ c) 5-10 years ☐ d) more than 10 years ☐

15. You have learned to play the instrument(s) that you play:

- a) With professional lessons at a music institution ☐
b) Playing within the family activities ☐
c) Private lessons ☐
d) playing with friends ☐

16. How would you rate your ability to play the musical instrument of your choice?

- a) Excellent ☐ b) moderate ☐ c) poor ☐

SECTION B: YOUR VIEWS ON MUSIC AND MUSIC EDUCATION

17. Please tell us your views on how important you think music is for the various aspects of child's development. Please tick only the appropriate box below the answer of your choice .

	<i>Extr.important</i>	<i>important</i>	<i>neutral</i>	<i>not important</i>	<i>Not important at all</i>
a) Child's overall development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Child's ability to communicate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Child's emotional development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Child's aesthetic development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) Child's social development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) Child's physical development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) Child's creative skills development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i) education of the patriotic attitude	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

18. According to your own belief (view), how important is the role of music in:

	<i>Extr.important</i>	<i>important</i>	<i>Neutral</i>	<i>Not important</i>	<i>Not important at all</i>
a) Producing future professional musicians	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Producing educated music listeners	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Increasing the level of music activities in the society	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Increasing the music amateurism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) Cherishing and cultivating national identity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) Integrating our society in the E. and Western music world	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

19. In what level do you agree with the following statements regarding the music ability of a child?

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
a) Every child is musical	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Only few children possess the music ability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Music ability cannot be developed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) music ability can be developed with effective music teaching	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) A child is musical if he sings accurately/fluently	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) A child is musical if he identifies pitch correctly	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) A child is musical if he reads and writes music accurately and fluently	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h) A child is musical if he is fluent in music theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i) A child is musical if He/she is able to identify the form and the structure of a music piece while listening to music.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j) A child is musical if he/she is able to identify the stylistic period of a music piece while listening to it.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k) A child is musical if he/she is able to play a music instrument accurately and fluently	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
l) A child is musical if he/she is able to recognize music elements while listening or performing music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
m) A child is musical if he/she is able to recognize the timber of different music instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
n) A child is musical if he/she is able to appreciate music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

20. Which of the activities listed below do you believe are most useful for an effective music teaching of young children in school ?

	<i>Extremely useful</i>	<i>useful</i>	<i>Neutral</i>	<i>useless</i>	<i>Extremely useless</i>
a) singing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). Listening music in the classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c). playing music games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d). Dancing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e). Composing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f). learning music theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) playing music instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h). Learning facts about composers styles, periods, instruments etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SECTION C. YOUR VIEWS ABOUT THE MUSIC CURRICULUM

21. Are you aware that there is a New Music Curriculum for primary and secondary school in use in Kosovo schools? YES ☐ NO ☐

22. How were you informed about the existing music curriculum?

a). I have been informed by the school authorities	<input type="checkbox"/>
b). I have been informed about the curriculum from other colleagues	<input type="checkbox"/>
c). I have been informed about the curriculum by media	<input type="checkbox"/>

23. Where do you most often rely upon for your music teaching practice?

	<i>Always</i>	<i>Frequently</i>	<i>sometimes</i>	<i>Hardly</i>	<i>never</i>
a). I teach music using my intuition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) I base my music teaching on my colleagues' suggestions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) I teach music guided only by the music textbooks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) I follow all the guidelines from the music curriculum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

24. What is your view on the actual music curriculum?

	<i>Strongly agree</i>	<i>agree</i>	<i>neutral</i>	<i>disagree</i>	<i>Strongly disagree</i>
a). The music curriculum is very much adequate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). The music curriculum is not helpful at all	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c). the music curriculum is totally confusing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d). the music curriculum is excellent	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) I have never seen the music curriculum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SECTION D. YOUR MUSIC /TEACHING EXPERIENCE:

25. How many years are you teaching?

a) Less than a year	<input type="checkbox"/>
b) 1-2 years	<input type="checkbox"/>
c) 3-5 years	<input type="checkbox"/>
d) 6-10 years	<input type="checkbox"/>
e) 11-15 years	<input type="checkbox"/>
f) 16-20 years	<input type="checkbox"/>
g) 21 or more years	<input type="checkbox"/>

26. Which of the activities listed below do you use more often in your classroom?

	<i>Always</i>	<i>Frequently</i>	<i>Sometimes</i>	<i>Hardly ever</i>	<i>Never</i>
a) singing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). playing music instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c). playing music games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d). Dancing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e). Composing (creating music)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f). learning music theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) Listening music in the classroom	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h). Learning music facts and concepts (about composers , music styles, periods, instruments etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

27. What is your view on the importance of below listed reasons for including music listening activities in the classroom?

	<i>Extremely Important</i>	<i>Important</i>	<i>Neutral</i>	<i>Not important</i>	<i>not important at all</i>
a) develops students' musical taste	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). develop students understanding about music elements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) develops their learning about music forms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) develops student's musical understanding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) prepares future educated concert audiences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

28. How often do you use different music repertoire during the music listening activities in the classroom?

	<i>Always</i>	<i>Frequently</i>	<i>Sometimes</i>	<i>hardly ever</i>	<i>Never</i>
a) folk /traditional/national music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). children's music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c). classical music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d). Pop/rock music (international)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e). Pop/rock music (local/national)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f). Jazz music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) contemporary music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h). Traditional music of other ethnic groups living in Kosovo.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

29. How often do you use activities related to music creativity in your classroom?

	<i>Always</i>	<i>Frequently</i>	<i>Sometimes</i>	<i>Hardly ever</i>	<i>Never</i>
a) Composing a new melody (song)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). improvising on known rhythms and melodies using voice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c). Improvising with music instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d). Describing music with words movement and/ or painting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e). Pop/rock music (local/national)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f). creating musical play	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g). creating own choreography for dancing with music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

30. When you teach a new song by rote you usually:

	<i>Always</i>	<i>Frequently</i>	<i>Sometime</i>	<i>Hardly ever</i>	<i>Never</i>
a) sing it yourself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b). ask one of your pupils to sing it	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c). And /or play the melody of the song in a music instrument	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d). listen to the song on a CD	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

31. How often do you apply playing music instruments activities in your music classroom?

	<i>Always</i>	<i>Frequently</i>	<i>Sometimes</i>	<i>Hardly ever</i>	<i>Never</i>
e). Use of melodic instruments to accompany singing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f). Use of rhythmic instruments to accompany singing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g). Using classical music instruments for children classical ensembles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h) Using traditional music instruments for children folk ensembles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) using instruments for children Pop/rock/jazz ensemble	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) Use of instruments to perform Children's own created music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SECTION E. YOUR PROFESSIONAL DEVELOPMENT CHALLENGES AND OPORTUNITIES

35. Since the introduction of the new music curriculum (2000) in Kosovo, tell us approximately how many training, seminars or other professional development activities have you participated?

a) None ☐ b) 1-3 ☐ c) 4-6 ☐ d) 7-9 ☐ e) more than 10 ☐

36. If you have participated in such activities please tick the appropriate box (es) matching the type of professional development activities you have attended:

- a) General teaching methods ☐
- b) Music teaching methods ☐
- c) New teaching /learning strategies ☐
- d) Information seminars on National Curriculum ☐
- e) Information seminars on Music curriculum ☐
- f) other, please specify(_____) ☐

37. If you would have the opportunity to choose among three from the above listed professional development activities, which one would you evaluate you would need most in order to teach music effectively. Please rank them by the importance you give to such activity by putting the corresponding letter.

1. _____

2. _____

3. _____

38. Please use this space for any additional comment, reflection, personal view or an important moment from your music teaching experience:

Would you be interested for a summary of the report of the study with main findings?

39. YES ☐ NO ☐

Would you be willing to be approached for an interview during the second phase of the study?

40. YES ☐ NO ☐

End of Questionnaire



THANK YOU VERY MUCH FOR YOUR TIME AND YOUR DEDICATION TO FILL IN THIS QUESTIONNAIRE!
PLEASE RETURN IT TO THE SURVEY AUTHORISED TEAM MEMBER IMMEDIATELY AFTER ITS COMPLETION.

APPENDIX.5. INTERVIEW SCHEDULE AND PROFILE OF SELECTED TEACHERS FOR INTERVIEW PHASE

Date:

Time of beginning:

Interviewee:

Code:

1. Explain the study!

This study examines the views of music teachers and classroom teachers about the factors influencing effective music teaching at primary and secondary schools in Kosovo as well as concretely the level of implementation of the music curriculum in Kosovo schools. It is the second phase of the study, after having conducted a survey with classroom teachers and music teachers in Kosovo. The objective of the interview part is to identify more in detail your views, attitudes, achievements, problems and obstacles in implementing the music curriculum.

2. Outline organisation of interview and duration!

The interview will take approximately 30 minutes. It will address 4 main areas:

1. Your attitudes, opinions, beliefs about music and music education in Kosovo.
2. Issues of organisation of music and teaching practices in your school
3. Your view on your efficacy of teaching music and implementation of the music curriculum.
4. Your comment and feedback on the observed music practice where you were involved

3. Obtain information consent and record permission!

The information that you reveal in this interview will be kept confidential. For the interview purpose I would like to tape record the interview. The interview will be transcribed and kept confidential only to me or to the research mentors if requested.

Do you feel comfortable with that?

Circle Answer:

Yes

No

4. Background

What is your qualification? What is your music education background? For how long you have been working as a classroom teacher? Have you received any professional training in the last 5 years? If yes, how helpful was such training? If not, what kind of trainings would you evaluate that you need?

Attitudes about music and music education (in General and for Kosovo society)

What is your view about music? What is your view about the role of music education in general? Why is music important for the education of children?

What do you think about music education in Kosovo? What does it feel to be a classroom teacher in Kosovo?

Music practices in school and out of school

How do you organize the part of the music education subject within your teaching? What resources do you have in your disposal? Do you organize or take part in music activities in and out of the school? Do you encourage children to engage in music practices in and out of the school? Which ones? What kinds of facilities are available to you? Do you have regular music performances?

Attitudes towards the Music Curriculum

How would you describe the new music curriculum? How have you responded to its guidelines? What difficulties have you faced during the implementation in your teaching? Was there any help provided by school authorities/ministry/professional body/music teacher in your school? How do you organize the singing activity? What about listening music? What about creativity in music? With what activities do you encourage children's music creativity?

Implementation process:

Objective: Gain overall impression on the delivery process

Can you tell us your view about each parts of the music curriculum? Which parts are (are not) functional? Which music activities are supposed to be organized according to the curriculum? How do you organize them?

What are the factors that influence the implementation of music activities as guided by the music curriculum? Are there enough resources to implement well the curriculum requirements?

Do you have any mechanism that checks how are you implementing the curriculum? What are the mechanisms?

What difficulties do you experience when you teach music? Why?

IV. How would you evaluate your own role in the music practice that we observed in your class? If you would repeat that practice, what would you change?

How well do you think you teach music? What are your strongest music skills? What are your weaknesses? How do you plan to overcome them?

Is there something that you would like to add, say or reveal?

5. Thank the interviewee!

List of interviewed teachers

Participants Gen/Spec.	Experience	Instrument	Qualification/	Region	Gender	Age	Musical identity
1.Generalist (GT1)	>40 years	mandolin	High Pedagogy School Diploma	urban	f	>65	Folk/classic
2.Generalist (GT2)	>10 years	No instrument	Bachelor of Education/Master of Education in process	urban	f	>30	folk
3.Generalist (GT 3)	>5 years	No instrument	Bachelor of Education	urban	f	>35	Not identified
4.Generalist (GT4)	>8 years	No instrument	Faculty of Pedagogy	rural	f	>30	folk
5.Generalist (GT5)	>5 years	Folk instruments	Bachelor of Education	rural	m	>30	Folk
6.Generalist (GT6)	> 10 years	Mandolin, guitar and violin	High Pedagogy School Diploma	urban	m	>50	Urban Albanian music
7.Specialist (ST1)	>5 years	Piano, folk instruments	Bachelor of Music Education, pursuing Master of Music Education	rural	f	<25	Folk, classical
8.Specialist (ST2)	>15 years	Piano, folk instruments	High Pedagogy School Diploma	rural	m	>40	Folk, classic
9.Specialist (ST3)	>5 years	Piano, violin, folk instruments	Bachelor of Music Education, pursuing Master in Mus. Ed.	urban	f	>30	Classical, folk
10.Specialist (ST4)	>3 years	Piano, singing, choir	Bachelor of Music Performance/Voice	urban	f	>25	Classical, folk, pop
11.Specialist (ST5)	>10 years	Folk instruments, piano,	Bachelor of Music Education, Master of Music Education (registered)	rural	m	>35	Folk,
12.Specialist (ST6)	>2 years	Piano	Bachelor of Music Education	urban	m	>30	Classic, pop
13.Specialist (ST7)	>3 years	Piano, Pop singing	Bachelor of Music Education(master studies enrolled)	Urban (working rural	f	>30	Classical pop
14.Specialist (ST)	>4 years	Piano, Guitar	Bachelor of Music Education/masters program enrolled	Urban/working in rural	m	>30	Classical, pop
15.Generalist (GT7)	>10 years	No instrument	High Pedagogy School Diploma(requalified)	rural	m	>40	folk
16. Specialist Senior	>40 years	Piano,	Master of Music Education	Faculty of Music Education	f	>75	Classical, folk

APPENDIX 6. INTERVIEW TRANSCRIPT SAMPLE

(translated version)

Transcript: Specialist Music Teacher (urban/male/young/)

B: You accepted to take part in the second phase of research, is it ok to record this conversation?

B: ok then, let us start. How did you decide to become a music teacher?

A: It was my parent's idea. I had an aunt, whose husband was a musicologist, and he convinced my parents that I should study music. I had to study firstly at private lessons, in the private houses, since that time schools were forbidden for us from Serbs. I work now as music teacher.

B: How would you describe yourself as a music teacher/

I will first like to say that I see arts as a spiritual wealth and it influences at our lives positively in all aspects. I see myself in this context as a leader of such a great project, and my task is to accomplish this project by which pupils would also understand the role of music and arts in general for our lives. This should enable pupils to know and understand music.

B: what are your strengths and weaknesses?

A: my strengths are at harmony, musical elements, and as music education majors were not very skilful in playing instruments, but my weakness would be ear training skills, but I was good in choral singing for example.

B: I am thinking on your actual strengths as a music teacher? Where do you feel more confident and where do you feel less prepared?

A: I am more skilful in practical music performance...but not so good in theory...

B: Why is this?

A: I do not know...I think as a character I like more performing

B: Were you engaged in music activities before you started to teach?

A: yes, as I was in the music school, but I also used to perform in piano at a small restaurant in my city. I did this to survive, but the clients liked it. I also did participate in a rock band with whom we performed in different cities in Kosovo.

B: You liked performing music then? Tell me more about this experience.

A: Yes, and I try to use this experience in my teaching as well. Pupils liked this. Because we teachers should be listening to their musical tastes.

Music preparation

B: Tell me about your studies, did they prepare you well to teach music?

A: I think we have been prepared enough a lot during our lectures and practical placement. But I would like to stress that we did not have enough 'traditional music' in our preparation. We lacked to practice performing our own traditional music during our preparation. Why shouldn't we have this.

B: What about your musical preparation during the studies.

A: I think we were offered everything we needed to have as future musicians.

Tell me about your teaching experience:

A: i would change in my teaching the status of the free music activities and make them obligatory.

B: Which free activities?

A: For example, choir, orchestra, ensemble performances and singing

B: Why?

A: Because they are so important, but we do not have the conditions and the directors at municipality do not include the time we spent in those activities at our regular time log. Also, I would like to have a fully equipped music classroom and instruments so that I can organize a small orchestra, or a band, but our school does not even have a keyboard!

B: Let us talk a little about music teaching, why it is so important to teach music in school?

A: music influences in many aspects, gives hope to children, motivates them

B; hope for what?

A: to live, to have success in their life....

B: What do you believe that children benefit from music education?

A: everything.... they become more cultured, more motivated, more interested about music making. For example, I take part with my students every year at an activity within the Frankophonie week. I prepared songs and choral works, and even musical performance with instruments. They enjoy and have fun...

B; hm..so you say children are interested for music performances?

A: yes, because I could see how children wanted to perform, then they ask how to further register at music school an so on. They like to play music, not only listening to it from CD-s...

B: Which music activities you like to use more often in your classroom adn why?

A: Amongst all music activities, singing in the classroom and in choir are the most important. Singing, music theory, and visualizing music...

B: What do you mean by 'visualizing'?

A: For example, watching videos, using video projections to illustrate music samples and so on...

B: ...and why do you think music theory is important?

A: Well, children should know how to sight-read music, so that they can sing independently from us. They should learn some basic musical concepts such as notes, scales, intervals, chords ... they have to know some musical knowledge ... so they can be able to sing independently.

A: Videos, posters, music sheets, etc... I practice mostly theory and music history, music listening, some singing, because I teach to higher grades and they do not want to sing so much I try to offer them the possibility to sing various genres, rock, folk and so on.

B: Can you explain to me the structure of one music lesson

A: when I teach a new song, I try to let them learn the melody by sightseeing, if they have had this experience before..if not I sing the song to them initially and then they learn it by rote..

B: what about listening music?

A: Hm...

B: Are you saying that children do not want to listen music?

A: We listen to a music piece first, and then we discuss what style was the piece, what can they distinguish and so on....

B: How often do you listen music in your classrooms?

A: not so often but enough...at the end we always have a discussion about the pieces we have listened

B: What genres do you listen more often?

A: Classical mostly, ..but also other music like folk, pop,. I like folk music, and children like it too sometimes. They like more the other styles though: rap, hip hop and these new genres ...

B: Do you offer such music to them?

A; Well, I offer them to listen to this music as well, especially when I try to make them understand for example how difficult are the classic works and how easy are these new ones...They have not listened music in early grades, which is a problem, therefore I always ask them first what did they do in music classes early...

B: What music activities do you believe children like most?

A; they like to sing, to dance, to listen to music...

B: What about creating music?

A: Yes, they like it too. I have used music as a source of creative expression through drawings, writing essays etc. but also we use sometimes improvisation in given melodies. I sometimes give them as a homework a task to create a new melody on a given text. They use notation to create their own music which we then perform in class to select the best melody

B: What do you think about the music curriculum?

A: I think music history should be taught differently...

B: What do you mean?

A: well, for examplenow children can use technology, and it would be good to concretise the teaching with visual elements, video, photos...sometimes they like to do a project on a composer or a style...they like to do this on their own... I have tried this and it works well.

B: what other elements of curriculum you think should be changed?

A: not much except this...allowing students to research on their own

B: What about textbooks?

A: Textbooks...we use them, they are ok. ...But children do not like so much the theory...

B; You say that the textbooks have much theory?

A: well...yes...maybe... I mean not music theory, but much words...and I think music hours should only have music, not talking, you know...they have other subjects where they talk and talk and talk...

B: What about extra music activities? You mentioned this Frankophonie project.

A: yes, I organize the choir regularly, but this was out of school obligation, we have every year different French songs and sometimes even new genres are included...let me say for example I had some trouble students, and once they participated in this activity, they were better, more disciplined and interested...Only if we had better

resources and understanding from school management that these activities increase the school credibility!

B: Don't you have the support from school management? Why?

A: They only ask us two days before a school event to prepare a program, while during the entire year, they do not care whether we have space for rehearsals, resources that we need, instruments, scores etc. We need everything.

B: Do you have any support for your professional development?

A: Not much. There have been some trainings at our school, but none for music teaching specifically...something with regard to critical thinking, but nothing about music. The more we learn, the better we teach. I know that you have access to the Ministry. It would be good if you tell them our needs...

B: What needs?

A: these ...trainings...Why not having an extra training how to conduct the choir, or organize a musical show...we did not learn about this in the studies...then, how to evaluate students, how to develop their creative skills...and so on..we also do not have enough literature, no songbook, except the songs in the textbooks, which children are not so found of...

B: What songs would you like to have?

A: Albanian beautiful songs, but adapted for pupils, then also English, pop songs, choral songs etc...I am sorry I have to go because I have class!

B: Any other issue you would like to raise with regard to music teaching.

A: only the issue of these extramusic activities, I think we should make them obligatory, because like this, they would be taken more seriously from us, from the teachers, from the management, parents and so on.

B; Thank you for your time and sharing your thoughts with me!

APPENDIX 7. STATISTICAL TABLES, RESULTS

Statistical results (selected)

Statistics				
	level	age	gjinia	municipality
N	Valid	204	204	204
	Missing	0	0	0

Age				
	Frequency	Percent	Valid Percent	Cumulative Percent
.	1	.5	.5	.5
.	1	.5	.5	1.0
<25	13	6.4	6.4	7.4
25-34	55	27.0	27.0	34.3
35-44	45	22.1	22.1	56.4
45-54	49	24.0	24.0	80.4
55-65	40	19.6	19.6	100.0
Total	204	100.0	100.0	

school level				
	Frequency	Percent	Valid Percent	Cumulative Percent
primary (1-5)	154	75.5	75.5	75.5
lower secondary (6-9)	50	24.5	24.5	100.0
Total	204	100.0	100.0	

Gender				
	Frequency	Percent	Valid Percent	Cumulative Percent
Valid female	135	66.2	66.2	66.2

male	69	33.8	33.8	100.0
Total	204	100.0	100.0	

Municipalities

	Frequency	Percent	Valid Percent	Cumulative Percent
Bujanoc	1	.5	.5	.5
Dragash	7	3.4	3.4	3.9
Ferizaj	11	5.4	5.4	9.3
Fushë Kosove	11	5.4	5.4	14.7
Gjakovë	15	7.4	7.4	22.1
Gjilan	10	4.9	4.9	27.0
Hani I Elez	2	1.0	1.0	27.9
Kamenice	11	5.4	5.4	33.3
Kaqanik	3	1.5	1.5	34.8
Lipjan	10	4.9	4.9	39.7
Valid Mitrovice	23	11.3	11.3	51.0
Pejë	8	3.9	3.9	54.9
Podujeve	25	12.3	12.3	67.2
Prishtinë	39	19.1	19.1	86.3
Prizren	2	1.0	1.0	87.3
Rahovec	12	5.9	5.9	93.1
Shtime	4	2.0	2.0	95.1
Skenderaj	7	3.4	3.4	98.5
Viti	1	.5	.5	99.0
Vushtrri	2	1.0	1.0	100.0
Total	204	100.0	100.0	

Qualifications

	Frequency	Percent	Valid Percent	Cumulative Percent
.	14	6.9	6.9	6.9
High Pedagogy School Diploma	107	52.5	52.5	59.3
Bachelor in Education	44	21.6	21.6	80.9
Bachelor of Music Education or former undergraduate degree	9	4.4	4.4	89.7
Master of Music Education	2	1.0	1.0	90.7
Other	19	9.3	9.3	100.0
Bachelor of Music or former Music Performance undergraduate degree	9	4.4	4.4	85.3
Total	204	100.0	100.0	

5e. other qualifications

	Frequency	Percent	Valid Percent	Cumulative Percent
.	183	89.7	89.7	89.7
.	1	.5	.5	90.2
Akademia Pedagogjike	1	.5	.5	90.7
Diplome master ne menaxhimi ne arsim	1	.5	.5	91.2
Fak I mesuesise	1	.5	.5	91.7
Fak. i Pedagogjise dhe psikologjise	1	.5	.5	92.2
Fakulteti filozofik-Pedagogji	1	.5	.5	92.6
Valid Fakulteti I edukimit	1	.5	.5	93.1
Fakulteti I kimese	1	.5	.5	93.6
Fakulteti i Pedagogjise	1	.5	.5	94.1
Master ne Pedagogji	1	.5	.5	94.6
Shkolla e mesme e muzikes	2	1.0	1.0	95.6
Shkolla e mesme profesionale e muzikes	1	.5	.5	96.1

Shkolla normale	2	1.0	1.0	97.1
Shkolla Normale	2	1.0	1.0	98.0
Shkollen e Mesme te Muzikes	1	.5	.5	98.5
student ne vitiin e 3	1	.5	.5	99.0
studente	1	.5	.5	99.5
Studente ne fakultetin e muzikes UP	1	.5	.5	100.0
Total	204	100.0	100.0	

Chi-Square Tests for qualifications by level

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	66.949 ^a	6	.000
Likelihood Ratio	66.348	6	.000
N of Valid Cases	204		

a. 6 cells (42.9%) have expected count less than 5. The minimum expected count is .49.

Qualifications /level/gen/spec

		niveli		Total
		generalists	specialists	
qualifications	Count	10	4	14
	% within kualifikimi	71.4%	28.6%	100.0%
	% within niveli	6.5%	8.0%	6.9%
	% of Total	4.9%	2.0%	6.9%
	Adjusted Residual	-.4	.4	
	Count	85	22	107
	% within kualifikimi	79.4%	20.6%	100.0%
	% within niveli	55.2%	44.0%	52.5%
	% of Total	41.7%	10.8%	52.5%
	Adjusted Residual	1.4	-1.4	
	Count	43	1	44
	% within kualifikimi	97.7%	2.3%	100.0%
	% within niveli	27.9%	2.0%	21.6%

	% of Total	21.1%	0.5%	21.6%
	Adjusted Residual	3.9	-3.9	
	Count	1	8	9
Bachelor of Music performance	% within kualifikimi	11.1%	88.9%	100.0%
	% within niveli	0.6%	16.0%	4.4%
	% of Total	0.5%	3.9%	4.4%
	Adjusted Residual	-4.6	4.6	
	Count	0	9	9
Bachelor of Music Education	% within kualifikimi	0.0%	100.0%	100.0%
	% within niveli	0.0%	18.0%	4.4%
	% of Total	0.0%	4.4%	4.4%
	Adjusted Residual	-5.4	5.4	
	Count	0	2	2
Master in Music Education	% within kualifikimi	0.0%	100.0%	100.0%
	% within niveli	0.0%	4.0%	1.0%
	% of Total	0.0%	1.0%	1.0%
	Adjusted Residual	-2.5	2.5	
	Count	15	4	19
Other	% within kualifikimi	78.9%	21.1%	100.0%
	% within niveli	9.7%	8.0%	9.3%
	% of Total	7.4%	2.0%	9.3%
	Adjusted Residual	.4	-.4	
	Count	154	50	204
Total	% within kualifikimi	75.5%	24.5%	100.0%
	% within niveli	100.0%	100.0%	100.0%
	% of Total	75.5%	24.5%	100.0%

Crosstab

		gender		Total
		female	male	
kualifikimi	Count	9	5	14
	% within kualifikimi	64.3%	35.7%	100.0%
	% within gjinia	6.7%	7.2%	6.9%
	% of Total	4.4%	2.5%	6.9%
	Adjusted Residual	-.2	.2	
Diploma e Shkolles Se Larte Pedagogjike	Count	67	40	107
	% within kualifikimi	62.6%	37.4%	100.0%
	% within gjinia	49.6%	58.0%	52.5%

		% of Total	32.8%	19.6%	52.5%
		Adjusted Residual	-1.1	1.1	
		Count	37	7	44
	Bachelor ne Edukim	% within kualifikimi	84.1%	15.9%	100.0%
		% within gjinia	27.4%	10.1%	21.6%
		% of Total	18.1%	3.4%	21.6%
	Bachelor i Muzikes(ose diploma e vjeter e fakultetit te Muzikes- profili instrumenta)	Adjusted Residual	2.8	-2.8	
		Count	6	3	9
		% within kualifikimi	66.7%	33.3%	100.0%
	Bachelor i Muzikes(ose diploma e vjeter e fakultetit te Muzikes- drejtimi i pedagogjise se Pergjithshme)	% within gjinia	4.4%	4.3%	4.4%
		% of Total	2.9%	1.5%	4.4%
		Adjusted Residual	.0	.0	
	Diplome Master ne Pedagogji Muzikore	Count	7	2	9
		% within kualifikimi	77.8%	22.2%	100.0%
		% within gjinia	5.2%	2.9%	4.4%
	Tjeter	% of Total	3.4%	1.0%	4.4%
		Adjusted Residual	.8	-.8	
		Count	0	2	2
Total	Tjeter	% within kualifikimi	0.0%	100.0%	100.0%
		% within gjinia	0.0%	2.9%	1.0%
		% of Total	0.0%	1.0%	1.0%
	Diplome Master ne Pedagogji Muzikore	Adjusted Residual	-2.0	2.0	
		Count	9	10	19
		% within kualifikimi	47.4%	52.6%	100.0%
	Tjeter	% within gjinia	6.7%	14.5%	9.3%
		% of Total	4.4%	4.9%	9.3%
		Adjusted Residual	-1.8	1.8	
Total		Count	135	69	204
		% within kualifikimi	66.2%	33.8%	100.0%
		% within gjinia	100.0%	100.0%	100.0%
Total		% of Total	66.2%	33.8%	100.0%

Directional Measures

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.018	.027	.655	.512
		kualifikimi	.000	.000	.	.
		Dependent				
		gjinia Dependent	.043	.065	.655	.512

Goodman and Kruskal tau	kualifikimi Dependent	.015	.009		.006 ^d
	gjinia Dependent	.071	.028		.026 ^d
	Symmetric	.037	.017	2.215	.017 ^e
Uncertainty Coefficient	kualifikimi Dependent	.027	.012	2.215	.017 ^e
	gjinia Dependent	.059	.027	2.215	.017 ^e

- a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.
c. Cannot be computed because the asymptotic standard error equals zero.
d. Based on chi-square approximation
e. Likelihood ratio chi-square probability.

Qualifications /age/level

		Age							Total
			.	< 25	25-34	35-44	45-54	55-65	
qualifica tions	Count	1	0	3	1	0	3	6	14
	% within qualification	7.1%	0.0%	21.4%	7.1%	0.0%	21.4%	42.9%	100.0 %
	% within age	100.0 %	0.0%	23.1%	1.8%	0.0%	6.1%	15.0%	6.9%
	% of Total	0.5%	0.0%	1.5%	0.5%	0.0%	1.5%	2.9%	6.9%
	Adjusted Residual	3.7	-.3	2.4	-1.7	-2.1	-.2	2.3	
	Count	0	1	5	22	21	30	28	107
	% within qualification	0.0%	0.9%	4.7%	20.6%	19.6%	28.0%	26.2%	100.0 %
	Diploma e Shkolles Se Larte Pedagogjike	0.0%	100.0 %	38.5%	40.0%	46.7%	61.2%	70.0%	52.5%
	% within age	0.0%	100.0 %	38.5%	40.0%	46.7%	61.2%	70.0%	52.5%
	% of Total	0.0%	0.5%	2.5%	10.8%	10.3%	14.7%	13.7%	52.5%
	Adjusted Residual	-1.1	1.0	-1.0	-2.2	-.9	1.4	2.5	
	Count	0	0	2	16	17	9	0	44
	% within qualifications	0.0%	0.0%	4.5%	36.4%	38.6%	20.5%	0.0%	100.0 %
	Bachelor ne Edukim	0.0%	0.0%	15.4%	29.1%	37.8%	18.4%	0.0%	21.6%
	% within age	0.0%	0.0%	15.4%	29.1%	37.8%	18.4%	0.0%	21.6%
	% of Total	0.0%	0.0%	1.0%	7.8%	8.3%	4.4%	0.0%	21.6%

Total		Adjusted Residual	-5	-5	-6	1.6	3.0	-6	-3.7		
		Count	0	0	0	5	1	2	1	9	
		Bachelor i Muzikes(ose diploma e vjeter e fakultetit te Muzikes-profil i instrumenta)	% within qualifications	0.0%	0.0%	0.0%	55.6%	11.1%	22.2%	11.1%	100.0 %
			% within age	0.0%	0.0%	0.0%	9.1%	2.2%	4.1%	2.5%	4.4%
			% of Total	0.0%	0.0%	0.0%	2.5%	0.5%	1.0%	0.5%	4.4%
			Adjusted Residual	-2	-2	-8	2.0	-8	-1	-7	
		Bachelor i Muzikes(ose diploma e vjeter e fakultetit te Muzikes-drejtimi i pedagogjise se Pergjithshme)	Count	0	0	2	3	4	0	0	9
			% within qualifications	0.0%	0.0%	22.2%	33.3%	44.4%	0.0%	0.0%	100.0 %
			% within age	0.0%	0.0%	15.4%	5.5%	8.9%	0.0%	0.0%	4.4%
			% of Total	0.0%	0.0%	1.0%	1.5%	2.0%	0.0%	0.0%	4.4%
		Diplome Master ne Pedagogji Muzikore	Adjusted Residual	-2	-2	2.0	.4	1.7	-1.7	-1.5	
			Count	0	0	0	1	0	1	0	2
			% within qualifications	0.0%	0.0%	0.0%	50.0%	0.0%	50.0%	0.0%	100.0 %
			% within age	0.0%	0.0%	0.0%	1.8%	0.0%	2.0%	0.0%	1.0%
		Tjeter	% of Total	0.0%	0.0%	0.0%	0.5%	0.0%	0.5%	0.0%	1.0%
			Adjusted Residual	-1	-1	-4	.7	-8	.9	-7	
			Count	0	0	1	7	2	4	5	19
			% within kualifikimi	0.0%	0.0%	5.3%	36.8%	10.5%	21.1%	26.3%	100.0 %
			% within Mosha	0.0%	0.0%	7.7%	12.7%	4.4%	8.2%	12.5%	9.3%
			% of Total	0.0%	0.0%	0.5%	3.4%	1.0%	2.0%	2.5%	9.3%
			Adjusted Residual	-3	-3	-2	1.0	-1.3	-3	.8	
			Count	1	1	13	55	45	49	40	204
			% within kualifikimi	0.5%	0.5%	6.4%	27.0%	22.1%	24.0%	19.6%	100.0 %
			% within Mosha	100.0 %	100.0 %	100.0 %	100.0 %	100.0 %	100.0 %	100.0 %	100.0 %
			% of Total	0.5%	0.5%	6.4%	27.0%	22.1%	24.0%	19.6%	100.0 %

Directional Measures

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.065	.039	1.610	.107
		kualifikimi	.010	.010	1.002	.316
		Dependent	.101	.063	1.516	.130
	Goodman and Kruskal tau	kualifikimi	.071	.017		.000 ^c
		Dependent	.066	.014		.000 ^c
		Mosha Dependent	.118	.018	6.005	.000 ^d
	Uncertainty Coefficient	kualifikimi	.126	.019	6.005	.000 ^d
		Dependent	.112	.018	6.005	.000 ^d
		Mosha Dependent				

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on chi-square approximation

d. Likelihood ratio chi-square probability.

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	.578	.001
	Cramer's V	.236	.001
	Contingency Coefficient	.500	.001
N of Valid Cases		204	

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

Musical identities

generalists/specialists playing classical music instruments/singing classical

			niveli		Total
			shkollen filllore(klasa 1- 5)	shkollen e mesme te ulte(klasat 6-9)	
luan ne instrument 1	Count		44	43	87
	% within luan ne instrument		50.6%	49.4%	100.0%

Total	2	% within niveli	30.3%	87.8%	44.8%
		% of Total	22.7%	22.2%	44.8%
		Adjusted Residual	-7.0	7.0	
		Count	101	6	107
		% within luan ne instrument	94.4%	5.6%	100.0%
		% within niveli	69.7%	12.2%	55.2%
		% of Total	52.1%	3.1%	55.2%
		Adjusted Residual	7.0	-7.0	
		Count	145	49	194
		% within luan ne instrument	74.7%	25.3%	100.0%
		% within niveli	100.0%	100.0%	100.0%
		% of Total	74.7%	25.3%	100.0%

Types of classical instruments * level Crosstabulation

		niveli		Total
		shkollen	shkollen e	
		fillore(klasa 1-5)	mesme te ulte(klasat 6-9)	
llojet e instr.klas.	Count	111	9	120
	% within llojet e instr.klas.	92.5%	7.5%	100.0%
	% within niveli	72.1%	18.0%	58.8%
	% of Total	54.4%	4.4%	58.8%
	Adjusted Residual	6.8	-6.8	
	Count	29	37	66
	% within llojet e instr.klas.	43.9%	56.1%	100.0%
	piano % within niveli	18.8%	74.0%	32.4%
	% of Total	14.2%	18.1%	32.4%
	Adjusted Residual	-7.2	7.2	
	Count	3	1	4
	% within llojet e instr.klas.	75.0%	25.0%	100.0%
	violine % within niveli	1.9%	2.0%	2.0%
	% of Total	1.5%	0.5%	2.0%
	Adjusted Residual	.0	.0	
	Count	3	0	3
	flaute % within llojet e instr.klas.	100.0%	0.0%	100.0%

Total		% within niveli	1.9%	0.0%	1.5%
		% of Total	1.5%	0.0%	1.5%
		Adjusted Residual	1.0	-1.0	
		Count	5	1	6
		% within llojet e instr.klas.	83.3%	16.7%	100.0%
	klarinet	% within niveli	3.2%	2.0%	2.9%
		% of Total	2.5%	0.5%	2.9%
		Adjusted Residual	.5	-.5	
		Count	3	2	5
	tjeter	% within llojet e instr.klas.	60.0%	40.0%	100.0%
		% within niveli	1.9%	4.0%	2.5%
		% of Total	1.5%	1.0%	2.5%
		Adjusted Residual	-.8	.8	
		Count	154	50	204
	Total	% within llojet e instr.klas.	75.5%	24.5%	100.0%
		% within niveli	100.0%	100.0%	100.0%
		% of Total	75.5%	24.5%	100.0%

Chi-Square Tests

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	56.096 ^a	5	.000
Likelihood Ratio	56.118	5	.000
N of Valid Cases	204		

a. 8 cells (66.7%) have expected count less than 5. The minimum expected count is .74.

Directional Measures

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.269	.089	2.686	.007
		llojet e instr.klas.	.333	.066	4.312	.000
		Dependent	.160	.149	.987	.324
	Goodman and Kruskal tau	niveli Dependent	.160	.149	.987	.324
		llojet e instr.klas.	.202	.049		.000 ^c
		Dependent				

Uncertainty Coefficient	niveli Dependent	.275	.065		.000 ^c
	Symmetric	.175	.043	4.040	.000 ^d
	llojet e instr.klas.	.136	.035	4.040	.000 ^d
	Dependent	.247	.058	4.040	.000 ^d

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Based on chi-square approximation

d. Likelihood ratio chi-square probability.

Singing in classical style

8 sing'classical'* level Crosstabulation

		niveli		Total
		shkollen fillore(klasa 1-5)	shkollen e mesme te ulte(klasat 6-9)	
8 kendon	Count	29	25	54
	% within 8 kendon	53.7%	46.3%	100.0%
	1 % within niveli	20.7%	55.6%	29.2%
	% of Total	15.7%	13.5%	29.2%
	Adjusted Residual	-4.5	4.5	
	Count	111	20	131
	% within 8 kendon	84.7%	15.3%	100.0%
	2 % within niveli	79.3%	44.4%	70.8%
	% of Total	60.0%	10.8%	70.8%
	Adjusted Residual	4.5	-4.5	
Total	Count	140	45	185
	% within 8 kendon	75.7%	24.3%	100.0%
	% within niveli	100.0%	100.0%	100.0%
	% of Total	75.7%	24.3%	100.0%

8 sing'classical'* level Crosstabulation

		Niveli		Total
		shkollen fillore(klasa 1-5)	shkollen e mesme te ulte(klasat 6-9)	
		Count		
8 kendon	1	29	25	54
		53.7%	46.3%	100.0%

2	% within niveli	20.7%	55.6%	29.2%
	% of Total	15.7%	13.5%	29.2%
	Adjusted Residual	-4.5	4.5	
	Count	111	20	131
	% within 8 kendon	84.7%	15.3%	100.0%
	% within niveli	79.3%	44.4%	70.8%
	% of Total	60.0%	10.8%	70.8%
	Adjusted Residual	4.5	-4.5	
	Count	140	45	185
	% within 8 kendon	75.7%	24.3%	100.0%
	% within niveli	100.0%	100.0%	100.0%
	% of Total	75.7%	24.3%	100.0%

Directional Measures

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.051	.066	.746	.455
		8 kendon				
		Dependent	.093	.118	.746	.455
	Goodman and Kruskal tau	niveli Dependent	.000	.000	. ^c	. ^c
		8 kendon	.108	.050		.000 ^d
		Dependent				
	Uncertainty Coefficient	niveli Dependent	.108	.050		.000 ^d
		Symmetric	.087	.040	2.148	.000 ^e
		8 kendon	.084	.039	2.148	.000 ^e
		Dependent				
		niveli Dependent	.091	.042	2.148	.000 ^e

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c. Cannot be computed because the asymptotic standard error equals zero.

d. Based on chi-square approximation

e. Likelihood ratio chi-square probability.

Folk musical identities

Crosstab

			niveli		Total
			shkollen fillore(klasa 1-5)	shkollen e mesme te ulte(klasat 6-9)	
Folk music instruments	1	Count	75	38	113
		% within instru popullore	66.4%	33.6%	100.0%

Total	2	% within niveli	56.0%	79.2%	62.1%
		% of Total	41.2%	20.9%	62.1%
		Adjusted Residual	-2.8	2.8	
		Count	59	10	69
		% within instru popullore	85.5%	14.5%	100.0%
		% within niveli	44.0%	20.8%	37.9%
		% of Total	32.4%	5.5%	37.9%
		Adjusted Residual	2.8	-2.8	
		Count	134	48	182
		% within instru popullore	73.6%	26.4%	100.0%
		% within niveli	100.0%	100.0%	100.0%
		% of Total	73.6%	26.4%	100.0%

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	8.079 ^a	1	.004		
Continuity Correction ^b	7.123	1	.008		
Likelihood Ratio	8.587	1	.003		
Fisher's Exact Test				.005	.003
McNemar Test				. ^c	
N of Valid Cases	182				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 18.20.

b. Computed only for a 2x2 table

c. Both variables must have identical values of categories.

Directional Measures^f

			Value	Asymp. Std. Error ^a	Approx. T ^d	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.000	.000	. ^b	. ^b
		instru popullore	.000	.000	. ^b	. ^b
		Dependent	.000	.000	. ^b	. ^b
	Goodman and Kruskal tau	niveli Dependent	.000	.000	. ^b	. ^b
		instru popullore	.044	.028		.005 ^c
		Dependent	.044	.028		.005 ^c

Ordinal by Ordinal	Uncertainty Coefficient	Symmetric	.038	.025	1.532	.003 ^e
		instru popullore				
		Dependent	.036	.023	1.532	.003 ^e
	Somers' d	niveli Dependent	.041	.026	1.532	.003 ^e
		Symmetric	-.210	.066	-3.096	.002
		instru popullore	-.232	.073	-3.096	.002
		Dependent				
		niveli Dependent	-.191	.061	-3.096	.002

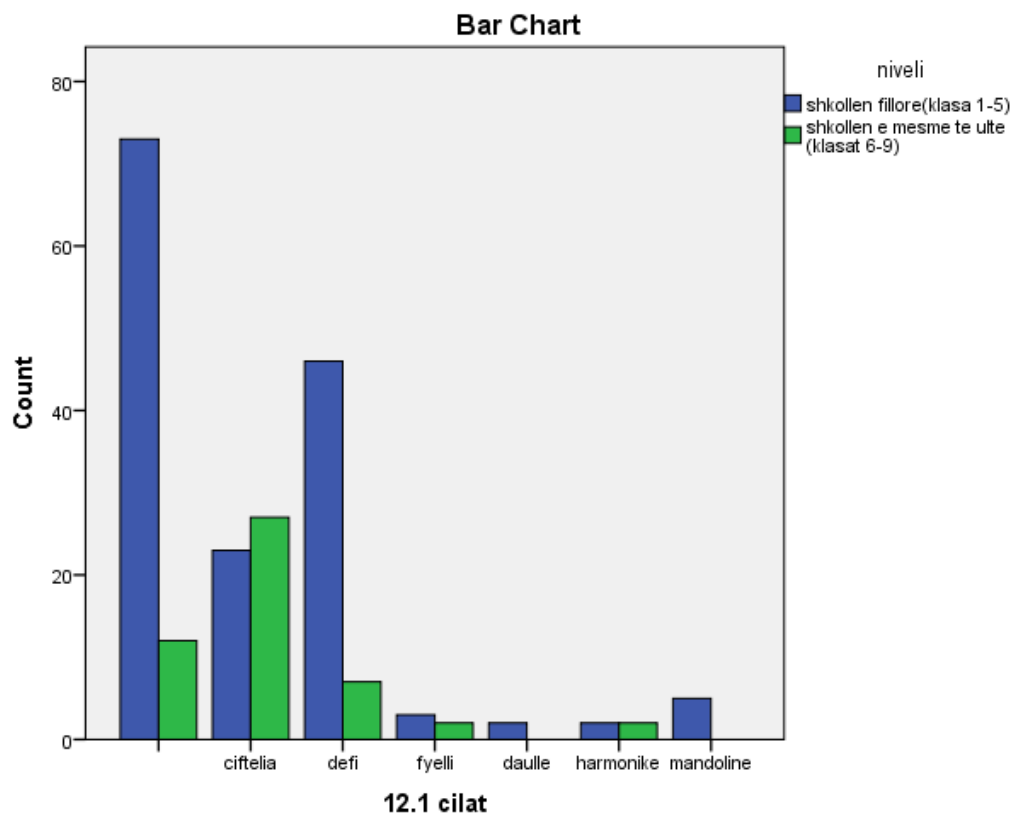
- a. Not assuming the null hypothesis.
b. Cannot be computed because the asymptotic standard error equals zero.
c. Based on chi-square approximation
d. Using the asymptotic standard error assuming the null hypothesis.
e. Likelihood ratio chi-square probability.
f. ETA statistics are available for numeric data only.

Types of folk music instruments

12.1 folk instruments * level Crosstabulation

		niveli		Total
		shkollen filllore(klasa 1-5)	shkollen e mesme te ulte(klasat 6-9)	
12.1 cilat	Count	73	12	85
	% within 12.1 cilat	85.9%	14.1%	100.0%
	% within niveli	47.4%	24.0%	41.7%
	% of Total	35.8%	5.9%	41.7%
	Adjusted Residual	2.9	-2.9	
	Count	23	27	50
	% within 12.1 cilat	46.0%	54.0%	100.0%
	% within niveli	14.9%	54.0%	24.5%
	% of Total	11.3%	13.2%	24.5%
	Adjusted Residual	-5.6	5.6	
	Count	46	7	53
	% within 12.1 cilat	86.8%	13.2%	100.0%
	% within niveli	29.9%	14.0%	26.0%
	% of Total	22.5%	3.4%	26.0%
	Adjusted Residual	2.2	-2.2	
	Count	3	2	5
	% within 12.1 cilat	60.0%	40.0%	100.0%
	% within niveli	1.9%	4.0%	2.5%

Total		% of Total	1.5%	1.0%	2.5%
		Adjusted Residual	-.8	.8	
		Count	2	0	2
	daulle	% within 12.1 cilat	100.0%	0.0%	100.0%
		% within niveli	1.3%	0.0%	1.0%
		% of Total	1.0%	0.0%	1.0%
		Adjusted Residual	.8	-.8	
		Count	2	2	4
	harmonike	% within 12.1 cilat	50.0%	50.0%	100.0%
		% within niveli	1.3%	4.0%	2.0%
		% of Total	1.0%	1.0%	2.0%
		Adjusted Residual	-1.2	1.2	
		Count	5	0	5
	mandoline	% within 12.1 cilat	100.0%	0.0%	100.0%
		% within niveli	3.2%	0.0%	2.5%
		% of Total	2.5%	0.0%	2.5%
		Adjusted Residual	1.3	-1.3	
		Count	154	50	204
	Total	% within 12.1 cilat	75.5%	24.5%	100.0%
		% within niveli	100.0%	100.0%	100.0%
		% of Total	75.5%	24.5%	100.0%



instrumente pop/rock * niveli Crosstabulation

		niveli		Total
		shkollen fillore(klasa 1-5)	shkollen e mesme te ulte(klasat 6-9)	
instrumente pop/rock	Count	5	17	22
	% within instrumente pop/rock	22.7%	77.3%	100.0%
	% within niveli	4.1%	38.6%	13.2%
	% of Total	3.0%	10.2%	13.2%
	Adjusted Residual	-5.8	5.8	
1	Count	118	27	145
	% within instrumente pop/rock	81.4%	18.6%	100.0%
	% within niveli	95.9%	61.4%	86.8%
	% of Total	70.7%	16.2%	86.8%
	Adjusted Residual	5.8	-5.8	
2	Count	5	17	22
	% within instrumente pop/rock	22.7%	77.3%	100.0%
	% within niveli	4.1%	38.6%	13.2%
	% of Total	3.0%	10.2%	13.2%
	Adjusted Residual	-5.8	5.8	

	Count	123	44	167
Total	% within instrumente pop/rock	73.7%	26.3%	100.0%
	% within niveli	100.0%	100.0%	100.0%
	% of Total	73.7%	26.3%	100.0%

POP/ROCK MUSIC IDENTITIES

Directional Measures^f

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.182	.058	2.610	.009
		instrumente pop/rock	.000	.000	. ^c	. ^c
		Dependent				
		niveli Dependent	.273	.091	2.610	.009
	Goodman and Kruskal tau	instrumente pop/rock	.203	.072		.000 ^d
		Dependent				
		niveli Dependent	.203	.067		.000 ^d
		Dependent				
	Uncertainty Coefficient	Symmetric	.184	.064	2.718	.000 ^e
		instrumente pop/rock	.228	.076	2.718	.000 ^e
Dependent						
niveli Dependent		.154	.056	2.718	.000 ^e	
Ordinal by Ordinal	Somers' d	Symmetric	-.435	.077	-4.278	.000
		instrumente pop/rock	-.346	.076	-4.278	.000
		Dependent				
		niveli Dependent	-.587	.095	-4.278	.000

a. Not assuming the null hypothesis.

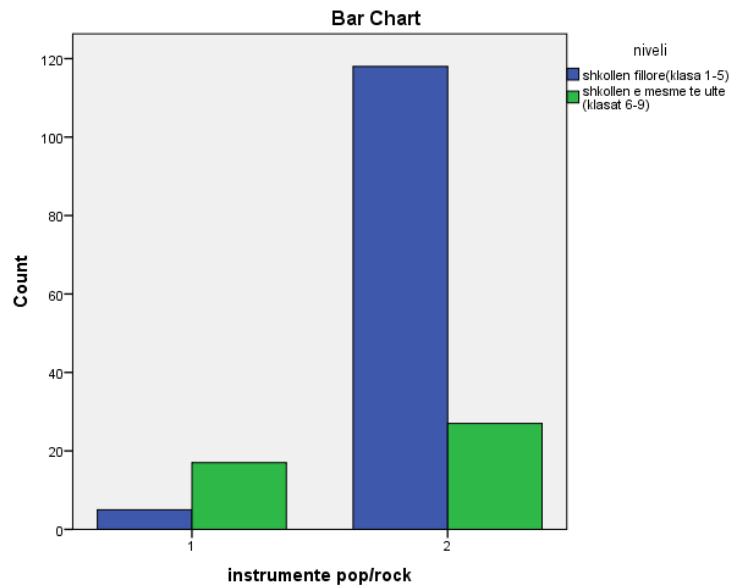
b. Using the asymptotic standard error assuming the null hypothesis.

c. Cannot be computed because the asymptotic standard error equals zero.

d. Based on chi-square approximation

e. Likelihood ratio chi-square probability.

f. ETA statistics are available for numeric data only.



Types of pop/rock/jazz instruments

17.1 tjetër * niveli Crosstabulation

		niveli		Total
		shkollen fillore(klasa 1-5)	shkollen e mesme te ulte(klasat 6-9)	
17.1 tjetër	Count	142	28	170
	% within 17.1 tjetër	83.5%	16.5%	100.0%
	% within niveli	92.2%	56.0%	83.3%
	% of Total	69.6%	13.7%	83.3%
	Adjusted Residual	6.0	-6.0	
	Count	2	1	3
	% within 17.1 tjetër	66.7%	33.3%	100.0%
	Kiatre elektrike			
	% within niveli	1.3%	2.0%	1.5%
	% of Total	1.0%	0.5%	1.5%
	Adjusted Residual	-.4	.4	
	Count	4	2	6
	% within 17.1 tjetër	66.7%	33.3%	100.0%
	Daulle			
	% within niveli	2.6%	4.0%	2.9%
	% of Total	2.0%	1.0%	2.9%
	Adjusted Residual	-.5	.5	
	Count	1	7	8
	% within 17.1 tjetër	12.5%	87.5%	100.0%
	Saksofon			
	% within niveli	0.6%	14.0%	3.9%
	% of Total	0.5%	3.4%	3.9%
	Adjusted Residual	-4.2	4.2	

Total	Sintisaizer	Count	5	12	17
		% within 17.1 tjeter	29.4%	70.6%	100.0%
		% within niveli	3.2%	24.0%	8.3%
		% of Total	2.5%	5.9%	8.3%
		Adjusted Residual	-4.6	4.6	
		Count	154	50	204
		% within 17.1 tjeter	75.5%	24.5%	100.0%
		% within niveli	100.0%	100.0%	100.0%
		% of Total	75.5%	24.5%	100.0%

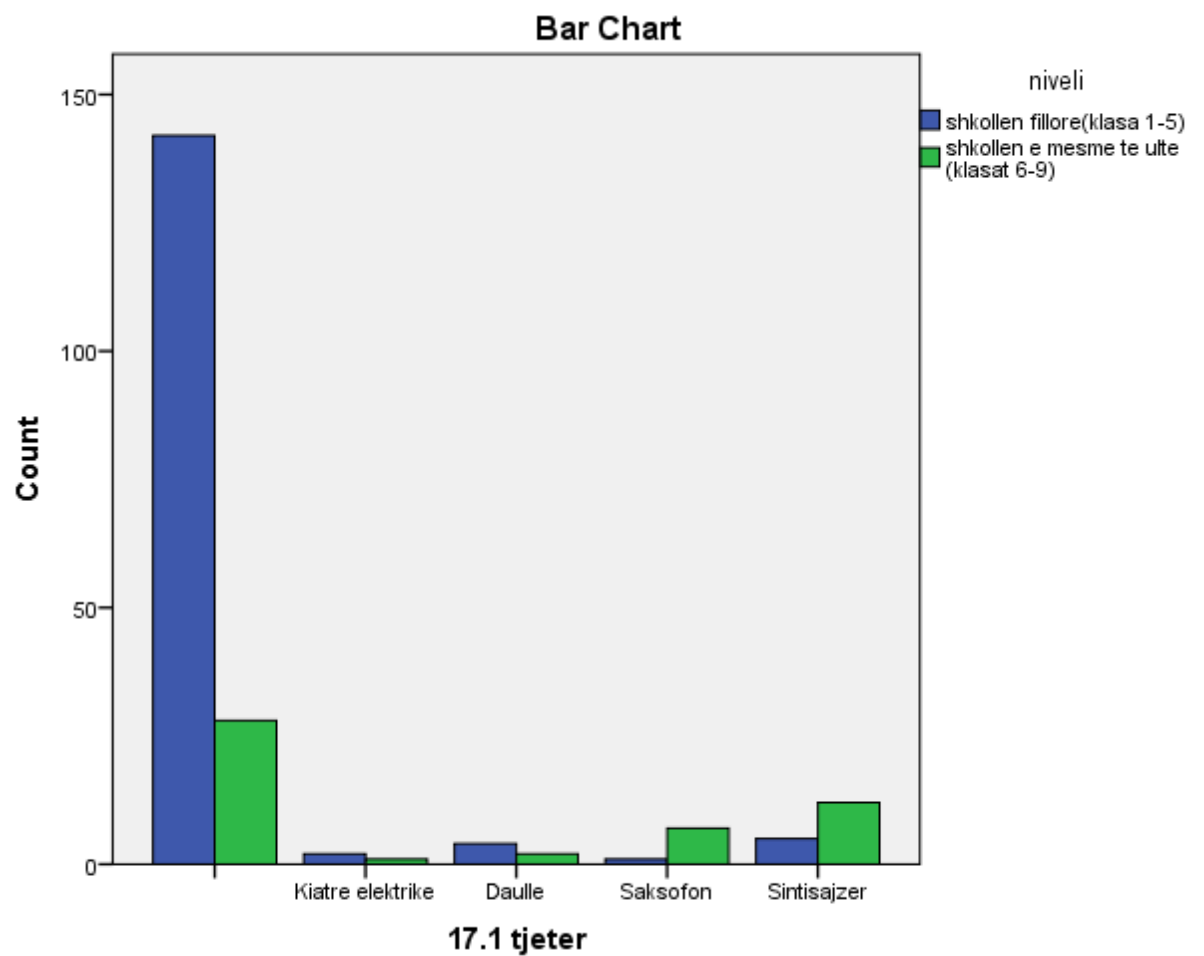
Directional Measures^f

			Value	Asymp. Std. Error ^a	Approx. T ^b	Approx. Sig.
Nominal by Nominal	Lambda	Symmetric	.155	.051	2.644	.008
		17.1 tjeter	.000	.000	.	.
		Dependent				
		niveli Dependent	.260	.086	2.644	.008
	Goodman and Kruskal tau	17.1 tjeter	.120	.043		.000 ^d
		Dependent				
		niveli Dependent	.211	.060		.000 ^d
		Symmetric	.150	.047	3.042	.000 ^e
	Uncertainty Coefficient	17.1 tjeter	.139	.043	3.042	.000 ^e
		Dependent				
		niveli Dependent	.163	.053	3.042	.000 ^e
		Symmetric	.413	.073	4.608	.000
Ordinal by Ordinal	Somers' d	17.1 tjeter	.372	.074	4.608	.000
		Dependent				
		niveli Dependent	.465	.081	4.608	.000

a. Not assuming the null hypothesis.

b. Using the asymptotic standard error assuming the null hypothesis.

c.



Ca

cannot be computed because the asymptotic standard error equals zero.

d. Based on chi-square approximation

e. Likelihood ratio chi-square probability.

f. ETA statistics are available for numeric data only.

Report

niveli		22a overall develo pment	22b communic ation	22c emotional develp.	22d aesthetics develop	22e social develop	22f physical developm	22g creative develop	22i patriotic education
shkollen filllore(klasa 1-5)	Mean	1.45	1.62	1.43	1.71	1.75	1.92	1.63	1.56
	N	146	137	141	133	138	135	138	140
	Std. Deviation	.644	.698	.679	.822	.872	.931	.765	.692
	Minimum	1	1	1	1	1	1	1	1
	Maximum	5	5	5	5	5	5	5	5
	Range	4	4	4	4	4	4	4	4
	Variance	.415	.487	.460	.675	.760	.866	.585	.479
	Kurtosis	5.334	2.802	4.872	1.431	3.597	1.374	4.349	3.265
	Skewness	1.751	1.206	1.874	1.157	1.593	1.122	1.636	1.379
	Harmonic Mean	1.26	1.38	1.22	1.41	1.43	1.55	1.37	1.33
	% of Total Sum	78.5%	76.0%	76.4%	74.3%	73.7%	75.3%	76.0%	74.9%
	% of Total N	75.6%	74.9%	74.6%	74.3%	75.4%	75.8%	75.4%	75.3%
	Grouped Median	1.41	1.57	1.37	1.62	1.64	1.79	1.56	1.50
	Mean	1.23	1.52	1.29	1.72	1.91	1.98	1.58	1.59
	N	47	46	48	46	45	43	45	46
	Std. Deviation	.428	.547	.459	.861	.925	.963	.839	.748
shkollen e mesme te ulte(klasat 6-9)	Minimum	1	1	1	1	1	1	1	1
	Maximum	2	3	2	5	5	5	5	3
	Range	1	2	1	4	4	4	4	2
	Variance	.183	.300	.211	.741	.856	.928	.704	.559
	Kurtosis	-.331	-1.051	-1.154	4.061	2.525	1.187	5.028	-.661
	Skewness	1.298	.336	.947	1.688	1.445	1.054	1.918	.857
	Harmonic Mean	1.13	1.34	1.17	1.42	1.57	1.59	1.30	1.32
	% of Total Sum	21.5%	24.0%	23.6%	25.7%	26.3%	24.7%	24.0%	25.1%
	% of Total N	24.4%	25.1%	25.4%	25.7%	24.6%	24.2%	24.6%	24.7%
	Grouped Median	1.23	1.51	1.29	1.61	1.77	1.85	1.48	1.51
	Mean	1.40	1.60	1.39	1.72	1.79	1.93	1.62	1.56
	N	193	183	189	179	183	178	183	186
	Std. Deviation	.605	.663	.632	.829	.885	.936	.782	.704
	Minimum	1	1	1	1	1	1	1	1
Total									

Maximum	5	5	5	5	5	5	5	5
Range	4	4	4	4	4	4	4	4
Variance	.366	.440	.399	.688	.784	.877	.611	.496
Kurtosis	5.724	2.652	5.224	2.056	3.153	1.253	4.365	2.042
Skewness	1.821	1.128	1.888	1.292	1.536	1.096	1.696	1.224
Harmonic Mean	1.22	1.37	1.21	1.41	1.46	1.56	1.35	1.33
% of Total Sum	100.0 %	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
% of Total N	100.0 %	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Grouped Median	1.37	1.55	1.35	1.62	1.67	1.81	1.54	1.51

Teacher beliefs : Q.22. role of music for child's development

Measures of Association

	Eta	Eta Squared
22a overall development * niveli	.155	.024
22b communication * niveli	.065	.004
22c emotional develop. * niveli	.092	.009
22d aesthetics develop * niveli	.002	.000
22e social develop * niveli	.080	.006
22f physical developm * niveli	.027	.001
22g creative develop * niveli	.029	.001
22i patriotic education * niveli	.018	.000

ANOVA Table^a

	Sum of Squares	df	Mean Square	F	Sig.
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Q.23. Teacher beliefs about role of music in society

22a overall development * níveli	Between Groups	(Combined)	1.690	1	1.690	4.706	.031
	Within Groups		68.590	191	.359		
	Total		70.280	192			
22b communication * níveli	Between Groups	(Combined)	.335	1	.335	.761	.384
	Within Groups		79.741	181	.441		
	Total		80.077	182			
22c emotional develop. * níveli	Between Groups	(Combined)	.642	1	.642	1.613	.206
	Within Groups		74.385	187	.398		
	Total		75.026	188			
22d aesthetics develop * níveli	Between Groups	(Combined)	.000	1	.000	.000	.983
	Within Groups		122.469	177	.692		
	Total		122.469	178			
22e social develop * níveli	Between Groups	(Combined)	.921	1	.921	1.176	.280
	Within Groups		141.768	181	.783		
	Total		142.689	182			
22f physical developm * níveli	Between Groups	(Combined)	.111	1	.111	.125	.724
	Within Groups		155.080	176	.881		
	Total		155.191	177			
22g creative develop * níveli	Between Groups	(Combined)	.094	1	.094	.153	.696
	Within Groups		111.130	181	.614		
	Total		111.224	182			
22i patriotic education * níveli	Between Groups	(Combined)	.031	1	.031	.062	.804
	Within Groups		91.695	184	.498		
	Total		91.726	185			

a. The grouping variable níveli is a string, so the test for linearity cannot be computed.

niveli		23a producing musicians	23b producing listeners	23c increasing music activities	23d increasing amatorism	23 f cherishing national identity	23g EU integration
shkollen fillore(klasa 1-5)	Mean	1.32	1.56	1.53	2.01	1.55	1.84
	N	145	140	146	134	144	140
	Std. Deviation	.549	.603	.645	1.033	.765	.875
	Minimum	1	1	1	1	1	1
	Maximum	4	3	5	5	5	5
	Range	3	2	4	4	4	4
	Variance	.301	.364	.416	1.067	.585	.766
	Kurtosis	3.705	-.577	4.508	2.050	4.319	2.823
	Skewness	1.790	.576	1.458	1.423	1.736	1.357
	Harmonic Mean	1.17	1.35	1.32	1.62	1.30	1.51
	% of Total Sum	76.1%	76.0%	77.7%	73.6%	76.4%	73.3%
	% of Total N	74.4%	74.5%	74.9%	74.4%	75.8%	75.3%
	Grouped Median	1.29	1.53	1.49	1.84	1.47	1.74
	Mean	1.20	1.44	1.31	2.11	1.50	2.04
	N	50	48	49	46	46	46
shkollen e mesme te ulte(klasat 6-9)	Std. Deviation	.452	.580	.508	1.178	.753	.815
	Minimum	1	1	1	1	1	1
	Maximum	3	3	3	5	3	4
	Range	2	2	2	4	2	3
	Variance	.204	.336	.259	1.388	.567	.665
	Kurtosis	4.473	-.065	.885	-.108	-.216	-.228
	Skewness	2.214	.936	1.355	.889	1.144	.433
	Harmonic Mean	1.10	1.26	1.17	1.59	1.25	1.71
	% of Total Sum	23.9%	24.0%	22.3%	26.4%	23.6%	26.7%
	% of Total N	25.6%	25.5%	25.1%	25.6%	24.2%	24.7%
	Grouped Median	1.18	1.41	1.29	1.88	1.41	2.00
	Mean	1.29	1.53	1.47	2.04	1.54	1.89
	N	195	188	195	180	190	186
	Std. Deviation	.527	.598	.620	1.069	.760	.863
	Minimum	1	1	1	1	1	1
Total	Maximum	4	3	5	5	5	5
	Range	3	2	4	4	4	4

Variance	.278	.358	.385	1.144	.578	.745
Kurtosis	3.918	-.513	4.307	1.264	3.274	1.974
Skewness	1.881	.655	1.484	1.252	1.590	1.127
Harmonic						
Mean	1.15	1.33	1.28	1.61	1.29	1.56
% of Total Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
% of Total N	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Grouped						
Median	1.26	1.50	1.44	1.85	1.46	1.80

Measures of Association						
		Eta	Eta Squared			
23a producing musicians * niveli	23a producing musicians * niveli	.097	.009	Mean Square	F	Sig.
	23b producing listeners * niveli	.087	.008			
	23c increasing music activities * niveli	.155	.024			
	23d increasing amatorism * niveli	.038	.001			
	23 f cherishing national identity * niveli	.027	.001			
	23g EU integration * niveli	.101	.010			
	Between Groups (Combined)	1.796	1			
23c increasing music activities * niveli	Within Groups	72.799	193	1.796	4.762	.0
	Total	74.595	194			
23d increasing amatorism * niveli	Between Groups (Combined)	.301	1	.301	.262	.6
	Within Groups	204.427	178			
	Total	204.728	179			
23 f cherishing national identity * niveli	Between Groups (Combined)	.082	1	.082	.142	.7
	Within Groups	109.160	188			
	Total	109.242	189			
23g EU integration * niveli	Between Groups (Combined)	1.394	1	1.394	1.879	.1
	Within Groups	136.456	184			
	Total	137.849	185			

a. The grouping variable niveli is a string, so the test for linearity cannot be computed.

Q.24. Teacher's beliefs with regard to musicality'

		Report			
niveli		24a every child is musical	24b only few	24c cannot be developed	24d can be developed
shkollen filllore(klasa 1-5)	Mean	2.52	2.33	3.10	1.83
	N	138	131	132	141
	Std. Deviation	1.128	1.034	1.138	.765
	Minimum	1	1	1	1
	Maximum	4	5	5	5
	Range	3	4	4	4
	Variance	1.273	1.068	1.296	.585
	Kurtosis	-1.383	-.739	-.909	2.095
	Skewness	.007	.492	-.385	1.077
	Harmonic Mean	1.94	1.87	2.51	1.55
	% of Total Sum	74.4%	74.4%	71.1%	74.4%
	% of Total N	75.8%	73.6%	73.7%	74.2%
	Grouped Median	2.51	2.22	3.23	1.76
	Mean	2.73	2.23	3.53	1.82
	N	44	47	47	49
	Std. Deviation	1.169	1.202	1.018	.928
shkollen e mesme te ulte(klasat 6-9)	Minimum	1	1	1	1
	Maximum	5	5	5	4
	Range	4	4	4	3
	Variance	1.366	1.444	1.037	.861
	Kurtosis	-1.164	-.898	.722	.321
	Skewness	-.169	.625	-.993	1.035
	Harmonic Mean	2.10	1.68	3.02	1.46
	% of Total Sum	25.6%	25.6%	28.9%	25.6%
	% of Total N	24.2%	26.4%	26.3%	25.8%
	Grouped Median	2.81	1.97	3.66	1.68
	Mean	2.57	2.30	3.21	1.83
	N	182	178	179	190
	Std. Deviation	1.138	1.078	1.122	.808
	Minimum	1	1	1	1
	Maximum	5	5	5	5
Total					

Range	4	4	4	4
Variance	1.296	1.162	1.258	.652
Kurtosis	-1.331	-.796	-.695	1.406
Skewness	-.031	.520	-.525	1.058
Harmonic Mean	1.98	1.82	2.63	1.52
% of Total Sum	100.0%	100.0%	100.0%	100.0%
% of Total N	100.0%	100.0%	100.0%	100.0%
Grouped Median	2.58	2.16	3.36	1.74

ANOVA Table^a

		Sum of Squares	df	Mean Square	F	Sig.
24a every child is musical * niveli	Between Groups (Combined)	1.409	1	1.409	1.088	.298
	Within Groups	233.162	180	1.295		
	Total	234.571	181			
24b only few * niveli	Between Groups (Combined)	.307	1	.307	.263	.609
	Within Groups	205.311	176	1.167		
	Total	205.618	177			
24c cannot be developed * niveli	Between Groups (Combined)	6.511	1	6.511	5.301	.022
	Within Groups	217.422	177	1.228		
	Total	223.933	178			
24d can be developed * niveli	Between Groups (Combined)	.007	1	.007	.010	.920
	Within Groups	123.262	188	.656		
	Total	123.268	189			

a. The grouping variable niveli is a string, so the test for linearity cannot be computed.

Measures of Association

	Eta	Eta Squared
24a every child is musical * niveli	.078	.006
24b only few * niveli	.039	.001
24c cannot be developed * niveli	.171	.029

Q24.e-n markers of musicality

Report

24d can be developed * niveli	.007	.000
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niveli		24e if sings accurately	24f if identifies pitch	24g if writes and reads music	24h fluent in music theory	24i if able to identify form	24j ifable to identify styles	24k if able to play instru.	24l if able to recogn. music elements	24m if able to recognize music instru.	24n if able to appreciate music
shkollen fillore(klasa 1-5)	Mean	2.24	2.09	2.58	2.89	2.31	2.42	1.97	1.95	2.00	1.88
	N	137	138	136	140	142	142	136	138	135	139
	Std. Deviation	.997	.932	1.184	1.216	1.046	1.006	.894	.804	.872	.877
	Minimum	1	1	1	1	1	1	1	1	1	1
	Maximum	4	4	5	5	5	5	5	5	5	5
	Range	3	3	4	4	4	4	4	4	4	4
	Variance	.993	.868	1.401	1.478	1.095	1.012	.799	.647	.761	.769
	Kurtosis	-.903	-.236	-1.126	-1.180	-.268	-.243	.982	1.157	1.377	.147
	Skewness	.358	.704	.267	-.158	.592	.470	.942	.861	1.027	.750
	Harmonic Mean	1.79	1.70	2.00	2.24	1.85	1.98	1.61	1.64	1.66	1.53
	% of Total Sum	75.4%	75.6%	72.5%	73.6%	77.7 %	78.0%	80.2%	78.2%	76.9%	75.5%
	% of Total N	73.7%	73.8%	73.5%	74.1%	75.1 %	75.9%	75.1%	74.2%	74.2%	74.7%
	Grouped Median	2.17	1.96	2.49	3.00	2.22	2.36	1.87	1.88	1.90	1.79
	Mean	2.04	1.90	2.71	2.96	2.00	2.16	1.47	1.56	1.72	1.81
	N	49	49	49	49	47	45	45	48	47	47
shkollen e mesme te ulte(klasat 6-9)	Std. Deviation	.978	1.026	1.208	1.207	1.022	1.043	.625	.616	.772	.900
	Minimum	1	1	1	1	1	1	1	1	1	1
	Maximum	4	4	4	5	4	4	4	4	4	5
	Range	3	3	3	4	3	3	3	3	3	4
	Variance	.957	1.052	1.458	1.457	1.043	1.089	.391	.379	.596	.810
	Kurtosis	-.301	-.235	-1.591	-1.245	-.203	-.809	4.264	3.276	1.491	2.357
	Skewness	.752	.936	-.159	-.141	.895	.554	1.591	1.180	1.123	1.330
	Harmonic Mean	1.63	1.48	2.07	2.35	1.58	1.69	1.28	1.36	1.45	1.47
	% of Total Sum	24.6%	24.4%	27.5%	26.4%	22.3 %	22.0%	19.8%	21.8%	23.1%	24.5%
	% of Total N	26.3%	26.2%	26.5%	25.9%	24.9 %	24.1%	24.9%	25.8%	25.8%	25.3%

Total	Grouped										
	Median	1.89	1.71	2.79	3.04	1.81	2.00	1.43	1.53	1.64	1.69
	Mean	2.19	2.04	2.62	2.91	2.23	2.36	1.85	1.85	1.93	1.87
	N	186	187	185	189	189	187	181	186	182	186
	Std.										
	Deviation	.993	.958	1.188	1.210	1.046	1.019	.862	.777	.854	.881
	Minimum	1	1	1	1	1	1	1	1	1	1
	Maximum	4	4	5	5	5	5	5	5	5	5
	Range	3	3	4	4	4	4	4	4	4	4
	Variance	.986	.918	1.412	1.465	1.094	1.038	.743	.604	.730	.776
	Kurtosis	-.814	-.310	-1.278	-1.193	-.315	-.414	1.364	1.458	1.396	.612
	Skewness	.451	.740	.152	-.153	.648	.468	1.095	.967	1.052	.889
	Harmonic										
	Mean	1.75	1.64	2.02	2.27	1.77	1.91	1.51	1.56	1.60	1.51
	% of Total										
	Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total N	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	Grouped										
	Median	2.09	1.89	2.55	3.01	2.11	2.29	1.74	1.77	1.83	1.77

ANOVA Table^a

			Sum of Squares	df	Mean Square	F	Sig.
24e if sings accurately * niveli	Between Groups (Combined)		1.445	1	1.445	1.469	.227
	Within Groups		180.969	184	.984		
	Total		182.414	185			
24f if identifies pitch * niveli	Between Groups (Combined)		1.292	1	1.292	1.410	.237
	Within Groups		169.446	185	.916		
	Total		170.738	186			
24g if writes and reads music * niveli	Between Groups (Combined)		.641	1	.641	.453	.502
	Within Groups		259.110	183	1.416		
	Total		259.751	184			
24h fluent in music theory * niveli	Between Groups (Combined)		.160	1	.160	.108	.742
	Within Groups		275.311	187	1.472		
	Total		275.471	188			
24i if able to identify form * niveli	Between Groups (Combined)		3.390	1	3.390	3.133	.078
	Within Groups		202.366	187	1.082		
	Total		205.757	188			
24j if able to identify styles *	Between Groups (Combined)		2.436	1	2.436	2.365	.126

niveli	Within Groups		190.559	185	1.030		
	Total		192.995	186			
24k if able to play instru. * niveli	Between Groups (Combined)		8.586	1	8.586	12.287	.001
	Within Groups		125.082	179	.699		
	Total		133.669	180			
24l if able to recogn. music elements * niveli	Between Groups (Combined)		5.328	1	5.328	9.208	.003
	Within Groups		106.457	184	.579		
	Total		111.785	185			
24m if able to recognize music instru. * niveli	Between Groups (Combined)		2.667	1	2.667	3.710	.056
	Within Groups		129.404	180	.719		
	Total		132.071	181			
24n if able to appreciate music * niveli	Between Groups (Combined)		.205	1	.205	.263	.609
	Within Groups		143.435	184	.780		
	Total		143.640	185			

a. The grouping variable niveli is a string, so the test for linearity cannot be computed.

Measures of Association

	Eta	Eta Squared
24e if sings accurately * niveli	.089	.008
24f if identifies pitch * niveli	.087	.008
24g if writes and reads music * niveli	.050	.002
24h fluent in music theory * niveli	.024	.001
24i if able to identify form * niveli	.128	.016
24j if able to identify styles * niveli	.112	.013
24k if able to play instru. * niveli	.253	.064
24l if able to recogn. music elements * niveli	.218	.048
24m if able to recognize music instru. * niveli	.142	.020
24n if able to appreciate music * niveli	.038	.001

Report Q.25. valued music activities

niveli		25a singing	25b listeni ng	25c music games	25d dancing	25e composing	25f music theory	25g playing mus. instrume nts	25 h learnin g about compo sers
shkollen fillore(klasa 1-5)	Mean	1.56	1.67	1.54	1.60	1.99	1.72	1.42	1.97
	N	142	140	137	135	134	137	139	127
	Std. Deviation	1.804	.826	.675	1.846	1.051	.707	.537	.845
	Minimum	1	1	1	1	1	1	1	1
	Maximum	22	5	5	22	5	5	4	5
	Range	21	4	4	21	4	4	3	4
	Variance	3.255	.683	.456	3.406	1.105	.499	.288	.713
	Kurtosis	118.804	3.743	4.741	113.459	1.548	2.743	1.789	1.690
	Skewness	10.451	1.689	1.596	10.222	1.316	1.103	1.048	1.024
	Harmonic Mean	1.27	1.39	1.32	1.29	1.58	1.46	1.26	1.64
	% of Total Sum	78.7%	77.5%	72.8%	70.6%	74.6%	71.0%	73.8%	73.5%
	% of Total N	74.7%	74.5%	74.1%	73.8%	74.0%	74.1%	74.3%	73.0%
	Grouped Median	1.42	1.57	1.49	1.45	1.81	1.66	1.41	1.88
	Mean	1.25	1.42	1.65	1.87	1.94	2.00	1.46	1.91
	N	48	48	48	48	47	48	48	47
shkollen e mesme te ulte(klasat 6-9)	Std. Deviation	.438	.498	.699	.672	.704	.715	.544	.686
	Minimum	1	1	1	1	1	1	1	1
	Maximum	2	2	3	3	3	3	3	4
	Range	1	1	2	2	2	2	2	3
	Variance	.191	.248	.489	.452	.496	.511	.296	.471
	Kurtosis	-.605	-1.962	-.726	-.715	-.910	-.976	-.841	2.343
	Skewness	1.192	.349	.620	.151	.090	.000	.585	.953
	Harmonic Mean	1.14	1.26	1.39	1.62	1.66	1.71	1.29	1.68
	% of Total Sum	21.3%	22.5%	27.2%	29.4%	25.4%	29.0%	26.2%	26.5%
	% of Total N	25.3%	25.5%	25.9%	26.2%	26.0%	25.9%	25.7%	27.0%

Total	Grouped Median	1.25	1.42	1.60	1.85	1.92	2.00	1.45	1.86
	Mean	1.48	1.61	1.57	1.67	1.98	1.79	1.43	1.95
	N	190	188	185	183	181	185	187	174
	Std. Deviation	1.579	.763	.681	1.625	.972	.718	.538	.803
	Minimum	1	1	1	1	1	1	1	1
	Maximum	22	5	5	22	5	5	4	5
	Range	21	4	4	21	4	4	3	4
	Variance	2.494	.582	.464	2.639	.944	.515	.289	.645
	Kurtosis	152.469	4.495	3.016	136.204	1.795	1.305	1.044	1.883
	Skewness	11.724	1.752	1.316	10.882	1.257	.783	.921	1.031
	Harmonic Mean	1.23	1.35	1.34	1.36	1.60	1.52	1.26	1.65
	% of Total Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total N	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
									1
	Grouped Median	1.37	1.53	1.52	1.54	1.84	1.74	1.42	.88

Reliability Statistics

Value		.293
Part 1	N of Items	4 ^a
Cronbach's Alpha		.699
Part 2	N of Items	4 ^b
Total N of Items		8
Correlation Between Forms		.348
Spearman-Brown Coefficient	Equal Length	.516
	Unequal Length	.516
Guttman Split-Half Coefficient		.502

a. The items are: 25a singing, 25b listening , 25c music games, 25d dancing.

b. The items are: 25e composing, 25f music theory, 25g playing mus. instruments, 25 h learning about composers.

Measures of Association

	Eta	Eta Squared
25a singing * niveli	.086	.007
25b listening * niveli	.146	.021
25c music games * niveli	.068	.005
25d dancing * niveli	.075	.006
25e composing * niveli	.026	.001
25f music theory * niveli	.174	.030
25g playing mus. instruments * niveli	.033	.001
25 h learning about composers * niveli	.030	.001

ANOVA Table^a

			Sum of Squares	df	Mean Square	F	Sig.
25a singing * niveli	Between Groups	(Combined)	3.523	1	3.523	1.415	.236
	Within Groups		467.930	188	2.489		
	Total		471.453	189			
25b listening * niveli	Between Groups	(Combined)	2.320	1	2.320	4.050	.046
	Within Groups		106.552	186	.573		
	Total		108.872	187			
25c music games * niveli	Between Groups	(Combined)	.397	1	.397	.855	.356
	Within Groups		85.008	183	.465		
	Total		85.405	184			
25d dancing * niveli	Between Groups	(Combined)	2.678	1	2.678	1.015	.315
	Within Groups		477.650	181	2.639		
	Total		480.328	182			
25e composing * niveli	Between Groups	(Combined)	.111	1	.111	.117	.733
	Within Groups		169.801	179	.949		
	Total		169.912	180			
25f music theory * niveli	Between Groups	(Combined)	2.881	1	2.881	5.736	.018
	Within Groups		91.898	183	.502		
	Total		94.778	184			
25g playing mus. instruments * niveli	Between Groups	(Combined)	.060	1	.060	.207	.649
	Within Groups		53.715	185	.290		
	Total		53.775	186			
25 h learning about composers * niveli	Between Groups	(Combined)	.099	1	.099	.152	.697
	Within Groups		111.534	172	.648		
	Total		111.632	173			

a. The grouping variable niveli is a string, so the test for linearity cannot be computed.

Descriptive Statistics

	N	Range	Minimum	Maximum	Sum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
25g playing mus. instruments	187	3	1	4	267	1.43	.039	.538	.289
25a singing	190	21	1	22	282	1.48	.115	1.579	2.494
25c music games	185	4	1	5	290	1.57	.050	.681	.464
25b listening	188	4	1	5	302	1.61	.056	.763	.582
25d dancing	183	21	1	22	306	1.67	.120	1.625	2.639
25f music theory	185	4	1	5	331	1.79	.053	.718	.515
25 h learning about composers	174	4	1	5	340	1.95	.061	.803	.645
25e composing	181	4	1	5	358	1.98	.072	.972	.944
Valid N (listwise)	165								

Q.31.Activities used

Report								
niveli	31a use singing	31b use playing instruments	31c music games	31d dancing	31e composing	31f learning theory	31g listening music	31h learning facts and concepts
s Mean	1.62	3.66	2.23	2.23	4.00	2.47	2.23	2.89
h N	141	117	131	133	119	131	133	119
k Std.								
o Deviation	.639	4.658	.933	.966	1.112	1.159	1.197	1.163
ll Minimum	1	1	1	1	1	1	1	1
e Maximum	4	52	5	5	5	5	5	5
n Range	3	51	4	4	4	4	4	4
fil Variance	.408	21.692	.870	.934	1.237	1.343	1.434	1.352
o Kurtosis	.306	102.297	1.310	.132	.079	-.293	.799	-.550
r Skewness	.692	9.787	.969	.606	-.939	.732	1.248	.414
e Harmonic								
kl Mean	1.40	2.69	1.86	1.81	3.48	1.96	1.74	2.38
a % of Total								
s Sum	72.5%	79.6%	71.9%	68.2%	77.8%	75.6%	74.4%	75.9%
a % of Total								
1 N	75.0%	72.2%	74.9%	75.1%	73.0%	74.4%	73.9%	73.5%
-								
5 Grouped								
) Median	1.59	3.27	2.16	2.17	4.20	2.30	1.97	2.76
s Mean	1.85	2.44	2.59	3.14	3.09	2.31	2.17	2.53
h N	47	45	44	44	44	45	47	43
k Std.								
o Deviation	.908	1.035	1.019	.905	.936	1.041	.940	1.008
ll Minimum	1	1	1	1	1	1	1	1
e Maximum	5	5	5	5	5	5	5	5
n Range	4	4	4	4	4	4	4	4
e Variance	.825	1.071	1.038	.818	.875	1.083	.883	1.017
m Kurtosis	1.953	.697	.546	1.121	.290	.269	.702	.164
e Skewness	1.215	.799	.364	-.280	-.366	.595	.793	.485
s Harmonic								
m Mean	1.50	2.02	2.13	2.75	2.68	1.84	1.79	2.11
e % of Total								
t Sum	27.5%	20.4%	28.1%	31.8%	22.2%	24.4%	25.6%	24.1%

e u lt e (kl a s a t 6 - 9)	% of Total N	25.0%	27.8%	25.1%	24.9%	27.0%	25.6%	26.1%	26.5%
	Grouped Median	1.74	2.36	2.58	3.17	3.15	2.27	2.09	2.48
	Mean	1.68	3.32	2.32	2.45	3.75	2.43	2.21	2.80
	N	188	162	175	177	163	176	180	162
	Std. Deviation	.720	4.027	.965	1.028	1.139	1.129	1.133	1.132
	Minimum	1	1	1	1	1	1	1	1
	Maximum	5	52	5	5	5	5	5	5
	Range	4	51	4	4	4	4	4	4
	Variance	.518	16.219	.931	1.056	1.297	1.275	1.285	1.281
	Kurtosis	2.024	134.577	.852	-.312	-.434	-.160	.931	-.386
T o t a l	Skewness	1.085	11.089	.793	.337	-.596	.716	1.205	.462
	Harmonic Mean	1.42	2.46	1.92	1.98	3.22	1.93	1.75	2.30
	% of Total Sum	100.0%	100.0%	100.0 %	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total N	100.0%	100.0%	100.0 %	100.0%	100.0%	100.0%	100.0%	100.0%
	Grouped Median	1.62	2.97	2.26	2.42	3.87	2.29	2.00	2.68

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
21.08	24.583	4.958	8

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Item Means	2.635	1.711	3.768	2.056	2.202	.367	8
Item Variances	1.123	.533	1.445	.912	2.711	.082	8

Inter-Item Correlation Matrix

	31a use singing	31b use playing instruments	31c music games	31d dancing	31e composing	31f learning theory	31g listening music	31h learning facts and concepts
31a use singin g	1.000	.232	.426	.395	.181	.272	.256	.081
31b use playin g instru ments	.232	1.000	.317	-.048	.417	.185	.274	.410
31c music games	.426	.317	1.000	.517	.244	.217	.327	.174
31d dancin g	.395	-.048	.517	1.000	.045	.294	.035	-.021
31e compo sing	.181	.417	.244	.045	1.000	.253	.290	.489
31f learnin g theory	.272	.185	.217	.294	.253	1.000	.095	.257
31g listeni ng music	.256	.274	.327	.035	.290	.095	1.000	.499
31h learnin g facts and conce pts	.081	.410	.174	-.021	.489	.257	.499	1.000

Intraclass Correlation Coefficient

	Intraclass Correlation ^b	95% Confidence Interval		F Test with True Value 0			
		Lower Bound	Upper Bound	Value	df1	df2	Sig.
Single Measures	.248 ^a	.189	.318	3.640	141	987	.000
Average Measures	.725 ^c	.651	.789	3.640	141	987	.000

Two-way mixed effects model where people effects are random and measures effects are fixed.

a. The estimator is the same, whether the interaction effect is present or not.

b. Type C intraclass correlation coefficients using a consistency definition-the between-measure variance is excluded from the denominator variance.

c. This estimate is computed assuming the interaction effect is absent, because it is not estimable otherwise.

ANOVA

	Cluster		Error		F	Sig.
	Mean Square	Df	Mean Square	df		
31a use singing	1.269	1	.528	140	2.405	.123
31b use playing instruments	75.403	1	.917	140	82.252	.000
31c music games	5.135	1	.901	140	5.702	.018
31d dancing	1.246	1	1.042	140	1.195	.276
31e composing	43.236	1	.901	140	48.004	.000
31f learning theory	20.329	1	1.164	140	17.461	.000
31g listening music	43.954	1	.967	140	45.446	.000
31h learning facts and concepts	74.060	1	.737	140	100.454	.000

niveli		25a singing	25b listening	25c music games	25d dancing	25e composing	25f music theory	25g playing mus. instruments	25 h learning about composers
shkoll en fillore (klasa 1-5)	Mean	1.56	1.67	1.54	1.60	1.99	1.72	1.42	1.97
	N	142	140	137	135	134	137	139	127
	Std. Deviation	1.804	.826	.675	1.846	1.051	.707	.537	.845
	Minimum	1	1	1	1	1	1	1	1
	Maximum	22	5	5	22	5	5	4	5
	Range	21	4	4	21	4	4	3	4
	Variance	3.255	.683	.456	3.406	1.105	.499	.288	.713
	Kurtosis	118.804	3.743	4.741	113.459	1.548	2.743	1.789	1.690
	Skewness	10.451	1.689	1.596	10.222	1.316	1.103	1.048	1.024
	Harmonic Mean	1.27	1.39	1.32	1.29	1.58	1.46	1.26	1.64
	% of Total Sum	78.7%	77.5%	72.8%	70.6%	74.6%	71.0%	73.8%	73.5%
	% of Total N	74.7%	74.5%	74.1%	73.8%	74.0%	74.1%	74.3%	73.0%
	Grouped Median	1.42	1.57	1.49	1.45	1.81	1.66	1.41	1.88
	Mean	1.25	1.42	1.65	1.87	1.94	2.00	1.46	1.91
shkoll en e mes me te ulte(klasat 6-9)	N	48	48	48	48	47	48	48	47
	Std. Deviation	.438	.498	.699	.672	.704	.715	.544	.686
	Minimum	1	1	1	1	1	1	1	1
	Maximum	2	2	3	3	3	3	3	4
	Range	1	1	2	2	2	2	2	3
	Variance	.191	.248	.489	.452	.496	.511	.296	.471
	Kurtosis	-.605	-1.962	-.726	-.715	-.910	-.976	-.841	2.343
	Skewness	1.192	.349	.620	.151	.090	.000	.585	.953
	Harmonic Mean	1.14	1.26	1.39	1.62	1.66	1.71	1.29	1.68
	% of Total Sum	21.3%	22.5%	27.2%	29.4%	25.4%	29.0%	26.2%	26.5%
	% of Total N	25.3%	25.5%	25.9%	26.2%	26.0%	25.9%	25.7%	27.0%
	Grouped Median	1.25	1.42	1.60	1.85	1.92	2.00	1.45	1.86

	Mean	1.48	1.61	1.57	1.67	1.98	1.79	1.43	1.95
	N	190	188	185	183	181	185	187	174
	Std. Deviation	1.579	.763	.681	1.625	.972	.718	.538	.803
	Minimum	1	1	1	1	1	1	1	1
	Maximum	22	5	5	22	5	5	4	5
	Range	21	4	4	21	4	4	3	4
Total	Variance	2.494	.582	.464	2.639	.944	.515	.289	.645
	Kurtosis	152.469	4.495	3.016	136.204	1.795	1.305	1.044	1.883
	Skewness	11.724	1.752	1.316	10.882	1.257	.783	.921	1.031
	Harmonic Mean	1.23	1.35	1.34	1.36	1.60	1.52	1.26	1.65
	% of Total Sum	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	% of Total N	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	Grouped Median	1.37	1.53	1.52	1.54	1.84	1.74	1.42	1.88

Descriptive Statistics Q.31 Activities used more often by teachers

	N	Range	Minimum	Maximum	Sum	Mean		Std. Deviation	Variance
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Statistic
31a use singing	188	4	1	5	316	1.68	.052	.720	.518
31g listening music	180	4	1	5	398	2.21	.084	1.133	1.285
31c music games	175	4	1	5	406	2.32	.073	.965	.931
31f learning theory	176	4	1	5	427	2.43	.085	1.129	1.275
31d dancing	177	4	1	5	434	2.45	.077	1.028	1.056
31h learning facts and concepts	162	4	1	5	453	2.80	.089	1.132	1.281
31b use playing instruments	162	51	1	52	538	3.32	.316	4.027	16.219
31e composing	163	4	1	5	612	3.75	.089	1.139	1.297
Valid N (listwise)	142								

Item Statistics

	Mean	Std. Deviation	N
31a use singing	1.71	.730	142
31b use playing instruments	3.04	1.202	142
31c music games	2.37	.965	142
31d dancing	2.55	1.022	142
31e composing	3.77	1.096	142
31f learning theory	2.54	1.140	142
31g listening music	2.26	1.128	142
31h learning facts and concepts	2.84	1.121	142

APPENDIX 8. PHOTOS AND VIDEOLINKS OF CURRENT MUSIC ACTIVITIES IN KOSOVO SCHOOLS AND OUTSIDE THE SCHOOL



A primary class on music hour, preparing to dance with their Albanian flag ‘balloons’ on the Albanian national day



Lower secondary school in Prishtina, they perform (with students of special music school) the Albanian and Kosovo anthems on Albanian National (Flag) Day.

Used the projector (individual possession of teacher) to watch a patriotic film as introduction. Schools rarely possess modern equipment and audio-visual technology!



Pupils work, in music listening and appreciation, prepared with group work, posters about composers, folk music, instruments and so on. Interestingly, Mozart stands just next to Folk Albanian Traditional music!



An entrance of the school in Mitrovica, Albanian symbols and on the right the new Curriculum Framework



A recently opened 'private' music school in Malisheva and Suhareka (two rather small municipalities, rural areas) with donation from Swiss Government. <http://bluestars-rks.com/schools/malisheva/>

After the end of war, a rock school has been opened in Mitrovica city offered both to Albanian and Serb young pupils, as a tool for

reconciliation! there are even female rock singers!

<http://www.mitrovicarockschool.org/>



<http://www.youtube.com/watch?v=Pvy2pUdYbZI&list=UU7ZiILvnLU0OxZiVXuqIQKA&feature=c4-overview>



The Piano Concert in 1996 at the Red Hall



Recent performance of Kosovo Philharmonic Orchestra at the “Red Hall” within the ChopinPianoFEST Prishtina (April 2013)