

Using Five Music Instructional Methods to Illustrate the Social Constructive Music Teaching Framework in Hong Kong Primary Level Music Education

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Music education under the frame name of arts education has been integrated into the primary and secondary education curriculums in Hong Kong for more than 20 years, starting from 2001, the year of launching the Learning to Learn curriculum for the reconstruction of the education system for the younger generation. Music education, embedded into the arts education, was therefore regarded as one of the key subjects to cultivate and uplift student holistic development, focusing on aesthetic skill training and moral growth development. This research was an exploration study of music teaching practices from two private international and two general public school music teachers at the primary school level. The value of this study rested on borrowing the idea of Shulman's pedagogical content knowledge (PCK) principle to create a social constructivist music teaching framework from five commonly-used instructional methods, namely, Orff, Kodaly, Dalcrozes, Suzuki, and Gordon's approaches. Based on the evaluations of these four case studies, hypotheses on the differences in the PCK were tested with the types of schools and found to be no difference. The preliminary results suggested that music teachers in private international schools had similar pedagogical approaches to music instruction to teachers in aided-public schools. Additionally, the modeling, guiding, and training approach was identified as a grounded teaching method for music education at the primary school level regardless of different types of schools. Other implications like the further development of the framework were discussed.

Keywords: pedagogy, social constructivism, music education, primary school, Hong Kong

Introduction

Music Education in Hong Kong

In Hong Kong, music education plays a predominant role in value education, which is to foster the holistic development of students and cultivate their positive values and attitudes for life-long learning. The curriculum reform in 2001, Learning to Learn—The Way Forward in Curriculum Development classified music and visual art subjects into arts education, as one of the eight Key Learning Areas (KLAs), comprising Chinese language education, English language education, mathematics education, science education, technology education, personal, social, and humanities education, arts education, and physical education (Education Bureau, 2021; 2023). According to The Curriculum Development Council (2017), the KLAs were positioned to help students develop

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aesthetic skills, meaning creativity, critical thinking, sensitivity, cultural awareness, effective communication skills, art knowledge, positive attitudes, and values. Under the frame name of arts education, music education had four pre-set learning targets including: (a) developing creativity and imagination; (b) developing skills and processes; (c) cultivating critical responses; and (d) understanding arts in context. All these learning targets were clearly outlined in the primary and secondary curriculum reform. Also, there was no standardization of time, criteria, syllabus, and assessment for teaching music until the year 2003, a structural curriculum was published, informing every school should allocate at least 10% to 15% of the total lesson time to achieve better the long-term educational goal of all-rounded development of the students, marking the differences of the music education in Hong Kong.

Qualifications of Music Teachers in Schools

Traditionally, to be qualified school music teachers in Hong Kong, they have to hold a government-funded postgraduate diploma in education and attain a bachelor's in music. Institutes in Hong Kong, like The University of Hong Kong, The Chinese University of Hong Kong, Hong Kong Baptist University, The Education University of Hong Kong, The Hong Kong Academy for Performing Arts or abroad education can provide education and music training (The Curriculum Development Council, 2017). The qualification of registered music teachers is rigid and standard. Teachers need to meet the criteria of playing at least one instrument at Grade 8 or above level from recognized music conservatories or universities. Within the music training, teachers need to expand instrumental skills by learning the second instruments or vocals. The known accreditations of instrumental examinations are issued by The Association of Board of the Royal Schools of Music, The Trinity College London, and The Hong Kong Trinity College Centre. Due to the fluctuation in the demand and supply of qualified music teachers, some teachers who are under education diploma training with supervision offered by their schools or holding a bachelor's degree in education with strong instrumental training are also eligible to teach, and the school principals have the final decisions to employ them during the teacher apprenticeship when managing schools.

Literature Review

The Nature of Private and Public Schools

Hong Kong was a colonized city under British rule before the handover in 1997. Thus, the education system followed the well-established United Kingdom's. According to the Census and Statistics, 594 primary schools were government fully funded or subsidized, and 47 international primary schools in Hong Kong (Education Bureau, 2023; 2024). The differences between these types of schools were the operation modals, the school fee payers, and its supporters, reflecting the choices of curriculum and assessment design in education. Private international schools are targeted to provide education specifically for immigrant children with the possibility of mixing cultures in Hong Kong. It is also a welcoming choice for middle-class children because of higher teacher entry qualification requirement, as well as for the English medium of instructions. These private international schools mainly follow the International Baccalaureate (IB) or Cambridge International Examinations (CIE) primary curriculum (Cambridge, 2024), which is inquiry-based, transdisciplinary, and a student-centered approach to education for children as early as three years old until 12 years old (International Baccalaureate Organization, 2023). This is developed based on social constructive learning theories, stressing the collaboration and integration of different knowledges into one single learning element. Different from private international

primary schools, public or subsidized primary schools follow the Education Bureau's Primary Education Curriculum Guide which is constructed based on authentic and practical experiences of schools, local research, policy contexts of Hong Kong, and different perspectives of international development (Education Bureau, 2023). This curriculum is also student-centered and framed for children aged six years old to 12 years old, while the best description of its design purpose is to cater to diversified learning and teaching through different assessments and strategies.

Music Instructional Methods

School music teachers not only need to learn to play instruments skilfully but are equipped with thorough music knowledge. Music teachers in Hong Kong have to go through series of training to cultivate their musicianship, including the study of the history of Western and Chinese music, theory, form and analysis, music technology, ensembles, and composition (Academy of Music, 2023). By unearthing the long history of music pedagogies, there are five profound music school educators, namely Carl Orff, Zoltan Kodaly, Emile-Jacques Dalcroze, Shinichi Suzuki, and Edwin Gordon who developed a system of music teaching for young children. Each of their methods shared similarities and differences, reflecting good practice, tradition, and evolution.

Carl Orff

The Orff approach, called as "Orff-Schulwerk" (schoolwork), was child-centered with a philosophy that "children have not liked to study since the beginning of time" (Hughes, 1993). He strongly believed that children preferred to play, and a teacher should work on how to have their interests at heart to let them learn while they play. His approach was not systematic but sequential in training. As Orff's musical training was heavily involved with musical instruments, his approach was experimenting and improvising; it helped children build their musical skills through four stages, including imitation, exploration, improvisation, and composition (Shamrock, 1997). Children simply learned music language, sounds, timbres, rhythms, melodies, and tonal material around them to create sounds. Then, they utilized instruments, singing, movement, and speech to cultivate innate musical ability. In a simpler language, the whole music learning was to use imagination and experience the enjoyment of music through speaking, singing, playing, and moving (Medford, 2003). As children learned music by ears but not by reading the music sheets, they played instruments and created music to owe their musical experience (Coulter, 1996). During the instrumental playing, the rhythmic and melodic ostinatos were encouraged to be worked by rote, and notated music notes were not allowed to read during performance. A typical example of following Orff's approach younger students played the easier part of music, accompanied by the older students who did the challenging parts. They came to intellectually understand and experience the music.

Zoltan Kodaly

Kodaly's method was another well-known approach to music education and child-centered, developed in the United States for over 50 years. He brought his pedagogies into the community, and many young children he taught were from public-funded schools, showing its universality. He also wrote books for caregivers in the creches to tie the music education at home. In fact, the music training of this method was singing like folk songs, which had strong culture links with Hungarian music of the children's origins (Chong, 2022). Singing provided a solid foundation for all beginners and every child should learn to read music before having instruments to play

along with (Kodály, 1974, pp. 201, 204). His approach was highly sequential, and he taught children how to read scores, clap rhythms, and sing the pitches, and each time added one new note or rhythm syllable. Compared with other educators, Kodaly preferred to tailor-make his teaching materials to suit his preference for quality teaching. Although he was notorious for his hand signs method, which allowed children to visualize the spatial relationship between notes, he was not the first inventor, but Sarah Glover's Norwich and Curwen for their solfege system. Kodaly built on their methods to develop this solmization for singing purpose. Kodaly was renowned for using body movement including clapping, walking, and running to enhance rhythm learning.

Emile-Jacques Dalcroze

Dalcroze's approach was called "eurhythmics", a music learning approach focusing on the sensory and intellectual experience, the body's instinct response to music. This approach incorporated rhythms, structure, movement, and music expression when playing music to cultivate musicianship. The more the music experience was, the better the sensory and intellectual thinking students induced through the neuromuscular stimulations. For instance, learning music included the concept learning of time, space, and energy. Developing musicianship and expressing music required huge work on their sensitivity and musical practise, like mentally imagining the music within the mind. The practising of solfege, sight singing, ear training, improvising and phrasing the music could develop the body or movement sensory (Anderson, 2012). The music learning remained sequential because it was age and ability-level appropriate and Dalcroze classified his music learning approach into levels tailoring different age groups. His music approach applied every level of music education; no matter it was public or private schools, colleges or even universities (Mead, 1996). In the classroom, for young children, they could imitate and advance their eurhythmics by echoing, which was called the interrupted canon. They needed to clap a phrase, and their partners followed the same and clapped a phrase. A canon was to echo it back the pattern. This reflected and formulated group or peer learning.

Shinichi Suzuki

Shinichi Suzuki adopted a mother-tongue approach to learning music, which was an approach similar to language acquisition. For example, children started with reading and comprehension. After this sense of learning had been established, children were ready for any music learning or instrument learning. He preferred that children developed music in a loving and caring environment, with less competition. One important element of his approach was to encourage parent involvement, stressing the importance of the triadic relationships among parent, teacher, and child. The music training could be started as early as three to four years old, meaning that kindergarten students could begin to learn music. The major essence of Suzuki's approach was focused on ear training, playing the repertoire, and group learning (Suzuki, 1993; Suzuki & Nagata, 1999). Thus, not only did the students have private lessons, but also they were also put in the group lessons to play music simultaneously with other children. About the Suzuki's philosophy, it emphasized on "love, virtue, and beauty" and believed in noble obligation to give children quality education. Morality and good virtues, like justice, fairness, and peace were imparted to children during his teaching approach, reflecting that every child could have the talents to learn (Medford, 2003).

Edwin Gordon

Edwin Gordon's method was called "Music Learning Theory". He borrowed the idea of language development during infancy and proposed a new concept called "audiation", the process of assimilating and comprehending

music heard now or heard in the past, meaning that music innate ability of hearing was inherent, and people's music-related achievement was determined by the degree of "audiation" (Gordon, 2012). This belief was different from Orff, Kodaly, and Suzuki, who thought that children owed their talents in music. The discussion came at whether it was a fluid or crystallised intelligence. According to Gordon (2007), audiation was a sequential learning process and was divided into eight types, like listening, reading, writing, performing from recalling, creating and improvising. Children audiated music to develop music vocabularies through music thinking. Vocalization and recognition of the sound were started by repeated hearing of the rhythm chants, songs, rhythm patterns, and tonal patterns. The expansion of the music vocabularies allowed them to imitate, improvise, and communicate in music (Kim, 2000). In the classroom, school-aged children experienced music holistically, explored the tonal and rhythm patterns, as well as adding meaning to the music when they composed. Teachers gave guidance and intervened in their learning to fasten and consolidate the audiation process of the students.

Teaching Beliefs and Knowledge in Social Constructivism

Teacher knowledge and beliefs were intertwined to constitute teacher competency and professionalism, which could lead to different teaching outcomes and pupil performances (Bromme, 2005; Konig, 2012). To have a desirable outcome of music teaching and learning, teacher music qualifications, including the music knowledge banks, beliefs, pedagogies, and instructional approaches were required to access. Experience was significant for teaching because expert teachers were abler to provide justifiable answers and subject-specific knowledge for students than novice teachers (Auerbach, Higgins, Brickman, & Andrews, 2018). The beliefs in using pedagogies and music instructional approaches could make differences in teaching and learning. For example, teachers tended to adopt a constructivist approach rather than a transmission view when they held a dynamic belief on the subjects instead of a static belief and the constructivist approach was regarded as an effective pedagogy to scaffold, brainstorm, and construct knowledge of the students (Ertmer, 2005; Konig, 2012; Kaiser, Busse, Hoth, König, & Blömeke, 2015). Social learning, a process of cooperative and collaborative modelling with peers and teachers, was critical to facilitate the cognitive and social development (Vygotsky, 1986). More dynamics and deep learning occurred when teachers believed in the advantages of social constructivism and promoted peer learning environment in the classes where teacher-to-student and student-to-student discussions happened.

Shulman's Pedagogical Content Knowledge and Technology Pedagogical Content Knowledge in Education

The subject content knowledge (SCK), pedagogical content knowledge (PCK), and technology pedagogical content knowledge (TPACK) were three components for examining the knowledge framework of teaching in the 21st century (Wolf & Younie, 2019). SCK referred to the subject-specific understanding. PCK was the broad classroom management strategies, curriculum and instructional design, student motivation and interest, and school cultural understanding. TPACK was the teacher knowledge on the use of digital devices and software. All these three concepts were to illustrate or even evaluate a good teaching practice in terms of its comprehensiveness. According to Blomeke (2006), she suggested that content knowledge and pedagogical content knowledge could be viewed combinedly. The higher the extent of each component the teachers knew, the higher the mastery level he/she attained in the subject domains. Therefore, these concepts were to conceptualise how a music teaching should be at the primary school level. For the applied technology in music

education, it was a relatively new and innovative area for exploration. Numerous pieces of research reflected the use of iPads and music apps in the classroom had positive learning experience by students (Heinrich, 2012; Wang, Teng, & Chen, 2015; Wario, Ileri, & De Wet, 2016). In Hong Kong, some schools required students to purchase an iPad for in-class learning and the government implemented a subsidy scheme to encourage the practice of e-learning (Education Bureau, 2022). The current trend for technology development accelerated the investigations of the usefulness or impacts of various mixed modes of technology embedded learning classes (Tondeur, Scherer, Siddiq, & Baran, 2020). At the same time, teachers need to be a creative, open-minded and have the reforming mindsets to use the technology to advance student learning and understanding, developing new epistemologies or reinforcing old understanding.

Music Education Research in Hong Kong Context

As early as 1999, Wong Wai Yee Marina published her dissertation to compare the music education teaching between two different school systems; one was in Hong Kong and the other was in Vancouver. She examined the school structures and reviewed the relationship between teachers' beliefs, attitudes, and practices in case studies approach and class observation. She found that teachers from different places also viewed music teaching differently. From five case studies, Hong Kong music teachers followed the framework of the curriculum and the syllabus of the Education Department to teach, and chose textbooks published in Hong Kong or England. Their beliefs about music education were for music appreciation and enabling students' music skills and passing the knowledge to next generation. The fundamental teaching was music reading, singing and instrumental activities. From other five case studies in Vancouver, the practice was the same, but teachers might think more how to incorporate dancing and discipline training on top of the music reading. They taught music for self-expression and creation.

Aside from teaching, there were few studies conducted by Ho and Law (2012) on cultural value and nationalism aspect in music curriculums. Ho and Law (2020) compared the song choices related to the socio-political influence through music education between Hong Kong and Taiwan. Leung (2021) showed that there was a trend of interest among Guangdong and Hong Kong music teachers to impart Cantonese operas at schools for both primary and secondary schools. Wong and her colleagues (2014; 2019) investigated the assessment practice and teachers' efficacy of 97 secondary school music teachers and 309 primary school, as well as the inclusive education. Cheng and Lam (2021) also put efforts into measuring the online teaching effectiveness in music education during the COVID-19 situation. The years of gap of investigation and small group researchers reflected that the research development in music education was underdevelopment and topic specific.

Present Study

The pedagogical content knowledge of good teaching practice was derived from the five music instructional methods, which were driven by the social constructivist teaching method. For example, Orff's approach suggested learning from playing and Kodaly's was learning from singing. These became the codes of the scheme. In this study, the first layer of coding was based on the extraction of the literature review of the five instructional methods, and the ChatGPT was adopted for second layer coding based on the interviews to enrich the scheme not only by human, but also with artificial intelligence. The version of bot was for general-purpose, in which it was powered by gpt-3.5-turbo and Claude 3 Haiku (OpenAI, 2024). Also, this was an innovative approach of research methodology to provide triangularization to increase reliability (see Appendix A). The following was the transformation process (from left to right):

Coding
 Assistant

Share

I am going to work on coding

Assistant Poe

That's great! Coding can be a rewarding and creative endeavor. Whether you're a beginner or an experienced programmer, there's always something new to learn and explore in the world of coding.

If you have a specific programming language or project in mind, I can provide guidance and answer any questions you may have. Alternatively, if you're looking for general advice on how to approach coding or tips for improving your coding skills, I'm here to help with that as well. Just let me know what you need assistance with, and I'll do my best to provide the information you're looking for.

I have a coding scheme. May you memorise it?

Assistant Poe

Certainly! I can try my best to help you memorize your coding scheme. Please provide me with the details of the scheme, such as the specific syntax or patterns you'd like me to remember.

Music Content

1. Learn with instruments
2. Learn from singing
3. Learn with body movement
4. Learn from repertoire
5. Learn with solfege/ hand gestures
6. Learn from structure
7. Learn from rhythm
8. Learn to express/ appreciate

Pedagogy

9. Learn music early, gradually and in sequence
10. Learn by modelling/ guidance/ training
11. Learn in supportive environment/ with parent involvement
12. Learn from interaction/ questioning
13. Learn in pair/ group
14. Learn with purpose/ meaning
15. Learn for morality/ discipline
16. Learn with technology/ computer

Philosophy

17. Learn from playing (not listening)
18. Music is for all/ everyone
19. Naturally born with music gifted/ nurturing the music gifted

Assistant Poe

Certainly! Here's a memorized version of your coding scheme:

Music Content:

1. Learn with instruments
2. Learn from singing
3. Learn with body movement
4. Learn from repertoire
5. Learn with solfege/hand gestures
6. Learn from structure
7. Learn from rhythm
8. Learn to express/appreciate

Pedagogy:

9. Learn music early, gradually, and in sequence
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11. Learn in a supportive environment/with parent involvement
12. Learn from interaction/questioning
13. Learn in pairs/groups
14. Learn with purpose/meaning
15. Learn for morality/discipline
16. Learn with technology/computer

Philosophy:

17. Learn from playing (not just listening)
18. Music is for all/everyone
19. Naturally born with music gifted/nurturing the music gifted

Please note that these are the points you provided, and I have formatted them into a list for easier memorization.

Tell me more.

Certainly! Here's some additional information about each point in your coding scheme:

Music Content:

1. **Learn with instruments:** This involves learning music by practicing and playing musical instruments. It helps develop instrumental skills, technique, and musical understanding through hands-on experience.
2. **Learn from singing:** Singing is a powerful tool for learning music. It helps with ear training, understanding melody and harmony, and developing vocal technique. Singing can also enhance musical expression and interpretation.
3. **Learn with body movement:** Incorporating body movement, such as dancing or conducting, can help internalize rhythms, feel the music, and develop a sense of musical expression. It adds a kinesthetic element to the learning process.
4. **Learn from repertoire:** Studying and learning from a wide range of musical repertoire exposes learners to different styles, genres, and musical traditions. It helps develop musical vocabulary, interpretation skills, and an appreciation for various musical forms.
5. **Learn with solfege/hand gestures:** Solfege (such as the do-re-mi system) and hand gestures (like conducting patterns) are tools used to develop aural skills, pitch recognition, and musical memory. They provide a framework for understanding and communicating musical ideas.
6. **Learn from structure:** Understanding the structure and form of music, such as recognizing sections, phrases, and chord progressions, helps in analyzing and interpreting musical compositions. It enhances musical comprehension and facilitates improvisation and composition.
7. **Learn from rhythm:** Rhythm is a fundamental aspect of music. Learning rhythm involves developing a sense of timing, pulse, and groove. It includes studying rhythmic patterns, subdivisions, and syncopation, which are essential for playing and understanding music.
8. **Learn to express/appreciate:** Learning to express and appreciate music involves developing emotional and artistic sensitivity. It includes exploring dynamics, articulation, phrasing, and interpretation to convey the intended mood and meaning of the music.

Pedagogy:

9. **Learn music early, gradually, and in sequence:** This pedagogical approach emphasizes starting music education at an early age and progressing gradually and sequentially. It recognizes the importance of building a strong foundation and gradually introducing more complex musical concepts.
 10. **Learn by modeling/guidance/training:** Learning from experienced musicians, teachers, or mentors involves observing their techniques, receiving guidance, and undergoing training. Modeling helps to develop musical skills, interpretation, and performance techniques.
 11. **Learn in a supportive environment/with parent involvement:** Creating a supportive and nurturing environment for music learning is crucial. Parental involvement and encouragement play a significant role in motivating and supporting young learners in their musical journey.
 12. **Learn from interaction/questioning:** Active engagement through interaction and questioning stimulates critical thinking and deepens musical understanding. It encourages students to explore and inquire about musical concepts, leading to more meaningful learning experiences.
 13. **Learn in pairs/groups:** Collaborative learning in pairs or groups fosters teamwork, communication, and musical interaction. It enables students to learn from each other, share ideas, and develop ensemble skills.
 14. **Learn with purpose/meaning:** Learning music with a clear purpose or meaning, such as connecting music to personal experiences, cultural contexts, or social issues, enhances motivation, engagement, and the overall significance of the learning process.
 15. **Learn for morality/discipline:** Music education can instill values such as discipline, perseverance, patience, and respect. Learning music requires regular practice, commitment, and self-discipline, which can be applied to other aspects of life.
 16. **Learn with technology/computer:** Integrating technology and computers in music education opens up new possibilities for learning, composition, recording, and performance. It enables access to a wide range of resources, software, and digital tools for music creation and exploration.
- Philosophy:**
17. **Learn from playing (not just listening):** Actively engaging in music-making through playing instruments, singing, or participating in ensembles allows for a deeper understanding and connection with music compared to passive listening alone.
 18. **Music is for all/everyone:** This philosophy emphasizes that music is a universal form of human expression and should be accessible to people of all ages, backgrounds, and abilities. It promotes inclusivity and celebrates diversity in music education.
 19. **Naturally born with music gifted/nurturing the music gifted:** Recognizing that individuals may have varying levels of innate musical abilities, this philosophy encourages nurturing and developing those gifts through appropriate music education and experiences.



Figure 1. Coding process demonstration for social constructivist music teaching framework, verified by ChatGPT.

After the coding process, the music teachers contained their own relevant teachings, from the music content to pedagogy and philosophy. It was aimed to find out the distinctiveness and cohesiveness between private international and public-aided schools and acted as a functioning tool for social constructivist teaching in music. Despite the discrepancy of the length of the interviews which could create differences of the teaching, three hypotheses were drawn to examine the differences scientifically.

H1: The higher the coverage number of music pedagogical content knowledge nodes the teachers have, the higher the chances the teachers adopt a social constructivist approach to teaching.

H2: There is a difference between private international schools and public schools in terms of the coverage number of music pedagogical content knowledge nodes.

H3: Teachers at private international schools tend to adopt the social constructive approach to teaching than teachers at public schools.

Methodology

Research Design

The axis of this research was in-depth case studies of understanding the primary school music teachers' real teaching practices through the denoted pedagogical content knowledge. It was a small-scale research, adopting

the mixed methodology design including survey and interview (Denscombe, 2017). Teachers' backgrounds such as teachers' qualifications, years of experience, the preferences of pedagogies, and the uses of assessments were asked in the survey and further sought clarifications and elaborations during the interviews. Therefore, the teachers were required to complete the 20-minute long survey before half an hour of the interview, which was a one-on-one approach.

Participants

Four music teachers were recruited based on the criteria sets, in which the first criterion was to recruit current full-time music teachers who were working at primary schools in Hong Kong. The second rule was to have music teachers from public/private/international schools that have diversity in curriculums, syllabus, schools' mottos, values and resources, and development trends to address the find out the differences among different types of schools. In the end, two music teachers were working at international schools and the other two were teaching at aided public schools, which matched the criteria set through convenient sampling.

Survey

The purpose of the survey was to collect the background information of the music teachers. It was a short-item survey, designed to be completed in 15 to 20 minutes. This provided a sense of what was going to be asked in the interviews and the survey was related to the personal and school background information, pedagogies, assessment design, generic skills, school resource allocation, and operation in musical activities. No personnel-identified data were collected. For example, the teachers did not need to disclose their names and which schools they were teaching at. Overall, the average completion time used was more than expected, which was 25 minutes on average.

Interview

A semi-structured interview was used and based on the pre-designed protocol (see Appendix C and Appendix E) (Cohen, Manion, & Morrison, 2018). The researcher conducted the interviews on a one-to-one basis and in a sequential manner. Follow-up questions were allowed for the sake of getting more detailed explanations from the participants. The major reason for adopting a one-on-one approach was to collect a personal view on music teaching with fewer comparisons because of the prerequisite criteria sets, i.e., different school types. The total time needed for the interviews was from 30 to 45 minutes each.

Data Collection

An interview protocol was tailor-made for this study. The data collection period was held between June and July 2022. There was around a month for distributing the survey and conducting the online interviews with the teachers. Once the consent form was signed, the interview session was arranged based on the teachers' suggested time slots. The whole interview processes were recorded and transcribed by the researcher. Each participant's recording was saved and renamed the teachers' files named "MT", an abbreviation derived from the term "Music Teacher". Four cases were collected for analysis.

Data Analysis

Descriptive statistics on teachers' and schools' backgrounds were tabled (see Appendix D). The researcher worked on the transcription after all the interviews were done and coded it based on the social constructive music education framework. By counting how many different variations of music pedagogical content nodes each teacher had, the variations in teaching methods could be uncovered. Wilcoxon Signed Ranks test was

adopted to test out the significance between private international and aided-public schools. Content analysis was put forward to analyze the pedagogies and activities the students had. Since the study was conducted during pandemic times, some of the technological challenges and innovative solutions were identified and reported.

Results

Music Teacher Backgrounds

Music Teacher A was an international school male teacher with more than 10 years of teaching experience. He held a master's degree in music education and a certificate of teaching diploma. He attained the US Music Certified Music Exam Level 10 piano and Level 5 violin. The major pedagogies he used were experiential, inquiry, and cooperative learning. For the assessments, it had numerous types but mainly listening tests, peer assessments, and classroom performance. During the interview, he said that he was the solo music instructor at his school, managing all forms of the music curriculum, even extending to the kindergarten.

Music Teacher B was an international school female teacher with four to six years of teaching experience. She graduated with a master's degree of music education, as well as a teaching certificate. She got an Associate Level of Trinity College London in piano and Grade 8 in theory. The major pedagogies used were inquiry, cooperative, and experiential learning. The assessment of the class included classroom performance, worksheets, and practical and listening tests. According to her interview, she claimed that the school decentralized the ways of teaching music since it was not the core subject, and the curriculum and format were solely designed and managed by her with one teaching assistant to support. She had more than 500 students and the schedule was always tight. Yet, she expressed that she was delighted to have a high degree of controllability in teaching and delivering her concept of music education.

Music Teacher C was a male teacher with more than seven years of teaching experience. Different from the other teachers, he was also a mathematics teacher and worked at the aided public school. He held a Bachelor of Education, majoring in mathematics and minoring in music subjects. He had Grade 8 in piano and Grade 8 in theory. The major pedagogies he adopted were experiential learning, assessment & evaluation of student learning, and differentiated instruction. Worksheets and practical and listening tests were the typical strategies to impart music training to students. In the interview, he said that the school principal encouraged students to learn an instrument and he was part of the team to manage an orchestra with the students. This school had five music teachers responsible for different classes and he almost took charge of all forms of students in music, but it was expected the burden was less.

Music Teacher D was a male teacher with the least teaching experience, which had less than three years. He was currently studying for a master's degree of music education and a teaching diploma. He held a Grade 8 trumpet and worked at an aided public school. The major pedagogies used were assessment & evaluation of student learning, open-ended instruction, and integrated learning. Same as another public school music teacher, he graded students with worksheets and practical and listening tests. During his interview, he stressed that the school was result-oriented, and thus he had to deliver student academic results to the principal. The test-based system was a plausible and effective way to show, and he reflected that he used many worksheets to explicitly reveal the grades. His school had seven music teachers and he said that the workload was not high and was teaching Primary 1, 2, 3, and 6 students.

Pedagogical Content Knowledge

Twenty codes were identified as the keys to the ways of teaching music at primary schools (see Appendix B). It was hypothesized that there was a significant difference between private international and aided-public schools in the use of pedagogies. The Wilcoxon Signed Ranks test was applied due to the non-parametric distribution and the small sample size. With a 95% confidence level, there was no difference in the coverage number of pedagogical content knowledge codes between the private international and aided-public schools ($z = -0.351, p = 0.725$). Thus, it was hard to conclude that the music teachers at the private international schools held a more dynamic teaching style than those at the aided-public schools. Three hypotheses were rejected at the end.

Analysis of the Pedagogical Content Knowledge Framework

Among all these 20 music instructional codes, music teacher A got 14 coverage nodes, music teacher B had 16 nodes, music teacher C owed 14 nodes, and music teacher D caught 13 nodes also. The interview transcripts were adapted and extracted the key essences of the music teachings. When the music pedagogical content knowledge nodes were covered, it reflected the practices of music teaching in the daily lives. More than three teachers contained these nodes could be interpreted as valid and should be emphasized in the coding framework. Generally, music teachers in Hong Kong had limited capacity in teaching a long lesson. According to the interviews, the utmost time length was 45 minutes while the shortest was 30 minutes, the teachers might not be able to practise all these music pedagogical content knowledge principles for dynamic and constructive teaching. The commonly covered included learning with instruments, from singing, body movement, repertoire/composition, structure and rhythm. About pedagogy, the music teachers were aware of their learning stages and preferred students to learn early, gradually and in sequence, with modelling, guidance and training under a supportive environment. The music activities were hands-on in nature with purpose and meaning. It could be music composition games, music listening tests and song listening, supported by technology and computers. Learning music could also happen anytime in the sense of having on and off class practice of music with parent involvement. No music teachers mentioned music talents, but music teacher B had once stated, “make sure everybody can understand to follow, not just those who are learning instrument lessons at their own time”. This philosophy showed that as a sole music teacher in class, he/ she needed to cater to everyone’s needs and focus on whether they could meet the learning objectives or not. This provided a picture of how a music lesson would be in the Hong Kong primary schools. Below were the qualitative findings of the interviews:

Modeling, Guiding, and Training: Singing, Clapping, Movement

The similarities of the music teaching approach were using modeling, guiding, and training. All schools’ teachers showed their music knowledge and pedagogies when sharing their experiences of teaching. Teachers as the sole educators in the classrooms need to pay attention to the body, control, and movement of the children’s learning. They started by singing, added a little bit of body movement to express rhythms, and further learned to use fine motor skills through instrumental learning in music education. Cognitively, the teachers raised the requirements when students turned to the higher grades.

“You have rhythm, melody, timber, harmony, dynamics, forms, and expressive elements. That is the basic of teaching music from the youngest one to the older ones...You cannot teach hemiolas to the younger ones because they won’t understand that. You cannot teach syncopation to the younger ones because they won’t be able to understand that as well... If you’re going to teach regular beats or the basic unit of beats in grade five or grade six, they will get bored, so it should be taught according to the structures or concepts of beats, and the properties of beats.”

“One strand of the curriculum on PYP is instrumental playing. In the third year, we play the recorder. In the fourth year, it is angklung. In the fifth year, ukulele and angklung. In sixth year, ukulele.”

“Because I teach primary school students, I would like to use Kodaly as pedagogy. I would use the movement to clap or just feel the music movement. Also, I will make hand side Do Re Mi Fa and try to help them develop oral skills for singing.”

“For example, when they learn to play an instrument, they learn to appreciate music and think from different perspectives while composing.”

Generic Skills: Collaboration and Cooperation

As part of the generic skills development, collaboration and cooperation were emphasized and deserved the attention for training and development. To foster these skill sets, students should have adequate exposure to organization and group training. In primary schools, extracurricular activities or small projects were the strategies or preferable platforms to empower students to work together to develop creativity through music performance or music appreciation, especially for senior primary school students. For the junior forms, they were engaged in music-related activities to learn socialization and develop stronger interpersonal and intrapersonal relationships with their classmates. The finding reflected that at the teacher level, all teachers had a mindset to push students to play or gamify music together, but at the school level, not all the schools were promoting it due to limited human capital and the hindrances of the pandemic.

“We have a choir, an orchestra, and a rock band. The choir is very popular, but the school only allows me to have 30 students.”

“Cooperative learning, because we always do a lot of activities that they need to be together. They need to be together, dance, or play games. I think that they need to be cooperative because if they don’t cooperate, they will never learn and be in our lessons.”

“Playing in the orchestra is not just about playing instruments itself, they have to communicate and collaborate with the other students in the orchestra. I cannot tell and do an analysis that you have 10% better, but I can tell those students in the orchestra have better collaborative skills.”

“There are choirs in our school, but it is not very formal. It is not compulsory, meaning that if you want to join, you can join. There is a percussion class for them to learn percussion like marimba, and xylophone but thanks to COVID-19, there is no practice and contest this year.”

Generic Skills: Technology-Supported Learning

The advancement of technology shed light on having more good practice of technology-supported learning during the pandemic situation. Facing the challenges of the change in the teaching environment, teachers could no longer educate vis-à-vis at schools but adapt to online teaching or online education. The attention spans of young children were around 12 minutes at the age of six years old and 30 minutes at the age of 12 years old (Brain Balance Achievement Centers, 2024). It was hardly asked primary school students to sit in front of digital monitors to learn music theory. The use of apps named Garage Band on iPads could allow students to improvise songs and enable a higher level of creativity in music creation and claimed to be effective.

“I think we were lucky because of the fifth wave in the second term. I have already taught them how to read the music, so they got the training in listening. Singing is really difficult in class because their singing is never synced together in the online teaching environment, thus I have to ask them to do that one by one.”

“It [COVID-19] affects a lot. Our school orchestra has reduced the size and only the string session and percussion are left. We cannot practise in school. For those woodwind and brass sessions, we have to change it in Zoom. For regular school activities, like music lessons, let’s say recorder teaching, we teach fingering inside the school and ask students to go back home to record the videos.”

“For integrated learning, I always use an iPad with them. The project that I am doing with P4 students is that I get a video from cartoons like Disney. Then I mute the sound and they have to use the garage band app, which is on the iPad. They have to compose the background music for that video.”

“It is about how to use GarageBand on an iPad, like what elements in that software can be used.”

Justification of the Framework: Common Training of Teachers

The social constructivist music instructional framework had not yet been testified by the nature characteristics of the private international and aided public schools, but it was very generic instead of specific. Reflected by the interviews, these music teachers had gone through some but not the same Western music training. For instance, the common music educators they usually adopted were Kodaly, who was notable for singing and the solfege system, as well as Orff’s approach and John Cage’s. Others like Dalcrozes, Suzuki, and Gordon had not yet been mentioned.

“I’m using Kodaly because Kodaly is abstract before concrete. I would give the experiences first. By giving them all the experiences which let them feel everything before they go to conceptual learning, and then structural learning. If you are following the Kodaly method to teach, you would follow the ta-ti-ti-ta. I will introduce how we are going to read the rhythm and listen. We then move on to reading, writing, and creating [music].”

“Because I teach primary school students, I would like to use Kodaly as pedagogy. I would use the movement to clap or just feel the music movement. Also, I will make hand side Do Re Mi Fa and try to help them develop oral skills for singing.”

“Did you hear about Orff? It is a pedagogy that was invented by Orff.”

“In composition, [let say] John Cage. He uses a lot of different sounds, but not precisely musical instruments. You can make a sound and he combined everything to make a piece of composition or piece of music.”

Conclusion

This study not only aimed to reveal the teaching practices of music education in Hong Kong at the primary school level but also showed the characteristics of music teaching between private international and aided public schools. It was summed up in three dimensions: (a) teaching foundation; (b) generic skills; and (c) common training of teachers. The teaching foundation was the same regardless of the different types of schools and all teachers took the initiative to be role models and gave intensive guidance to their students to learn how to sing, clap, and move, and then catch the rhythms, tones, and beats, followed by the instrumental playing and song writing. The generic skills were cooperation and collaboration. Placing students in extra-curricular activities could leverage these skills in advance in which teachers reflected their performance in class. Since it was coded based on traditional Western classical music instructional methods, this was considered a limitation of this framework in terms of comprehensiveness. In the 21st century, in no doubt, the existence of technology in learning needs to be addressed. The pedagogical content knowledge can be re-interpreted as technological pedagogical content knowledge (TPACK) (Angeli & Valanides, 2005; Koehler & Mishra, 2005), embedding the technology into music learning, such as the apps for music or song creation. It is of importance to connect more data to examine the social constructivist music teaching framework in the future.

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Appendix A

5 music instructional methods			
Approach	Pedagogies	Activities	Procedures
Carl Orff	Learn from playing Learn with tools Learn from singing Learn gradually according to the developmental approach (e.g. internalise the rhythm by learning the concept of rhythm first, then adding the body percussion)	Imitate to build repertoire of pitches, rhythms, meter, tempo and dynamics Hear movement of pitches, the content of rhythms, moment of meter and explore timbre of whatever instrument or voice Develop musical framework Analyze the musical material Add music into drama/stories/tales	Imitation Exploration Improvisation Composition
Zoltan Kodaly	Learn from singing Learn gradually, and progress by adding one new note or rhythmic value at a time, from simple to complex Learn from movement Music should belong to everyone	Start with sight-reading and basic rhythms and pitches Use self-developed teaching materials like folk music or songs to teach Use solfege to teach sequence and incorporate rhythmic syllables	Master sight singing Sing along with the solfege system Infuse walking, running and clapping while singing
Emile-Jacques Dalcroze	Learn from rhythm, structure, musical expression and movement Learn to be sensitive and expressive Learn with purposeful movement, sound, thought, feeling and creativity Learn in sequence Combine movement	Begin with ear training or solfege Start with meter, dynamics, rhythms, tempo, duration, melody, form, phrase and pitch Combine movement to learn solfege Use improvisation to sharpen spontaneous reactions and physical responses to music	Follow Quick reaction Interrupted canon
Shinichi Suzuki	Learn from sensitivity, discipline and endurance Learn from training Learn with encouragement Learn in group Learn as early as possible Learn equally	Start the ear development by repetition, followed by memorization for improving sensitivity of music and security in playing publicly Play a repertoire in group	Instrumental play Deliberate practice
Edwin Gordon	Naturally born with different music aptitude Learn from interaction Learn by guidance Learn from sequence	Experience music Examine the tonal and rhythm patterns Comprehend and understand music Use solfege to assist students to recognize and audiate the characteristics patterns of each	Acculturation (aurally collect the sound, mimic, move and babble in response and attempt to relate with the environment) Imitation (recognise the movement and babbling, and imitate the tonal and rhythm patterns and other sounds) Assimilation (recognise the discrepancy and expected outcomes, and modify for better outcomes)

Appendix B**20 pedagogical content knowledge nodes****Music Content**

Learn with instruments

Learn from singing

Learn with body movement

Learn from repertoire/composition

Learn with solfege/hand gestures

Learn from structure

Learn from rhythm

Learn to express/appreciate

Pedagogy

Learn music early, gradually and in sequence

Learn by modelling/guidance/training

Learn in supportive environment/with parent involvement

Learn from interaction/questioning

Learn in pair/group

Learn with purpose/meaning

Learn with activities/hands-on experience

Learn for morality/discipline

Learn with technology/computer

Philosophy

Learn from playing (not lessoning)

Music is for all/everyone

Naturally born music gifted/nurtured music gifted

Appendix C

Interview Protocol

Personal Background

1. What is your educational background?
2. What is your degree major and minor?
3. Are you a holder of any teaching diploma? What is it?
4. Any other music-related certificates you are holding? (i.e., Grade 8 piano, violin, vocal singing)
5. How long have you been teaching music curriculum?
6. What kinds of pedagogies you are using while teaching? Could you give some examples?
7. To what extent do you and other music teacher(s) follow the standard-driven approach, i.e., the music education curriculum suggested by the Curriculum Development Council (2003)?
8. What kinds of formative and summative assessments do you give to the students to develop the generic skills?
9. What is the type of your school? Government public school, aided public school, caput school, private school, private international school, and English schools' foundation?
10. Does your school adopt a small-class teaching approach? How many students are in one class?
11. How many music teacher(s) in your school?
12. How do you share the workloads with the music teacher(s)? Do you have any teaching assistants to support you?
13. Which primary levels you are responsible for?
14. How many music lessons per week in your school? How long is the music lesson?
15. In your school, what are the popular music activities? Is it outsourcing or led by you and the other music teacher(s)?
16. Does your school arrange concert visits or school performances each year? How many concert visits and performances happened inside/outside the school?

17. What kinds of rooms/venues you can use for musical activities, including teaching, and internal and external musical performances?

18. Do you think the facilities in your school are enough for training students to have instrumental/singing/brand/orchestra/ other performances? If yes, may you give some examples? If not, kindly suggest what things can be improved.

19. What kinds of grants/funding your school applied/received?

20. What are the major financial sources to support the musical activities in your school?

21. Are there any donations from parents, alumni, and other teachers?

22. What kinds of music-related activities you have to arrange for your school?

23. How often do you need to help and be involved in non-music-related activities? What kinds of duties do you usually need to perform?

24. Have you encountered any difficulties when teaching music during the pandemic situation? How do you tackle it and how the school support you? Interview

25. What kinds of technology and collaborative tools you have adopted for online music classes with students? What is the student's engagement level?

26. Are there any changes in assessments? What are they? Interview

27. Do you feel very stressed in the teaching arrangement when the pandemic alters the teaching practice? What kinds of activities have been disallowed and had a great influence on you and the students?

Appendix D

Table of interviewed music teachers' portfolios			
Music Teacher A (MT01)	Music Teacher B (MT02)	Music Teacher C (MT03)	Music Teacher D (MT04)
Male	Female	Male	Male
Master of Music Education; USMCE Level 10 Piano; USMCE Level 5 Violin	Master of Music Education; ATCL Piano; Grade 8 Music Theory	Bachelor of Mathematics (minor in music); Grade 8 Piano; Grade 8 Music Theory	Master of Music Education Grade 8 Trumpet
>10 years of teaching	4-6 years of teaching	7-10 years of teaching	0-3 years of teaching
Private international school	Private international school	Aided public school	Aided public school
Experiential Learning; Inquiry Learning; Cooperative Learning	Inquiry Learning; Cooperative Learning; Experiential Learning	Experiential Learning; Assessment & Evaluation of Student Learning; Differentiated Instruction	Assessment & Evaluation of Student Learning; Open-Ended Instructional; Integrated Learning
27 students per class; 40 mins; 2 lessons per week	25-27 students per class; 45 mins; 1 lesson per week	30 students per class; 30 mins; 2 lessons per week	30 students per class; 35 mins; 2 lessons per week
1 full-time music teacher	1 full-time (>20 classes); 1 part-time (8 classes)	5 full-time music teachers	7 full-time music teachers
P1; P2; P3; P4; P5; P6	P1; P2; P3; P4; P5; P6	P2; P3; P4; P5; P6	P1; P2; P3; P6
Have donations from parents, alumni and other teachers	Not much donations from parents, alumni and other teachers	Have donations from parents, alumni and other teachers	Have donations from parents, alumni and other teachers
Apply music resource in public/private sector	Apply music resource in public/private sector	Apply music resource in public/private sector	Not yet apply music resource in public/private sector

Appendix E

MT01 code	MT01
12, 13, 15	The first is experiential learning. It means to have a lot of activities with students, and you will bring them to have concert together... The number two is the inquiry-based learning because the school uses this one and the third is cooperative learning, because this is social.

2, 3	For example, I bring them outside to sing on the glass ground one to five times a year.
11	Yes, the parents are very generous. Well, they donated the grand piano.
6	I'm using Kodaly, because Kodaly is abstract before concrete. I would give the experiences first. By giving them all the experiences which let them feel everything before they go to the conceptual learning, and then the structural learning.
	Just now you have mentioned that you need to teach six forms and then you propose to the principal that you would like to have more lessons with the young kids and less with the older one?
6, 7	Okay, because in music teaching, you have to present six elements of music. You have rhythm, melody, timber, harmony, the dynamics, forms and expressive elements. That is the basic of teaching music from the youngest one to the older ones... You cannot teach hemiolas on the younger ones because they won't understand that. You cannot teach syncopation to the younger ones because they won't be able to understand that as well... If you're going to teach regular beats or the basic unit of beats on grade five or grade six, they will get bored, so that it should be taught according to the structures or concepts of beats, and the properties of beats.
2, 4, 12	Inquiry based learning. I'll just give them something to do. Now inquire about the perception? The teacher asked, "will you please do something physically with this music that you have heard?" In composition, [let say] John Cage. He uses a lot of different sounds, but not precisely musical instrument. You can make a sound and he combined everything to make a piece of composition or piece of music... Structured music using non-traditional music instrument is actually very accessible to the children because they don't need to play piano. As long as they have something that they can make a sound with, and they can make a composition... I group children, give them a situation and then let them suggest some incidents that they can do. This is actually inquiry and allows them to explore on how to use those resources that they have.
1, 3, 8, 11, 13	Composition is a cooperative learning because they need to collaborate and be involved in making music with one another. However, I also use this in movement exercises, because this part of social aspects of music is emotional, social and intellectual. Sometimes we have to consider that they need to be very open minded, like playing with someone, moving along and be able to build something out of what is given to them. They need to collaborate. It's cooperative learning. Music has the social, cognitive, and affective aspect, it also needs to train the psychomotor skills. The social skills enable them to play in the orchestra.
6, 7, 12, 14	I always tell them [children] the music is no wrong or right answer. It depends on how they feel about what they can hear.
9, 10, 15	For example, clapping and sight singing are what we're doing in the class. Recognizing the sound, very simple one was the summative assessment. We also have movement.
1, 9	One strand of the curriculum on PYP is instrumental playing. In the third year, we play recorder. In fourth year, it is angklung. In fifth year, ukulele and angklung. In sixth year, ukulele.
1	We have a choir, an orchestra and a rock band. Choir is very popular, but the school only allow me to have 30 students. There're are 10 students in the rock band as maximum. For the orchestra, if someone can play the clarinet, violin, cello, guitar or piano, I arrange them in the orchestra and at the right level.

MT02 code	MT02
11, 12, 13, 15	Cooperative learning, because we always do a lot of activities that they need to be altogether. They need to be altogether, dance or play games. I think that they need to be cooperated because if they don't cooperate, they will never learn and to be in our lessons.
11, 12, 15, 19	Experiential learning, I would say because we don't teach this is a crotchet, this is a quaver. We don't teach like this. They experience how the patterns are, or even for the notation. We don't tell them to C, E, G stuff like that. We teach them solfege. Let them experience how the sound would be from melodies.
11, 13	It [Collaboration skills] can be an indirect impact to support other subjects, because students need to develop their correct values.
2, 12, 15	We do have a graduation ceremony for the primary six, but it's not just for music. People give a speech, do a drama and sing some songs. For Christmas, we couldn't do anything because of COVID. We did try to arrange a concert, but COVID happened again. There was a fifth wave, and we did a virtual choir. I asked them to record singing videos and then I edited and put all the videos together.
4, 6, 7, 11, 12, 15	Experiential learning cannot be I just teach you the time value, blah blah blah and clap the rhythm with me. It will never work in this way. I let them experience the rhythmic patterns. I sing some songs and we play games with the songs in which they are using the equipment, and then I introduce them how to use it in our way. If you are following the Kodaly method to teach, you would follow the ta-ti-ti-ta. I will introduce how we are going to read the rhythm and listen. We then move onto the reading, writing and creating [music].

4, 5, 7, 9, 11, 13, 19	We also need to collaborate with other teachers. Sometimes it depends on what units they were doing, for example there's a unit about rainforest. The teachers have to teach how the rainforest looks like and where are the rainforests and all the geographical stuff. For music, we are actually helping them to experience the sound of the rainforest.
1, 2, 4, 9, 11, 14, 16, 19	You need to make sure everybody can understand to follow, not just those who were learning instrument lesson at their own time. So what we are focusing is their aural training in the classroom, which is quite different from what they do in the instrumental lessons. In the piano lesson or violin lesson, they are focusing on how well they are using their fingers to enhance the musicianship. But in our music classroom, instrumental lessons probably are not our focus.
1, 2, 3, 5, 11, 12, 15, 17	Learning instruments outside school that will be beneficial. There will be definitely beneficial to their performance in the music lesson, but that's not I'm not looking for. For example, if I taught them rhythm, I would ask them to recite from what I have played. I would clap or play on the percussion instruments. For example, I clap, you need to tell me do-they-do, do-they-do and they would be able to write it down.
MT03 code	MT03
16	I have used open-ended instruction, integrated learning pedagogies and inquiry-based, but they are like a mix. Did you hear about Orff? It is a pedagogy that invented by Orff. What I'm using is to let the students to experience and explore themselves.
3, 10, 14, 15	For P3, they are learning like crescendo. First of all, I always demonstrate by clapping my hands. For example, clap your hands louder and louder, and I ask them one single question each time. What have you observed? What can you hear? They just throw out their answers and have a lot of answers, so I always gather their answers and elaborate.
2, 6	For integrated learning, I always use an iPad with them. The project that I am doing with P4 students is that I get a video from cartoons like Disney. Then I mute the sound and they have to use the garage band apps which is in the iPad. They have to compose the background music of that video. About the skills, I mean the project, they have to learn how to use the garage band and how to compose the music.
2, 3, 9	We have a lot of worksheets. From times to times, we will distribute it to the students, testing their theory. When we learn a chapter, like P3, they're learning sound like crescendo that I have just mentioned, we have the formative assessment that to check whether they get the knowledge or not. Then, I play some music and they have to determine if it is a crescendo or diminuendo within 10 seconds. There are a lot of things that they have to learn, those are the examples for the formative assessment. For summative assessment, our school offers an examination that the students have to take three parts in it, like they have to sing a song printed in their textbooks. They have to choose one and teachers will access their skills like the voice, the tone colour and etc., and we also have the instrumental assessment. By the end of the term, they have to bring the instrument to the school and perform in front of the class. Because of COVID, we adopt a different approach. For the summative assessment, we have the written tests for the students.
2, 6, 12, 15	For the better communication skills, take orchestra as an example, I'm the teacher who is in charge of the orchestra and from my observation, I do believe that most of them who participate learn to [look for the instructions] from the conductor. They have to communicate by using instruments, and I mean from the orchestra itself, students are learning something, not verbally. They are learning from the instruments, learning through the instruments. I discovered that they really have better communication skills.
2	iPad is more popular and is much cheaper, and more affordable. We have a class that students use iPad as a learning tool and they do not need to bring textbook but iPad to have their music lesson. From that class, I can tell that they have better musical skills in composing, because they have the garage band to listen directly and instantly for what they are composed and compared with those they do not use the iPad and they're just writing on the paper. They can instantly get the feedback from the iPad or what. I do believe that the information technology skills are correlated.
1, 2	For example, when they learn to play an instrument, they learn to appreciate music and think from different perspectives while composing.
4, 9	The more they engage in the activities, [the more complicated of their composition work.] I can see that from their homework or the assignment, students have more types of instruments, and they have in the sound and even record their voices.
7, 12, 15	Playing in the orchestra is not just about playing instruments itself, they have to communicate and collaborate with the other students in the orchestra. I cannot tell and do an analysis that you have 10% better, but I can tell those students in the orchestra have better collaborative skills.

2, 8, 15	First of all, music lesson, I mean the within the curriculum, we have to teach a different music class. Then we divide by 5. After the school, we have a handbell team, 2 choirs and an orchestra. We take turns to seat and conduct the orchestra and organise all the activities. For the teaching assistant, she mainly looks after the students, organising all the administration work and communicate with their parents.
8	We always get the free tickets from the LCSD. Our school is in Yuen Long, so the LCD always distributes some tickets to our schools and then we just distribute it to the parents and the students. For concerts, in these two to three years, just cancelled.
2, 8	We have one student, one instrument scheme that the principal always emphasises in the P1 entry talk. The principal emphasises this scheme to the parents and then makes sure that they have to take one or two instruments to learn throughout the six years.
8	I do believe that most of the parents are supportive. They encourage their children to learn instruments because the principal, she really emphasises on the system or the scheme. For the alumni, we teachers, organised an alumni orchestra four to five years ago when we had anniversary for our school. From time to time, they have practice until the COVID outbreaks.
2, 8	It [COVID-19] affects a lot. Our school orchestra reduces the size and only the string session and percussion left. We cannot practise in school. For those woodwind and brass sessions, we have to change it in Zoom. For the normal school activities, like music lesson, let's say recorder teaching, we teach fingering inside the school and ask students to go back home to record the videos.

MT04 code	MT04
2, 11	Number one is the singing, and the recorder test. They have to do the written test, including the listening part in the paper. The third part is like a home assignment which requires parents to be involved to help them to complete that worksheet. They will hand in to school and we will do the assessment.
12	I tend to use a question-and-answer strategy in my lesson, for example, I will ask my student what do they feel? What kinds of instruments in that listening, and I will do some revisions through question like "Do you remember what we have learned from last week?". This kind of question is very simple question and is daily question.
2, 3, 5, 10, 11, 15	Because I teach primary school students, I would like to use Kodaly as pedagogy. I would use the movement to clap or just feel the music movement. Also, I will make hand side Do Re Mi Fa and try to help them to develop oral skills for the singing. So, I use different kinds of pedagogies in my lesson. And I would like to use the activity-based learning. For example, I will ask for some volunteers to stand in the front of the classroom and ask them to do on their own movements to create song.
1, 2, 15	Our school policy does not tend to use formative test. They always quite result-oriented. We would like to have the result for their exam, like listening and reading tests in English. For music, it should be singing and recorder tests. So, I don't assess them very well and comprehensively in the lessons. I cannot differentiate who is the best student in the music lesson. If they are active in the music lesson, it does mean that this can benefit with their music test result.
18	I agree yes, because music can make them happier and if they are in a good mood, it would help them to solve problems.
17	They are good at self-learning because they [solve problems] through searching from the Internet or books. They found it by themselves and learn faster than I teach.
7, 15	I put no difference. Collaboration skill...um...because there is no big orchestra or band in our school, they can't work on collaboration skill and they always work on their own, so I think it is no difference.
9	For P1 to P3, I always use Kodaly to teach them music, but for higher form students, of course, what they need is the result. So, I put more efforts on what they should learn, like the theory, and the lesson maybe boring, but I would keep them as active as possible. The busiest time for the music teachers is the examination period because we have to do the marking and we have listened to all the students singing and the recorder, so that workload is the heaviest. I think we are quite good, not as busy as those teachers who teach Mathematics and Chinese
1, 4, 6, 15, 17	OK. There are choirs in our school, but it is not very formal. It is not compulsory in nature, meaning that if you want to join, then you can join. There is a percussion class for them to learn the percussion like marimba, xylophone but thanks to the COVID-19, there is no practice and contest in this year. "We have a lot of worksheets. From times to times, we will distribute it to the students, testing their theory. When we learn a chapter, like P3, they're learning sound like crescendo that I have just mentioned, we have the formative assessment that to check whether they get the knowledge or not. Then, I play some music and they have to determine if it is a crescendo or diminuendo within 10 seconds. There are a lot of things that they have to learn, those are the examples for the formative assessment."

1, 2, 3, 11	Some alumni would visit our school again, give a speech and play an instrument. They also have a grant for anniversary contest. You can dance, sing or play instruments. It is one of the PTA (Parent Teacher Association) functions.
1, 4, 17	It is about how to use GarageBand on iPad. What elements in that software can be used, also the singing techniques that are held by some publishers.
1, 2, 4	There is a project that I have to collaborate with Chinese teacher. I have to create music for students to learn Chinese poems. I need to convert the poems into pop music to help students to remember the Chinese poems. Those cost lots of time. I have to go to studio and students are going to record that. For example, I will be responsible for the lyrics and students are the one to sing.