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MUSIC EDUCATION IN CENTRAL AMERICA: A COMPARATIVE STUDY OF
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AND COSTA RICA

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A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

Although several studies have been done on various aspects of music in Central America, the subject of music education in Central America has not been studied satisfactorily in either the English or Spanish languages.

This study aimed to investigate how music is currently being taught, primarily at the elementary school level, in three countries—Guatemala, Honduras, and Costa Rica—where music education is included in the public education system. Relevant information, including music teachers' profiles, music curricula, methods, materials, organizations, current educational reforms, and the impact of these reforms on school music were collected in each country. The historical background of music education in the region was gathered. Also investigated were the nature and levels of governmental support for music education, music teacher training, the main hindrances to making music instruction available to all students, and successful initiatives for developing and promoting music education.

In order to assemble data for this study, qualitative and quantitative research methods were employed. The qualitative phase included interviews with 20 key music educators, ministry of education officials, and music institution administrators. A survey administered to 365 music teachers in the three countries comprised the quantitative phase.

Results indicate that there is a great deficit of music teachers in the region and a lack of funds for basic materials and equipment. As one outcome of the most recent educational reforms in Guatemala and Honduras, music has been incorporated into broader areas of curricula, such as Artistic Expression. Music teacher training varies in each country, as does the governments' support, including the hiring of teachers for the elementary level. Music teacher profiles for the region were assembled from the information obtained in the surveys.

Although surveys results cannot be used to make generalizations, they give a panoramic view of music teachers' views on music education issues such as the values of music in education, methodologies employed, working conditions, and self-perceptions of their own training.

CHAPTER ONE

INTRODUCTION

Background

The choice and topic of this dissertation stem from the fact that the author is from the country of Guatemala; his familiarity with music education in this and other countries in the area, and his many years of personal teaching experience in the field of music education. The motivation for this study is to make available a document that reveals the policies and practices of music education in Central America. Three countries—Guatemala, Honduras, and Costa Rica—have been selected for logistical reasons and because, unlike most Central American countries, music is included in the national curriculum. This descriptive research study includes interviews with music educators, ministry of education officials, and administrators of music teacher training institutions in the area; as well as a survey for music teachers. The study will focus on the historical development, current conditions, trends, struggles, limitations, achievements, and future goals of music education in these countries. The hope is that exploration of these issues will support the development of strategies necessary to reach the ultimate goal of providing music education to encourage enriched, more sensitive, and more responsible citizens in Central America.

Geographic Context

Central America is a relatively small region in the world. Waggoner and Waggoner (1971) describe it as a term for a “group of countries not especially well known to its own neighbors in the hemisphere to the north or to the south” (p. 1). They state that Central America exists not only as a geographical region, but also as a set of

relationships among peoples once arbitrarily unified by Spanish rule, long divided and frequently quarreling. In the late 20th century, these nations struggle to achieve political and economic unity. This region has an area of about 521,500 sq km (about 201,300 sq mi) and includes the countries of Guatemala, Belize, El Salvador, Honduras, Nicaragua, Costa Rica, and Panama. The region has a population of approximately 36.4 million (2000 estimate) (Microsoft, 2002). See appendix A.

The People

A significant number of people in Central America are Native American or “mestizos” (people of mixed heritage, chiefly of Spanish and Native American descent). Along the narrow Caribbean coast, blacks and mulattoes predominate. Approximately half of the people of Belize are of black-African or partly black-African ancestry. The great majority of Costa Ricans are of unmixed Spanish background, and approximately 90% of the inhabitants of El Salvador and Honduras are of mixed Spanish and Native American descent. About 45% of Guatemalans are Native Americans, and mestizos make up most of the rest of the country’s population. About 70% of Nicaragua and Panama’s inhabitants are mestizos. Panama has a sizable black minority. In general, the Native American element is less apparent in the southern countries of Nicaragua, Costa Rica, and Panama (Microsoft, 2002). The people of Central America are increasingly urbanized. In the mid-1990s, about 45% of the inhabitants of El Salvador and Honduras and about 40% of Guatemalans were considered urban, while more than half the people of Panama and nearly two-thirds of Nicaragua’s population lived in urban areas.

Spanish is the official language of all Central American countries except Belize, where English is the language of government. Many highland Native Americans use

traditional languages, such as Quiche, Mam, and Kekchí in Guatemala, and Chortí in Honduras. Some Native Americans speak Spanish as well as their native languages.

Unfortunately, as historian Lewis Hanke notes, Central American countries appear in the news only when there are revolutions, earthquakes, or when a new archeological site is discovered (Waggoner & Waggoner, 1971). Despite the limited news coverage of the region, the cultural life is very active. Painting, literature, and music expressions reveal the love for the arts in the middle of much economic hardship and political instability. Political and cultural achievements have been internationally recognized by three Nobel prize winners from Central America: Miguel Angel Asturias (Guatemala) for literature in 1967, Rigoberta Menchu (Guatemala) for peace in 1991, and Oscar Arias (Costa Rica) in 1987 for peace (*Coloquio: Revista Cultural*, n.d.).

Education Challenges

One of the main problems affecting the region is the education deficit: A comparatively large proportion of the children do not attend school. According to 2005 estimates the majority of people aged 15 and over in Costa Rica (96.3%) is literate, this figure drops to 81% in El Salvador, 77.2% in Honduras, and 68.2% in Nicaragua, and 71.9% in Guatemala (Microsoft, 2007). The percentage of the gross domestic product (GDP) invested in education in 1997 reveals the serious situation of education in the area: Guatemala's GDP is 1.7%, El Salvador's is 2.5%, Nicaragua's is 3.9%, Honduras' is 3.6%, and Costa Rica's is 5.4% (*Programa de Promoción de la Reforma Educativa en América Latina*, n.d.). According to publications by *Programa de Promoción de la Reforma Educativa en América Latina (PREAL)* in Nicaragua, El Salvador and Honduras, less than 60 per cent of children who begin elementary school finish fifth

grade. One third of the Guatemalan population does not know how to write or read. Half a million children and young people do not attend any school and not everybody who begins elementary school finishes successfully. Only one fourth of the young people in Guatemala go to secondary school, and half of the high school graduates do not enter college because they do not meet the minimum requirements. Only Costa Rica shows an index comparable to countries educationally more advanced, such as Cuba and Chile (*Programa de Promoción de la Reforma Educativa en América Latina*, n.d).

Music education in these three countries in Central America must be viewed comprehensively in the context of the above-mentioned problems. Currently, the government's priority is to meet the basic needs in education through education reforms. Music education should be a way to enhance basic education without losing its own values (universal, cultural, and individual) in the lives of students and society in general.

There is a great deal of concern among music educators throughout Spanish speaking countries in the western hemisphere (i.e., Latin America), regarding the quality of music education being offered at the elementary school level (Flores, 2004b; Hemsy de Gainza, 2004; Pierret, 1995; Sanchez, 1995; Tort, 1995). This concern also includes the limited access the majority of students have to this type of instruction and the inclusion of music education within a broader artistic area in the national curricula.

The three Central American countries included in this study (Costa Rica, Honduras, and Guatemala) have a total student population at the elementary level of 4,046,339 as of the year 2003. In these three countries, music education at the elementary level takes place in different ways in terms of quality and exposure. However, the majority of students are not receiving music education and there is not adequate

government support for these programs. As a result, music education is offered only in private institutions in many cases. This presents an enormous challenge to music educators and the ministries of education in the area.

In spite of the many adverse conditions for successful music education in the region, there is a great deal of potential for developing more comprehensive music education programs. Committed music educators in the area are working hard to make music accessible to the majority of the population as a unique means of expressing emotions and contributing to the continuous stability of this rich culture. The introductory remarks in the Final Report of the 1995 Regional Experts Conference in Music Education reaffirm this commitment:

Although the musical evolution of the Latin American countries has reached diverse phases of development, in many cases this (level of evolution) has failed to maintain the level of quality and expansion needed to meet the demands of so many children and young people with high musical potential. Starting from this potential, our countries have reached the production of high-level professional musicians, but not in the quantity corresponding to the potential, especially for the resources invested for this end... We are owners of a musical richness as creators, directors, instrumentalists, and teachers, the product of a marvelous Indian, Black, and European heritage, which has produced behaviors and musical initiatives of great relevance, so different from their original sources. (*Reunión Regional de Expertos en Formación Musical* 1995, p. 1.) [English translation by author, 2005].

Need for the Study

Music education in Central America is in a state of crisis due to various underlying factors. Lack of governmental support, limited infrastructure necessary to implement adequate music programs, narrow access to pedagogical materials, inadequate training of music teachers and low salaries are substantial contributors to this crisis. Political and economical realities also need to be considered.

Before changes and improvements can take place in music education, it is necessary to assess the current situation. A research base is needed so that the information can serve as a guideline for national education programs, proposed reforms in curricula, the creation of new music education programs, and the initiation of a broader support base from government and non-government sources. In Central America, there is a pressing need for documented current research data to provide a context for the above-mentioned changes and improvements.

An extensive literature review in English and Spanish pertaining to Music Education in Central America revealed a very limited number of studies, which are narrow in scope. A. C. De Couve, et al (1997) did a survey on Professional Musician Training Institutions, which included music teacher training institutions in 19 countries in Latin America. Every country in Central America was represented in the final report. Cajas and Barry (2003) studied the training of general classroom music teachers in Latin America including Guatemala, Nicaragua, and Costa Rica. Flores (2004a) analyzed the music teaching methodology used by elementary music teachers in Guatemala City.

Other studies have surveyed particular aspects of the current situation in music education in different countries in Latin America. For example, Gratzner and Sima (1987) did a study on the professional profile of music teachers in Argentina. The literature review also revealed two studies in Puerto Rico. Fitzmaurice (1970) and Montalvo (1991) surveyed the current situation of music education in Puerto Rico with the purpose of developing guidelines for exemplary music programs in the public school curriculum in this country. However, a comprehensive and current study on the situation of music education in Central America has not been done. The few studies available are limited in

scope and do not present a detailed description of the music education programs in this area.

The need to have a current assessment of the status of music education in Central America is also shared by Carmen Mendez, Costa Rican music educator, university professor and current president of the Latin American Music Education Forum (*FLADEM*):

In order to improve music education in Central and Latin America, it is necessary (mandatory) to carry out studies which will reveal the actual situation of this discipline in our countries. Research on how music educators are being trained is the key for improvement in the music education processes. An understanding of what is taking place in the music classroom is fundamental for changes to occur. The difficulties found in the school systems and the challenges that the society present to music educators, such as the pressing need for acoustic ecology, are relevant topics for current research.

Music education research needs to be encouraged and practiced since the results of the investigation are absolutely germane to the development of music education in our geographical area (C. M. Mendez, personal communication, November 19, 2005).

This study aims to present data on the current situation of music education programs in the region. The study will include number of music teachers, materials available, government policies toward music education, curricula in place, and needs as revealed by music educators in each country and available documents.

The findings of this study could be of value to:

1. Music educators in the area: Descriptive and comparative data could provide a basis for advocacy and support for music education in each Central American country.

2. Ministry of Education officials: Results may provide a more realistic and comprehensive profile of the status of music education in their countries including rural and urban and public and private settings.
3. Music teacher training institutions: Assessing the perceived realities and needs of in-service music teachers could facilitate changes in current study programs or in developing new programs to meet those needs.
4. International music community: to serve as a guide by which the international music education community can become aware of the current situation of music education in the Central American region. Publications derived from this study could create an opportunity to put forward this region's perspectives in regards to music education to an international audience.
5. Researchers: Findings could help fill the gap in the knowledge base concerning educational policies and practices in Central America.

Purpose of the Study

The purpose of the study is to investigate the status of music education in three Central American countries: Costa Rica, Guatemala, and Honduras. These three countries were selected because they have music education programs in their public education system (Note: Some Central American countries do not include music within the public education system), and because these countries provide a good cross-section of Central American music education. A secondary purpose is to compare and contrast music education in the three selected countries.

The goals will be achieved by assembling relevant information regarding the ratio of music teachers to students, curriculum development, methods, materials, organization,

and current educational reforms within each country. Administrative considerations such as scheduling, budget, class size, teachers' salaries, and music facilities in each country will be considered. Attitudes of teachers about their own training (knowledge and mastery of subjects), new trends in music education, and the value of music in education will also be collected.

The primary research questions for this study are:

1. What are the past contributions and influences upon current trends and practices regarding music education in the three Central American countries included in this study?
2. What is the role or place of music education in the general curriculum of the public school system in each country?
3. What is the current situation of the music education programs in place in the three countries, including number of music teachers, ratio of music teacher/students, time allotments and scheduling, facilities, and instructional materials?
4. What is the profile of the music teacher in each country (age, sex, degree, experience, instruments played, public or private teaching setting, rural or urban place of work)?
5. To what extent do music education programs vary in each country and what traits do they have in common?
6. Is there a difference between how music education is taught at public and private schools?

7. What recommendations (suggestions) can be made to the educational authorities and the music teacher training institutions in each country for improvement of their music education programs?

Delimitations

For logistic reasons, and taking into account that there is already a structured system of music education at a national level, three countries have been selected for the present study: Costa Rica, Guatemala, and Honduras. Hopefully, other countries that do not have music education as part of their national curricula will benefit in the future as they learn and adapt ideas and experiences from the above mentioned countries.

Organization of the Study

Chapter 2 consists of a review of related literature. A historical background of music education, and a panorama of current music education in Latin America are discussed in this chapter. Chapter 3 describes the methods and procedures, including the phases used for this study, participants, development of the survey questionnaire, administration of the questionnaire, and data analysis.

Chapter 4 provides the results of the interviews with music educators, government officials and music school administrators. Chapter 5 presents the results of the surveys administered to music teachers in the three countries under study. Finally, Chapter 6 contains discussion and implications drawn from the study with recommendations for action and further research, limitations of the study and final conclusions.

CHAPTER TWO

RELATED LITERATURE

Due to the scarcity of empirical studies on the current conditions of music education in Central America, this literature review will be expanded to include articles, books, and other materials on the general situation of music education in other Latin American countries. In order to provide a context for the present investigation of music education in Central America, a brief historical background is included since the cultural, economic, and social factors continue to have a profound impact upon contemporary music education in the region.

Most of the sources are written in Spanish, which makes them unavailable for the non-Spanish speaking person interested in the process of music education in this part of the world. The translation of Spanish-written sources has been done by the author.

This chapter is divided into the following sections: (1) a brief overview of historical developments in music education in Central America and, (2) a panorama of music education in Latin America.

A Brief Overview of Historical Developments in Music Education in Central America *Pre-Conquest Period*

Although many studies document the musical life of the ancient Mayans, who settled and flourished in the Middle America region, there is no historical information about formal music education among native Indians (Cabello & Martinez, 1988; Lenhoff, 2000; O'Brien-Rothe, 2000; Olsen & Sheehy, 2000). This is true, in part because their musical activities had a utilitarian purpose rather than a purely aesthetic one.

According to Estrada (cited in Cabello & Martinez, 1988), the music from Middle America, including Mexico, was deeply embedded in religion. Music was practiced by well-trained priest-musicians, both men and women who were usually older. Musicians were held in high esteem by society. This is apparently due to the fact that they were tax-exempt. A perfect musical performance was expected from them and mistakes, which were sometimes punished by death, were considered an offense to the gods and an alteration to the harmony of the universe.

The study of chronicles transcribed as early as 1500, reveals that music and dance were related to specific rituals: magic, therapeutic, agricultural, and war. One of these chronicles is the Mayan sacred book entitled *Popol Vuh* (The Book of Counsel), a 16th-century account of the creation and history of the world. In this book there is mention of singers, chanters, and flute players, but there is no description of how music was taught (Flores, 2004a; O'Brien-Rothe, 2000).

Music Education in Colonial Times (16th and 17th Centuries)

Music was present in the process of discovery and conquest of the New World. From Chile, there is an interesting anecdote about one of the first musical encounters between the conquistadores and the natives:

By the grace of God, Pedro de Miranda took a flute and began to play, which he did well. The Indian chiefs saw him and liked the music so much that they asked him to teach them how to play. They promised not to kill the conquerors. (De Couve et al., 2004, p. 90)

Yurchenko (1996) describes the policy Spaniards used to conquer and colonize this part of the world: to destroy the Indian cultures, both rural and urban, and at the same time to enlist the surviving artists in building a new civilization to replace the old. In Central America, as well as in other regions of Latin America, Spanish Roman Catholic

missionaries who accompanied the conquistadores introduced Spanish religious music traditions to the natives with little respect for local culture (Stevenson cited in O'Brien-Rothe, 2000). These Catholic missionaries used music to spread their religion to aboriginals in two different ways: adults who participated by praying and singing in Christian ceremonies but did not receive formal musical instruction, and children who were taught to sing, write, and compose music and to play instruments (De Couve, Pino & Frega, 1997; De Couve & Pino, 1999; De Couve, Pino & Frega, 2004). Local folk elements such as rhythms and melodies were incorporated in these music compositions, as is the case in Guatemala (De Couve, et al., 1997; Lenhoff, 2000).

The first Western music educators were chapel masters who taught music to the natives in the schools founded by Catholic missionaries. These schools provided general education in the main centers where missions were established.

Numerous Catholic orders took on the responsibility to “civilize, to teach and protect the Indians” (De Couve, et al., 1999, p. 35). The Jesuit order obtained good results teaching music and other artistic expressions to the natives as revealed in the description that Father Sepp makes of the missions in Paracuaria (later called Paraguay): “In each town there is a chorus of thirty or forty musicians, including singers, string and wind instrument players . . . the music that is played comes from Spain and Italy” (De Couve & Dal Pino 1999, p. 37).

During this period, there were also “singing schools” such as the children’s choir school adjunct to the Metropolitan Cathedral in Mexico founded in 1538. Music was also taught at universities, convents, and monasteries.

Guatemala. Until independence from Spain in 1821, Guatemala was part of a political unit known as *Audiencia* (Superior Court) or Kingdom of Guatemala, a territory including Chiapas, Mexico through to Costa Rica. Guatemala, the capital city of the Kingdom of Guatemala (now known as Antigua Guatemala), was also the center of musical life for the whole area. Its cathedral has had an organist and a *chanter* since the time of its construction in 1534 (Behague, 2005). Colonial archives document the rich sacred repertoire performed there and in other churches by both European and local composers (Lenhoff, 2000). The process of colonization and the establishment of a European culture in Guatemala included a reproduction of the European system of music practice and training (Yurchenco, 1996).

Instruction in singing and playing wind instruments for the performance of the sacred polyphony of Western Europe began early in the *Audiencia* of Guatemala (Stevenson cited in O'Brien, 2000). The teaching of plainchant is documented in the *Tratado de Santa Eulalia*, a manuscript from the 16th century that was discovered in 1963 in Huehuetenango (a town located in the northwestern part of the country).

An interesting fact is that this pedagogical treatise was written in Nahuatl, a pre-Columbian language (Lenhoff, 2000). The learning of music by Guatemalan natives was facilitated by their natural disposition towards music, which was part of their cultural heritage, and by external conditions such as the exemption of severe tax laws for those who served in churches. This situation, according to Lenhoff (2000), led King Philip II to order a limit on the number of young natives admitted to music learning in churches and monasteries in the city of Santiago, formerly the capital of Guatemala. One of the most outstanding Indian musicians from the last part of the 16th century was Tomás Pascual,

who became chapel master of San Juan Ixcay. Some of his original compositions are well represented in the Huehuetenango manuscript mentioned above, both in Castilian and Indian languages (Behague, 2005; Flores, 2004a).

During the colonial period in Guatemala, musical instruction took place in an artisanship guild system. The young aspiring musician entered as an apprentice to serve his teacher in the choir. The teacher was in charge of providing him with general education and musical training, in addition to room and board. Sometimes the church helped with these expenses. After the student became proficient in music reading, writing, and instrument playing, he was promoted to an official position where he would spend the rest of his life. However, very few of these musicians became teachers. In addition to this system, there were other avenues of how music was taught: one through priesthood preparation and the other through family heritage. One example of the latter is the 17th century Guatemalan composer Manuel Joseph Quiroz, whose nephew Raphael Antonio Castellanos y Quiroz became a famous singer, violinist, and composer. Maestro Castellanos trained many pupils under the apprentice system (Lenhoff, 2000).

Honduras. European music was introduced in Honduras, probably during Cortez's trip in October 1524. It is known that Cortez took with him five Spanish musicians who played *chirimias*, a type of oboe (shawn) played in most areas of Spain and the New World, *sacabuche*, an old term for a type of trombone, and *dulzaina*, a double reed instrument. The instruments, including native flutes, ceramic whistles, and percussion instruments and dances that Europeans found in Honduras were the same as those found in other parts of Central America (Lemmon, 2000).

Lemmon (2000) also asserts that only a few musicians have been the object of study during the colonial period in Honduras. One of these was Santiago Reyes, who moved to Tegucigalpa in 1797, where he served as a church musician, composer, and teacher. His son, Jose Trinidad Reyes wrote motets, *villancicos* (a poetic form typically having a three- or four-voice musical setting), and other religious songs. Documents in the Cathedral in Guatemala show that music was borrowed from this cathedral to be used in Comayagua (the former capital of Honduras). Scruggs (2005) states that research on music in this period still remains to be done in colonial government and church archives, although the low level of economic activity during the colonial period in Honduras probably limited state and church sponsorship of musical activities.

Costa Rica. There is limited information about musical life and musical instruction in the colonial period (16th and 17th centuries) in Costa Rica. According to Flores and Acevedo (2000), there was simple vocal activity, possibly non-polyphonic, in the religious ceremonies of the Catholic Church where sounds of European instruments, such as the violin and guitars, were combined with mestizo instruments such as the marimba or the chrimia. Music played at religious and civil festivities was probably rustic and primitive, which was likely a result of a lack of true professional musicians. The recorded history of music in Costa Rica begins in 1845, when the Guatemalan musician Jose Martinez organized the Band Main Office (*Dirección General de Bandas*) (Flores, B, 2005).

De Couve, et al (2004) summarize the common trends of music education in Latin America during the 16th to the 18th centuries:

1. The Catholic Church was the primary institution that included music in its educational programs as an important way of spreading the Christian faith in the new territories. Although priests sometimes took into consideration Indian musical expressions, they imposed the European music style throughout Latin America.
2. The fact that music teaching in schools depended on the approval of local *Cabildos* [town halls] constitutes the first evidence of civilian authorities' interest in the field.
3. The increasing presence of private teachers helped to establish music education as a priority in urban society as well as forming the basis for the creation of future conservatories (De Couve, et al, 2004, p. 95).

Music Education during the Independence Period (19th Century)

De Couve and Dal Pino (1999) state that in the 19th century, emergent states in Latin America founded conservatories and other professional music training institutions. Generally, these conservatories followed the European model, especially the Paris Conservatory. Concerning public music education, starting at the end of the 19th century, the majority of Latin American countries established music education as part of the school curricula. Music education was included as a tool to cultivate esthetic, ethical, and moral values in future citizens (Vargas Cullel, 2004).

Guatemala. In the 19th century, which includes the period of Independence from Spain and the establishment of the Republic of Guatemala in 1821, the training of professional musicians became a concern for private institutions and various foreign opera companies that brought their expertise to Guatemala (Flores, 2004a). One of the

most important families in local music in Guatemala at that time was the Sáenz family. Benedicto Sáenz, father (*d* 1831) and son (1815–57), who were cathedral organist and *maestro de capilla* respectively, both being influential music teachers. The son also contributed to the diffusion of Italian opera in Guatemala (Behague, 2005).

In 1875, Juan Aberle began a private school of music, which in turn became the National Conservatory of Music (Lenhoff, 2000). Guatemalan musicians, trained in Europe, later on became directors of the Conservatory (O’Brien–Rothe, 2000). Batres (2004) states that the establishment of the National Conservatory of Music of Guatemala in 1875 was a replica of the French and Italian models.

Public education, both urban and rural, was initiated in a “free, systematic, and mandatory” modality during the liberal revolution in 1871 (*Educación Musical en el Area Rural*, 2000, p. 10). Before that time, education was ruled by the church and not by the state. In 1800, an educational reform took place that only affected principal cities and main towns.

In 1880, the government established the beginning of music education classes in all of the public schools of Guatemala. In the following year, the government designed and implemented a program that included the subject “Vocal Discipline.” This subject included singing songs about nature, creation, animals, and people. In spite of this law, few schools in the rural areas implemented this subject in their curricula (*Educación Musical en el Area Rural*, 2000). There are records from 1887 that reveal the salary for a music teacher (25 pesos) in a public school in the city. Classroom teachers were making between 30 to 40 pesos, and an art teacher earned 15 pesos (*Educación Musical en el Area Rural*, 2000).

Honduras. There is limited information about music education in Honduras for this period. During the early independence period, José Trinidad Reyes (1797–1855) founded both the National University and the first school of music in Comayagua in 1834 (Lemmons, 2000; Scruggs, 2005). One Honduran composer from this period is Rafael Coello Ramos, (1877–1967), whose songs for children and patriotic songs remain in the educational curriculum (Scruggs, 2005).

Costa Rica. Flores and Acevedo (2000) were impressed by the improvement Costa Rica showed during the 19th century in its cultural life, especially in music, in spite of the difficult circumstances such as economical and geographical isolation from countries with a more advanced cultural development. Several students were sent to study in various European conservatories, a fact that contributed to the expansion of the musical life and music education since then.

Vargas Cullel (2004) describes a very detailed history of the process of music education in Costa Rica in the 19th century. She states that one of the most important reforms promoted by the liberal governments at the end of the 19th century took place in the field of education. In 1886, new programs for the elementary level were written, and the next year, programs for secondary schools were established. The importance of music as part of the general curriculum was part of this reform. Before 1880, music was treated as an accessory to education. Due to this new approach to music education, aesthetics and morals of music values were considered, resulting in an early example of advocacy: “Music should be part of our education and customs since it rectifies our judgments and leads us to paths of honesty, shaping our way of life through entertainment” (Vargas Cullel 2004, p. 212) [Translation by the author, 2005].

The subject of “*Canto*” (as the music instruction was called at that time) was not part of the new curriculum for the elementary level. In 1886, the Spaniard Jose Campabadal (1849–1905) was appointed music professor for the schools in Cartago (a province near San José). Music, as a subject, was included only in the curriculum at the secondary school level. In 1887, Jose Godoy was appointed as music teacher for the public schools (Vargas Cullel, 2004). In 1888, José Campabadal reorganized music in the public schools. Music education at higher levels was available at the Escuela Nacional de Música (1890–94) and at the Escuela de Música Santa Cecilia (1894–1956) (Flores, 2005).

The first collection of national songs in Costa Rica, *Cantos Escolares, Libro del Alumno No. 1*, was published in 1888. The collection that followed was called *Cantos Escolares*, published by the *Secretaría de Instrucción Pública* in 1907. Several music theory and music history textbooks were also published in the country during this period: *Teoría Musical* by Jose Munoz in 1888, *ABC Musical o Método Elemental de Solfeo* by José Campabadal, and *Teoría Elemental de la Música* by Mateo Furnier and Hetch in 1903 (Flores & Acevedo, 2000).

Music Education in the 20th Century

Guatemala. Alvarado (2004) asserts that music education in the school system began in the early 20th century and was carried out by graduates of the National Conservatory of Music. At that time, the Conservatory provided exams and supervised the *maestros de canto* (song teachers) who taught music in the public schools. The first songbooks for children were published in the 1930s and literature for children received a lot of support from the government (Batres, 2004). Batres affirms that, in the so-called

“revolutionary period” (1944-1954), the concept of ladino (mestizo in Guatemala) began to solidify in the Guatemalan society. Consequently, there were attempts to incorporate indigenous culture into the mainstream ladino or Spanish culture. In 1945, several curriculum reforms took place and music education became one of the subjects in the official programs of study. Subsequently, several musicians and music educators began the project of establishing a Normal School for Music Teachers. In 1959, the State Normal School for Music Teachers, “Jesus María Alvarado,” was founded under the direction of Manuel Alvarado. The curriculum, which he designed, included two main areas: an artistic area, which included music, literature, and instrumental courses, and a psycho-pedagogical area with pedagogy, methodology, and psychology courses (Alvarado, 1992).

According to Batres (2004), in the following years, the music education process began to move forward. The school music teachers went from school to school teaching traditional music classes. Music instruction, at that time in Guatemala, was called *clase de canto* (a singing instruction class).

Flores (2004b) offers a list of people who have contributed to the field of music education in 20th century Guatemala:

1. Jesus María Alvarado, Roberto Valle, Antonio Vidal, Aníbal Delgado Requena, and Dolores Batres de Zea developed remarkable Guatemalan songbooks.
2. Manuel Gómez designed an early method of music training based on eurhythmics for children at the National Conservatory of Music during the seventies.
3. Eduardo Tánchez developed a series of music textbooks for the secondary level.

4. Manuel Alvarado published books on music teaching, and founded the Youth Symphonic Orchestra.
5. Joaquín Orellana, a Guatemalan composer, designed and manufactured a series of musical instruments, which he called *objetos sonoros* (sound objects). He has incorporated them into his contemporary music compositions. There has recently been an interest in using these instruments for didactic and experimental use with children.
6. Ethel Batres has designed and published a series of music textbooks called *Viva la Musica*. She also wrote a methodological approach for music initiation for the National Conservatory of Music. Her series of books and writings are well known throughout Latin America.

More recently, a program for musical development called *Fundacion Música y Juventud* has been created. Isabel Ciudad Real is the director, and it follows the guidelines of similar programs in Venezuela and other South American countries. There have not been other published studies or articles to complete the panorama of Guatemalan music education in the 20th century.

Honduras. There is no documentation available on the process of music education at the basic school level in Honduras. The only information available relates to professional music training institutions. Lemmon (2000) offers a list of these institutions. The government founded the School of Musical Arts (*Escuela de Artes Musicales*) in 1936, with the purpose of training musicians for military bands. In 1953, the National School of Music (*Escuela Nacional de Música*) was established under the administration of the Ministry of Public Education (*Secretaría de Educación Pública*). Victoriano López

created another music school in San Pedro Sula in 1945. The School of Musical Arts *Escuela de Artes Musicales* became part of the Ministry of Public Education in 1984, and in 1988 the school's name was changed to *Escuela de Artes Musicales Francisco R. Díaz Zelaya*. The length of study for a *Bachillerato* in Music is five years; a Music Education degree requires six years of study. Many graduates and students are members of the National Symphony Orchestra and some of them teach in the same school or in preparatory programs at the Art Department of the National University (Lemmon, 2000).

Costa Rica. Costa Rica continued to develop its music programs and production of music materials in the 20th century Flores and Acevedo (2000) list some of these materials: *Canciones Escolares*, written in 1933 by José Daniel Zúñiga; *Cantemos* for elementary and secondary levels by Alcides Prado in 1965; *Himnos y Cantos para Escuelas y Colegios* by Julio Mata in 1965; *Los Niños Cantan* published by the Ministry of Culture, Youth and Sports (*Ministerio de Cultura, Juventud y Deportes*) in 1979; and *Los Niños Costarricenses Cantan a la Paz* by Maria Isabel Cruz Vega, published by the Ministry of Education in 1988. The composer José Daniel Zúñiga edited and compiled a collection of songs during the years 1920-1930 called *Lo que se canta en Costa Rica*. These songs have been printed in more than ten editions, but curiously, only the words of the songs have been published. Later, he, with Julio Fonseca and Roberto Cantillana, collected a great deal of folk music (Flores & Acevedo, 2000).

The National Music Conservatory (*Conservatorio Nacional de Música*) was founded in 1942 under the direction of Guillermo Aguilar Machado (1905–65), a Brussels-trained pianist; in 1944 it became part of the University of Costa Rica (*Universidad de Costa Rica*). In 1972 it was renamed School of Musical Arts (*Escuela de*

Artes Musicales), and in 1976 a new building was opened on the university campus (Flores, 2005). Currently, this institution offers Bachelor's and Master's degrees in all orchestral instruments in addition to Voice, Piano, Music Pedagogy, Composition, Orchestral Conducting, and Musical Sciences. Other universities offering degrees in Music are National University (*Universidad Nacional*) at Heredia and the Autonomous University of Central America (*Universidad Autónoma de Centroamérica*) in San José (Flores & Acevedo, 2000). The Castella Conservatory (*Conservatorio Castella*), founded in 1953 by Arnoldo Herrera (b 1916), provides education for artistically talented children and has promoted many professional musicians (Flores, 2005).

Historically, music has been part of public and private instruction since its beginnings at the end of the 19th century, when education was declared free and compulsory. Costa Rica has had a well-developed education system, with private and public schools even in remote places in the country. Music, as a subject in the schools, has been a strong component of the school curriculum for more than a century, and has been supported by the Ministry of Education through music supervisors. Some of these advisors, like José Rafael Araya, Alcides Prado, and Wilber Alpírez, have published school songs and other music education materials.

According to Flores and Acevedo (2000), a great deal of music activity has taken place in the country, including the teaching of music, but unfortunately, the theoretical aspect has been neglected. The training of music teachers for public and private schools is currently part of various university education programs. Both Bachelor's and *Licenciaturas* [Master's degree] degrees are offered in these institutions.

Other centers of musical training include the Autonomous University of Central America Universidad Autónoma de Centroamérica and the Costa Rica National Symphonic Orchestra, which has had a youth program and youth orchestra since 1971.

Panorama of the Current Conditions of Music Education in Latin America

Although there is very limited research on current music education in Central America, several articles have been published on music education conditions in the rest of Latin America. These articles are included in this literature review because Central America shares many common problems in music education with the rest of Latin America.

Crisis in Music Education in Latin America

A number of Latin American music educators have expressed their concerns about the current conditions of music education in Latin America. Although they do not specifically address Central American countries, many circumstances are valid for these countries as well.

In a paper presented at the First Seminar of Education in Lima, Peru, the Argentinean music educator Hemsy de Gainza (2000) states that the current panorama of music education in Latin America is confusing and discouraging:

As the gap between pedagogical theory and practice increases, the practical aspects of teaching have become an obsession for music educators. At the same time, they are less interested in developing a deeper understanding for the philosophical and psychological principles that support the educative task. . . .In many of our countries, school music teachers, and those who teach in teacher training institutions, see a dangerous risk in losing their jobs. This is because music, as well as other artistic disciplines, tends to be eliminated from the required subjects in the curricula. . . . Some music institutions, such as the conservatories (both teachers and students) suffer a serious stagnation regarding materials, focus, and programs. Universities compete to offer master's degrees and graduate courses both in traditional musical orientations and in the latest

technologies such as sound technology, popular music, film music, audiovisuals, etc. (Hemsey de Gainza, 2000, p. 2) [English Translation by author, 2005].

Other music educators in the area also recognize the difficult state of affairs of music education in Latin America and identify several causes:

1. The role and training of music teachers
2. The lack of adequate infrastructure and government support
3. Sociological and political issues
4. Music methods and other educational materials
5. The place of music education in recent educational reforms

The Role and Training of Music Teachers

Sanchez (1995), from Chile, believes that Latin American music education is and has been in a state of crisis as a result of various circumstances. Among the internal problems are those that deal with the low self-esteem of both general and music teachers. External problems of music education include the limited number of specialized teachers, especially at the elementary level, and the limited presence or academic load of the arts in the curriculum both at the elementary and at the secondary level. Sanchez (1995) also attributes the problems in music education in Chile to the training of music educators, which varies according to the different institutions that train music teachers. He believes that most of the pedagogical and specialized training in the institutions is obsolete in terms of meeting the needs of children and youth in the 21st century.

In regards to the low self-esteem of the music teacher in Latin America, the Colombian musicologist Florence Pierret (2004) points out that in relation to the music education profession and other careers in music, the music education profession is perhaps the least respected:

While the performer, composer, musicologist, and orchestra conductor has a privileged place in the community, the music educators very often are marginalized by the same groups that should support them. This is evident because at times, in a scornful manner, the music educator is considered a “sub-musician.” (Pierret, 2004, p.135) [English translation by author, 2005].

Pierret also blames the music teacher’s lack of adequate training for the crisis of music education in Latin America:

Today, we observe that the music educator is not primarily an excellent musician, one who is prepared to carry out the educational process, but a pedagogue filled with theories, many times inapplicable, with limited musical skills, and without the experiences necessary to carry on his mission (Pierret, 2004 p.134) [English translation by author, 2005].

Another problem found in Latin America is the teacher’s inadequate training with regard to the diversity of music styles that abound in the region and a lack of communication between formal and informal music and artist activities (Oliveira & Gratzner, 2003).

At the 2001 United Nations Organization for Education, Science and Culture (UNESCO) regional expert meeting on Arts and Education in Latin America and the Caribbean, some of the topics of discussion were that in certain parts of Latin America and the Caribbean there is a lack of qualified music teachers in general school education. Their recommendation was that the presence of music in the general education system should be intensified in numerous ways, including communication with the community, joint action between teachers and students, and cooperation between trained music teachers and general schoolteachers. The educational use of communication media was also suggested (UNESCO, n.d).

One of the few studies found on the training of music teachers in Central America is a master’s thesis written by Flores (2004b). He states that some music teachers in

Guatemala are graduates of private academies, and some have pursued music studies at the National Conservatory. These people, some with performance skills (singers, instrumentalists), do not have the necessary pedagogical training to work as teachers. Some of these musicians are hired to teach in private schools with low salaries, and consequently the music instruction students receive is not the most appropriate. Music teacher salaries are generally much lower than salaries for other educators, resulting in low music teacher morale which is sometimes reflected in low student achievement. Flores' evaluation of the current music instruction (music education methods knowledge) in Guatemala is stated as follows:

Music teachers, with some exceptions, show little knowledge of music pedagogical approaches in terms of methodology, materials, repertory, and evaluation techniques. They depend mainly on the traditional music textbooks series available in the market, which are not pedagogically sound and lack contemporary views on music education. These music teachers use a non-scientific and improvisatory system of teaching, showing clear evidence of disorder, lack of purpose, and deficient professional development. There is a poor image of the music teacher profession from both the school administrators and other teachers' groups as well. (Flores, 2004b, p.44) [English translation by author, 2005].

This problem is not exclusive to Guatemala. Other countries report the same problematic areas even in countries with a long music education tradition, such as Argentina, Brazil, Chile, and Uruguay (Flores, 2004b).

Other challenges music teachers faced are consistently low salaries, lack of professional development, and lack of further study (Hemsey de Gainza, 1995b; Pierret, 2004).

Hemsey de Gainza also notes that other factors preventing a better music education in Latin America are: (a) the theoretical aspect precedes or is valued above practice;

- (b) the teacher minimizes his student's needs, focusing only on the knowledge domain,;
- (c) repetition overcomes exploration and personal or group investigation and;
- (d) prejudices against a healthy integration of contemporary and popular music still persist (Hemsey de Gainza, 1995b).

Infrastructure and Lack of Government Support

Oliveira and Gratzner (2003) assert that since many schools in Latin America are not well equipped and do not offer comprehensive music programs, the general population tends to learn music in an informal setting (community, churches, peer group contacts, traditional and pop groups, etc.). Formal music education, according to them, usually tends to value foreign-oriented educational approaches and theories.

Music educators in Latin America agree that the attention that music education receives from the state and other official organizations has proven to be insufficient (Hemsey de Gainza, 1995b). Sanchez (1995) states that the government and other organizations must prioritize the quality of music education by assigning the economic resources necessary for its development.

According to Pierret (1995), a possible explanation for the lack of support and recognition of the work of music educators from their governments is because music education has not changed or evolved very much since its beginning, and because people who are now education authorities did not receive, at the right moment, the necessary artistic formation or proper understanding of it. She emphasizes that as long as the governments do not recognize the importance of the arts in the education of Latin American nations, and as long as the authorities remain insensitive to the influence of the

arts, there will not be enough resources to develop more ambitious and better programs (Pierret, 1995).

Regarding the lack of appropriate infrastructure for music education, Oliveira and Gratzner (2003) found that some of the problems Latin American and Caribbean music educators face when teaching music in schools are: the short duration of music lessons, the lack of adequate infrastructure for music teaching, and the tendency to organize the school calendar around special occasions, which take time from the regular music instruction.

Sociological and Political Issues

Pierret (2004) points out that the demographic explosion in Latin America, which has brought extreme poverty and marginalization to large sectors of the population, is a factor in the crisis of music education in the region. In the last 50 or 60 years, the population of Latin America and the Caribbean has doubled. This phenomenon has direct repercussions on education in general and, therefore, in the artistic area of education as well. She also blames the political instability, especially in governments that ignore human rights, which often leads to civil unrest and internal wars, for the crisis in music education. While this may be true, there are other factors that she mentions in the same article, such as the different technological fields, which have attracted more students. Sanchez (1995) mentions the need for a music education that embraces the demand for informal education for all ages, including senior citizens.

Mendez and Alfaro (1995) concluded that one of the most significant problems with Latin American music education is the lack of communication among music educators and administrators; lack of common goals, and lack of infrastructure to

facilitate communication. In order to respond to those needs, their recommendation is that catalogues, directories, and data banks should be produced as well as promotion and opportunities for diffusion of music teaching materials produced in the region.

Music Methods and Other Educational Materials

Flores (2004) asserts that European methodologies (Orff, Kodaly, Dalcroze, and Willems) were introduced into Latin America during the 1950s by European immigrants who came to South America after the Second World War. Translations and adaptations of these methods were done primarily in Argentina. According to Flores, the results were limited and little controlled due to the fact that these were adaptations from other cultures.

The Willems approach to music education is well known in Spanish and Portuguese speaking countries. Edgar Willems, Swiss music educator (b.1890, d.1978) psychologist, and anthropologist investigated the relationship between music and the individual through different historical periods. As music educator, he took an active part in the renewal of music teaching developed by Dalcroze at the turn of the 19th century. He emphasized that the term “music education” should be used instead of “music teaching” or “music instruction” since music education by nature is essentially human and assists in the development of the individual’s potential (Alvarez Nieto, 2005; Willems, 1979).

Willems’ goal was to make music education more human and recreational. His methodology presents music as a progressive language, development of the ear or “auditory” intelligence, and rhythmic awareness, which are the foundations for *solfege* (Alvarez Nieto, 2005). The psychological foundations of his method include relating

rhythm to physiological processes, melody to affective sensibility, and harmony to the intellectual realm of life (cognition) (Frega, 2005).

Willems traveled to many parts of the Spanish-speaking world. He put forth a remarkable influence in the development of music education in this part of the world. Frega (1995) speculates that the reason why this method is practically unknown in the Anglo-Saxon world is the tendency of Latin American countries to import and imitate European approaches to music education; especially the “Italian-French Conservatoire style” of training professional musicians.

Hemsey Gainza, quoted by Flores (2004a), believes that, due to the social and economical crisis, and the political conflicts in Latin America, music education suffered a halt in methodological proposals. In the 1970s, there was a slow transition to a diversity of trends, some with a more behavioral approach.

According to Tort (2004), there are no movements or trends in the field of music education in Latin America that can transcend the nationalistic music production in the continent. One example is in the area of local children’s music. He observes that there is nothing similar in Latin America to the work of Kodaly and Orff, who used their own cultural and educational heritage for their approaches to music teaching. Tort admits that there are music teachers with a vision and a genuine national posture that work and have worked in different parts of the region, but these efforts are isolated, and in spite of high expectations, are lost in the enormous diversity in Latin America. According to Tort, these efforts are lost because they collide with traditional and obsolete mentalities in educational circles, and because of the out-dated policies of cultural penetration, which are directly related to economical manipulation.

Guatemala's multicultural population arises as another issue for music education, in that some cultural groups are left out of public education because of language and culture barriers. Batres (2004) notes the lack of indigenous input in the design and production of materials and course study plans in music education. She asserts that the actual improvement and updating in music education in Guatemala continues to show the perspective of the mestizo groups, who dominate official government circles without including the indigenous population.

In recent years, the music education philosophy of the Canadian Murray Schafer has become widespread in Latin America. Born in 1933, Schafer is a composer, educator, environmentalist, scholar, and visual artist. Schafer's involvement in music education led to the publication of his booklets, *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When Words Sing*, and *Rhinoceros in the Classroom* (Canadian Music Center, 2005).

Other elements in his approach to music education include creativity, ear training, the "soundscape," words and music, and music in relation to other arts (Schafer, 1976). His most influential book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific, and artistic aspects of sound and introduced the concept of acoustic ecology. Acoustic Ecology is defined as "the study of the effects of the acoustic environment ('soundscape') on the physical responses or behavioral characteristics of those living within it." One of its main goals is to draw attention to imbalances which may have unhealthy or adverse effects on individuals and communities (World Soundscape Project, 1995).

The subject of Acoustic Ecology has been introduced as part of the content of music curricula in Central American countries such as Guatemala and Costa Rica (*Ministerio de Educación Pública. República de Costa Rica, 2005*).

The Role of Music Education in Recent Educational Reforms

Another challenge for music education, especially in Central America, has been the recent educational reforms in the national curricula. According to Zuniga (2004), the countries in Latin America and the Caribbean have undergone constant educational reforms, which promote and strengthen the technological, scientific, and informatics fields, while weakening, almost to the point of elimination, the creative or artistic areas. In the educational reform that is currently taking place in Guatemala, Music Education is a component of the general curriculum known as Artistic Expression. Artistic Expression in the new curriculum includes six sub-areas: Music Education, Theater, Dance and Creative Movement, Visual Arts, Audiovisual Arts, and Guatemalan Cultures. The purpose of this component in the new curriculum is “to give the students a possibility to express the student’s inner world, their universe perception, and the feelings that he/she possesses” (*Ministerio de Educacion, n.d., ¶ 1*). According to the Ministry of Education Publications, the artistic expression area is “the set of processes which attempts to make students more sensitive, improve communication skills, enhance creative abilities, and provides knowledge. It also lets the student express feelings, thoughts, and interpretations of reality through the artistic languages. This area allows and favors personal growth, creativity and communication” (*Ministerio de Educacion, n.d., ¶2*) [English translation by author, 2005].

Batres (2004) believes that when educational reform takes place in an intercultural framework, the new educational action should benefit students by not only changing the curricula but also enabling construction of a new concept of a nation. In regards to the new curriculum in music education, she hopes that it will incorporate the work of traditional musicians into the schools and minimize the distances between the academic and the popular. Her wish is also that music educators will be included from different cultural or ethnic communities, as well as incorporating the opinions of the indigenous groups. She adds that more than revising how much can be taught, we should consider what we never learned (what is not in the current official curriculum), such as the value of popular music and native instruments.

In spite of the many problems and obstacles in music education in Latin America, a ray of hope can be seen in a statement produced at the 1995 Music Education Experts Conference in Caracas, Venezuela:

We, the Latin American music educators, should assign ourselves the role that belongs to us in society. We should organize ourselves so that our creative and specialized criteria will predominate and will be carried out in practice. It is inadmissible that the whims of current politicians continue to be imposed, in detriment to the educational and cultural level of our fellow citizens. We should approach them and create consciousness so that the most appropriate options can become a reality. We are at a crucial historical moment and we must overcome disinformation and the diffusion of efforts. (*Reunión Regional de Expertos en Formación Musical*, 1995, p. 5) [English translation by author, 2005].

Initiatives and Achievements in Music Education in Latin America

In spite of numerous limitations and obstacles (as revealed by the available literature), several initiatives and achievements have been produced in the field of music education from the last half of the 20th century to the present.

Hemsey de Gainza (1995b) points out that all crises involve a challenge and that there are no real motives preventing one from updating and raising the quality of music education in order to bring it to the level of progress observed in other areas of learning:

We need to conceive and put into practice a more open and creative education; an education which is able to integrate a multiplicity of knowledge, materials, and ways to learn the language of sounds. A type of education that, when it goes deep into the essence of the music itself, will allow the teachers and students to move with a greater freedom in the process of transmission-absorption of music. (Hemsey de Gainza, 1995b, p. 5) [English translation by author, 2005].

Materials and Methods

Hemsey de Gainza (1986) states that most of the music education materials (songbooks, textbooks, teachers' manuals, tutors, manuals to teach folklore in schools, etc.) used in Latin America have been produced and printed in Argentina. Spanish translations of the most important music methods of this century (Orff, Dalcroze, Martenot, Kodaly, Willems, Schafer, etc.) have also been translated and published in Buenos Aires.

Elizabeth McVean, an American teacher who taught at the American School in Guatemala City for many years, introduced the Orff method in Guatemala. She also taught workshops for music teachers in this city (Hemsey de Gainza, 2004).

According to Flores (2004), the Suzuki method has been widely used in Latin America. In Guatemala, this method was used in conjunction with the beginning of the national youth symphony (Alvarado, 2004).

In relation to music education methodologies produced outside Latin America, Mendez and Alfaro (1995) advise that it is wise and appropriate to observe the accomplishments in music education that other countries have made. However, the

design and execution of regional Latin American plans must be made with attention and respect to the rich and varied cultural identities that our countries own.

One example of a Latin American proposal is the music education program that Cesar Tort developed in Mexico using genres, modes, melodic traits, rhythmic patterns, cadences, and texts from Mexican folklore. He also encouraged the use of folk instruments in the classroom and designed models to be used in the music classroom. According to Tort (2004), a new chapter in children's music education in Latin America, starting in the second half of this century, began to develop. He writes that a notable change in the procedures and music-pedagogic policies took place in the region driven by the obsolescent in music education and the importation of European ideologies and methodology. He believes that Latin American music education would benefit from developing a more indigenous approach to music education, rather than merely imitating pedagogical approaches from other cultures. He also affirms that Latin American ethnomusicology is the perfect tool to develop this new approach.

Music Teacher Training

This important area in the process of music education has not been studied adequately in Latin America. There are several institutions that train music teachers in each country in Latin America. There are still normal schools in some countries and the trend is to train music teachers at the college or university level. However, more research is necessary on this subject (Cajas & Barry, 2003).

In 1995, a survey on professional musician training institutions in Latin America was conducted by the National Committee on Venezuelan Culture (*Comité Nacional para la Cultura de Venezuela [CONAC]*)/UNESCO in 11 countries, including Guatemala

and Costa Rica (De Couve, et al., 1997). Guatemala reported 19 institutions and Costa Rica reported 36, including conservatories, music teacher schools, and music academies. Another survey was conducted in 1997 as a follow-up. The final report states that most music teacher training institutions receive government funds supplemented by student fees. As for careers, the main offerings were piano, guitar, and flute, and the subjects offered less frequently were *bandoleon* (South American accordion) and harpsichord. When a comparative analysis of the degrees granted in the region was completed, the findings showed that music degrees with the same name have completely different meanings from country to country. For example, in Chile and Costa Rica “*Bachillerato*” is a university undergraduate degree, whereas in countries like Bolivia and Guatemala it is a secondary school diploma.

In view of the need for professional development of in-service music teachers, a Latin American Center for Music Education (INTEM) was founded in Chile in 1963. This institution was sponsored by the Organization of American States (OEA) and offered courses until 1993 for music educators from all over Latin America (except Cuba, which is not member of the OEA). Several music teachers from Central America did post-graduate studies at this institution including 14 from Costa Rica, 15 from el Salvador, 16 from Guatemala, 19 from Honduras , 7 from Nicaragua, and 12 from Panama.

There were also technical assistance workshops sponsored by INTEM from 1985 to 1994. In Central America, only Costa Rica held one of these workshops with 31 in attendance. The source does not give the exact year when this activity took place (*Instituto Interamericano de Educación Musical Report-Chile, 1995*).

In order to solve the problem of music teacher training, in 2004 Flores made a proposal to the Ministry of Education of Guatemala for an actualization and professional development program for teachers in service through a system of training modules, which would include:

1. Music learning in the 21st century: Curriculum aspects (contemporary music education, theory approaches, plans, and evaluation)
2. Acoustic Ecology
3. Music of Guatemala and marimba
4. How to start a school choir
5. How to start instrumental ensembles
6. Music Language (Music Theory)
7. Musical instrument workshops (piano, guitar, etc.)
8. Musical games in the classroom
9. Contemporary music in the classroom

At the time this investigation was written, this program was being developed in Guatemala City.

Other Initiatives for Music Education in Latin America

Other programs to improve music education have included the creation of music education organizations in Latin America, with the purpose of providing support and communication for the various efforts to improve music education in the region. They are included in this literature review because some of these programs and their achievements could be used as models for future projects in Central America.

In 1965, the Argentine Society for Music Education (SADEM) was founded. Many conferences and research seminars in music education have been sponsored by this organization, including a Music Education Investigation Center (CIEM). In 1993, the first music education publication in Spanish was published by SADEM. In 1992, the Brazilian Association of Music Educators (ABEM) was created. Since then, this association has organized 12 national and regional annual meetings. Oliveira and Gratzner (2003) assert that music education research would improve the state of music education in Latin America. Because of this interest, the *Inter-American Journal of Research in Music Education (Cuadernos Interamericanos de Investigación en Educación Musical)* has been published as an initiative of the School of Music at the Autonomous University of Mexico (*Universidad Autónoma de México [UNAM]*).

In 1995, well-known music educators from Latin America formed the Forum for Latin American Music Education (*Foro Latinoamericano de Educación Musical [FLADEM]*). This organization was created as an alternative to the ISME educational proposals. According to Flores (2004), ISME favored more research papers and products from Europe or Anglo-Saxon countries over the Latin American proposals. The *FLADEM* objectives include the sharing of experiences of music education in Latin America and the promotion and advancement of the efforts to improve music education at all levels on our continent (Hemsey de Gainza, 1997). Central American countries have been very active in *FLADEM* activities, having held International and local Music Education conferences.

Another proposal to improve music education in Latin America has been the attempts to form a regional system for music education. In 1995, the United Nations

Organization for Education, Science and Culture (UNESCO) and the Venezuelan National Council for Culture (CONAC) sponsored a Conference for Experts in Music Education in Latin America. Topics of discussion included current problems and obstacles in each country and possible solutions were presented as part of the conference agenda. The Costa Rican proposition included a systematic plan to implement a regional system for music education in Latin America. They suggested an expert board of directors and four regional programs: (a) Superior music education at the college level, (b) Pre-college, (c) School music education, and (d) Media and music education (Mendez & Alfaro, 1995).

Cajas (1995) proposed a regional Ssystem of standardization of the various degrees in music education offered in Latin America. A pedagogical emphasis on music courses, both vocal and instrumental was suggested and the creation of an accreditation agency that could function as a network support among the member institutions.

To emphasize what has been done to improve the conditions of music education in Latin America and encourage future projects, Mendez and Alfaro (1995) from Costa Rica state that:

We should look for concrete, permanent, and stable solutions that, on one hand, make known the numerous achievements and successes that have been generated in each country, and on the other hand provide solutions that are adequate and innovative to the pressing problems that we face. We need to unify the existing options, some of them possibly isolated and partial to the common reality, or at least to systematize what is happening at the different levels in Latin America with respect to Musical Formation (in Latin America, the term *musical formation* is widely used as a synonym for music education). [English translation by author, 2005].

Summary

Related literature reviewed for the present study reveals that some of the causes for the crisis of music education in Latin America, and consequently in Central America are: (a) lack of appropriate music teacher training, (b) lack of government support, (c) few local initiatives and imitation of foreign music methodologies, (d) difficult economical situations, (e) political unrest, (f) demographic explosion, (g) tendency to eliminate music education from the curricula or to incorporate it into broader artistic areas, such as “artistic expression,” (h) lack of materials and equipment, (i) low self esteem of the music educators, and (j) lack of research and communication among Latin American countries.

The literature reviewed also revealed that, although there are articles and studies on the status of music education in Latin America, there is a shortage of information on the current conditions, initiatives, and achievements of Central American countries in the field of music education. Although Central America shares common characteristics with other countries in Latin America, each country possesses its own problems and limitations, and also its resources and possibilities. More research is needed to produce changes and improvements in the current programs and to inform the local and international audience of those changes. Dissemination of these findings will contribute to the growing literature on the process of music education in other parts of the world.

CHAPTER THREE

METHODS AND PROCEDURES

Introduction

The current situation of music education in Central America has not been adequately studied, as the literature review reveals. Therefore, research on this subject is necessary. The assessment of the current conditions in music education in this region is the initial step towards changes and improvements. Results of this assessment will help define the needs, means, accomplishments, and perspectives of future research projects.

The aim of this study was to investigate and compare the current situation of music education in three Central American countries: Guatemala, Honduras, and Costa Rica. The information acquired will offer guidelines for improvement of current music programs and offer possible solutions to the problems and limitations encountered in implementing music education programs in the area. In order to obtain comprehensive information about the infrastructure of music education in the region, personal perspectives, and attitudes of music educators toward the values of music in education, the study was divided into two phases. Interviews with music educators, the administrators of music institutions, and personnel from the Ministry of Education offices connected with music education comprised the first phase. The second phase of the study consisted of a survey that music teachers were asked to complete.

Phase 1

Phase 1 consisted of preliminary interviews with keynote music educators, government officials and music institution administrators from Guatemala, Honduras, and Costa Rica. These interviews were done in order to gain a comprehensive perspective

on the status of music education in the targeted countries. Preliminary interviews provided opportunities to obtain demographic data and contact information for further research. The issue of the place of music education in recent educational reforms was also addressed. Phase 1 provided insight into the extent and nature of music education programs in these countries. Information gained during Phase 1 also enabled the researcher to develop more appropriate methods and procedures for completion of Phase 2 of the research project.

Participants

Twenty persons from Guatemala, Honduras and Costa Rica participated in the first phase of the study. They included music educators who have played an important role in the process of music education in their country in the last 25 years. The qualifications for music educators included in this phase were those who have written music education curricula, music textbooks, and other materials. Nine music educators from the region were interviewed: four from Costa Rica, two from Guatemala and three from Honduras.

Current or former directors/faculty of music teacher training institutions were also included in this phase of the study: one from Guatemala, two from Honduras, and two from Costa Rica. They were interviewed to find out about their music teacher training programs, including current problems and possible solutions.

In addition, six Ministry of Education officials (curriculum development specialists, artistic department directors, music supervisor or coordinators) were interviewed to gather information about their country's educational policies, government support, and the infrastructure for the music education programs: three from Guatemala,

one from Honduras, and two from Costa Rica . Recruiting a large number of participants was not a high priority for this qualitative phase of the study, as the goal was to gain in-depth professional insight from a relatively small selection of experienced music educators and others involved in art education in each country under study.

Development of the Research Instrument for Phase I

The interview protocol was based upon the literature review and the author's first-hand knowledge as Director of a music teacher training institution in Central America.

Some of the questions are based, in part, on an interview checklist used to survey music education in Puerto Rico (Fitzmaurice, 1970). The interview protocol for music educators and music institution administrators/faculty included questions about personal contributions to the development of music education, perception of the current problems, and possible solutions for the different issues concerning music education in each country (see Appendix B).

The interview protocol for Ministry of Education officials encompassed a personal profile, musical experience, perception of the value of music in education, music's role in educational policies, national music curriculum, budget for music education, music teacher training, professional development for in-service teachers, and the role of music in the most recent educational reforms (see Appendix C). The interview protocols were sent to a review panel of three experienced music educators in Central America:

1. Lyliam Rocha: Former director of the National Conservatory in Managua, Nicaragua, university and music school teacher. She studied music and education in Chile and Spain.

2. Carlos Mota: School music teacher and Director of The Alfredo Colom Normal School for Music Teachers, Guatemala City. He studied at the Universidad Del Valle de Guatemala and the National Conservatory of Music.
3. Mario Alberto Carballo: Elementary Music coordinator for the Ministry of Education in Costa Rica.

Their suggestions were used to revise the protocols and to provide a more comprehensive panorama of the issues concerning the current situation of music in schools.

Procedure for Phase 1

The process of locating and recruiting outstanding music educators and music institution administrators in each country was done mainly by contacting music education leaders known to the author and references given by music education colleagues in each country. Due to a lack of infrastructure and limited access to information, personal acquaintances were the primary means of locating potential interviewees. Personal contact is especially important in Latin American culture and attention to this cultural aspect facilitated a good response rate. Names and addresses of potential participants were obtained through associates and friends who recommended other music education colleagues in each country. Contacts made at recent regional international music education conferences and forums were also a source for potential respondents. The process of locating and recruiting Ministry of Education officials consisted of calling the main offices in each country and obtaining names of the people in charge of departments such as curriculum development, aesthetics, and music district supervision.

After receiving University of Oklahoma Institutional Review Board approval for research with human subjects, a personal interview was solicited through a cover letter and a consent form (Appendixes D and E). The interviews were audio taped and then transcribed. The time for each interview was approximately 50-60 minutes. The interviews were administered only once, except for one interviewee. This particular interviewee became the Artistic Expression Unit Director in Guatemala in the second year of data collection. The interviews followed the protocol guidelines presented in Appendix B and C. Although a basic set of questions was prepared, the interviews were generally unstructured in nature, according to the interests and expertise of the interviewees. Each response led to other issues and the interviewee was asked to expand on these issues as they emerged. Three field trips were taken to the area to personally contact the prospective interviewees and to carry out the interviews. The first trip was taken in January 2005, the second in the summer of the same year, and the third one in the summer of 2006.

Transcriptions of the tapes were translated from Spanish into English by the author and sent for revision to a panel of experts in language translation: Liz Ralph-Cajas, María Mariscal, Leslie Gomez, and José Ordóñez.

Data Analysis

Interview transcriptions were coded; emergent themes were described and annotated for each country. A summary of the interviews for each country was elaborated and then compared to look for similarities or differences. A modified coding procedure suggested by Miles and Huberman (1994) was employed:

1. A preliminary list of possible coding categories was annotated while reading the transcriptions.
2. Words, phrases, and subjects that were repeated or used in unaccustomed ways were written down. This special vocabulary led to possible coding categories.
3. The preliminary coding categories were assigned to the units of data (sentences or sequences of paragraphs that fall under the particular topic represented by the coding category).
4. During the preliminary test coding, categories were modified, new categories developed, and old ones were discarded. A coding system with 22 major codes and 21 sub-codes was developed from the content of the interviews (See Appendix J). Data collected from the interviews were divided into two main categories: the first one included facts, numbers, and dates related to music education programs. The second category comprised emergent themes such as perspectives, opinions, problems detected, etc.
5. After coding categories were developed, a list was made and an abbreviation and a number were assigned to each code. The list was written in alphabetical order – relating categories before abbreviating or numbering. This facilitated memorizing the coding system (See Appendix J).

To insure dependability, interview transcripts and codes were submitted for peer review to two music educators who were not involved in the interviews: Heber Morales from Guatemala and Natalia Esquivel from Costa Rica.

Phase 2

Phase 2 of this study involved the administration of a survey to music teachers in each of the three countries. Demographic information was collected through the Ministry of Education Statistics Offices and local music teacher associations (where available). This information was utilized to determine the number of music teachers, the ratio of music teacher/students, and music teacher/school.

Due to the difficulty of acquiring demographic information, especially in Honduras and Guatemala, a stratified random sampling was impossible to obtain. The procedures for gathering information on the number of music teachers, places of work and addresses as well as actual survey administration for each country are described in Chapter 5 (Results for Phase 2).

Participants

The targeted population included music teachers from Guatemala, Honduras, and Costa Rica who were teaching primarily at the elementary level (1st through 6th grades) in public and private schools. However, due to the difficulties described above in obtaining significant samples, preschool and secondary teachers who responded to the survey were also included.

Research Instrument Design

The author could not find a precedent in the literature for conducting research of this nature. Therefore, the author designed his own research instrument based on experience and knowledge of the circumstances of music education in the region. The survey instrument included 28 questions (Appendix F). The questions were divided into five main sections:

1. Music teacher profile
2. Teaching setting
3. Music teacher attitudes
4. Perceived problems in music teaching
5. Music teacher professional development

Section 1 included a music teacher profile consisting of: age, sex, degree, institution, years of teaching, instruments played, and area of teaching (general music, choir, band, and other groups).

Section 2 elicited information on the music teacher's environment: teacher's place of work (rural/urban, public/private), level of teaching (kindergarten, elementary, or secondary), number of students taught, main teaching area (general, band, choir, others), and number of students involved in musical ensembles (band, choir, folk groups, others). Information was sought on periods taught per week, monthly salary, number of musical presentations throughout the school year, equipment and materials available (including textbooks), and curriculum guide in place.

The third section dealt with music teachers' attitudes and opinions about different aspects of music education. Questions in this section sought information on how music teachers value music and its contribution to the national culture, and the influence of music education on social, physical, and academic student achievement. The teachers' own perceptions of their musical training, the musical activities most often employed, and music teaching strategies were included in this section of the survey as well. Other questions in this section asked about music evaluation practices; collaboration with other teachers, principals and parents; and the budget for the school music programs. Issues

such as music as an independent subject, the music teacher's self-esteem, and time allotment for instructions were also topics covered in this section.

Section 4 elicited information concerning perceived problems in implementing school music programs, lack of financial resources, and deficient support from the ministry of education, school principal, other teachers, parents, and students.

The last section of the survey asked music teachers about professional development opportunities, music teacher association membership, and articles and books read on music education.

Before the survey was administered to music teachers, copies of the surveys were submitted to qualified music educators in both Latin America and the United States for revisions and suggestions. These persons included: Dr. Joy Nelson, University of Oklahoma; Silas Millican, PhD Music Education student, University of Oklahoma; Rebeca Galindo, music teacher from Guatemala; Silvia Malbran, president of ISME Research Commission, Argentina; Rubén Flores, music teacher and Music Education Area Coordinator for the Ministry of Education, Guatemala; and Mario Carballo, Music Coordinator, Ministry of Education, Costa Rica.

The survey took approximately 20 minutes to complete, and was administered one time only. The survey did not ask for the names of the participants, only their educational setting (public or private), gender, level of teaching, degree, year of graduation, institution attended, and the name of the country where they were currently teaching. Each survey was assigned a code-number based on the country. Subjects were identified by grade level taught, school district, type of institution (public, or private) gender, and country.

While a pilot study would have been ideal, the researcher determined that a pilot study was not feasible in this situation due to the culturally specific nature of the study, limited availability of qualified participants, and logistical limitations associated with carrying out this type of research in Latin American countries. Therefore, face validity was established through extensive review by a panel of expert music educators, scholars, and researchers in the area before the survey was administered.

Administration of Music Teacher Survey: Sampling Procedure

First, the target population included music teachers who taught primarily at the elementary level in each country, both in public and private schools. The population was determined based on demographic study created in Phase 1. Although initially the researcher strived to obtain an adequate sample size to achieve a confidence level of at least 95% and a confidence interval of not more than ± 4 , the difficulties encountered in finding reliable information on the number of music teachers and how to contact them made this goal unattainable in countries like Honduras and Guatemala. Costa Rica was the only country where it was possible to determine the size of the sample due to the availability and reliability of the targeted music teacher population. Guatemala reported 97 music teachers working in 505 schools in Guatemala City and surroundings, and 104 in the rest of the country teaching in 263 schools, making a total of 201 music teachers covering 768 schools (as of February, 2006) source: *Ministerio de Educacion Programas "Aprendo."* Music teachers are listed as aesthetic education teachers. Names of teachers were listed but school names and addresses were not available. No official data were available for music teachers working in private schools. A pilot study was carried out by the author during the 2005-2006 school year in one of the 21 zones (zone 7) in Guatemala

City. In this district, there are 25 public schools, but only four music teachers were reported. Forty-two private schools function in the same district with 15 music teachers.

In Honduras, information on the number of music teachers teaching at the elementary level in public or private schools was unavailable. Costa Rica was the only country where it was feasible to obtain an official number of music teachers working in elementary schools both private and public. The total number reported in 2001 was 814 music teachers (source: Minister of Education Music Office). However, teachers' names and addresses were not available, just names and locations of schools. For the reasons described above, surveys could not be sent directly to music teachers, but were distributed and administered through different venues and personnel.

In Costa Rica, surveys were distributed, administered and collected by the two ministry of education music coordinators in Costa Rica in various provinces as well as the capital City, San Jose. Additionally, music education congresses and conferences were used as venues to contact music teachers who were asked to respond to the survey. In the summer of 2006, personal visits were made by the author to schools in San José, the capital city and provinces including Heredia, San Carlos, and Alajuela. Music teacher associations like the Costa Rican Music Education Forum (*Foro Costarricense de Educación Musical [FOCODEM]*) were also contacted to obtain names and addresses. Thirty-eight electronic addresses were obtained, and only two responses were collected electronically.

Second, due to logistical and financial obstacles, the accessible population was music teachers that were contacted to fill out the surveys. The venues to recruit teachers included music education conferences, music teacher training institutions, Ministry of

Education officials in each country, personal communication, and visits to schools where music teachers were available.

After receiving University of Oklahoma Institutional Review Board approval for research with human subjects, the final version of the survey was administered to available music teachers. A cover letter accompanied the survey explaining the objectives of the study (see Appendix G).

Data Analysis for Phase 2

Once the data were collected, responses to each survey item were tallied and descriptive statistics (means, standard deviations, frequencies, and percentages) were calculated to summarize response trends among different groups and subgroups of participants.

Data from the surveys for music teachers were recorded and analyzed using SPSS 10.0 computer software. Descriptive data obtained from the survey included information on participants' teaching careers, demographics, and music programs in place. Descriptive statistics (frequencies and percentages) were used to summarize this information for each country. Information about the number of students involved in music programs, teachers' salaries, equipment and materials, budget for music programs, and number of professional development opportunities were represented by means and standard deviations. Data obtained from questions dealing with teachers' attitudes toward the values of music education, self-perception of teacher training, music methodology used, and problems in implementing music programs were described using means and standard deviations from the Likert-type scale employed for those questions.

General response trends were summarized, and response trends between different groups and subgroups were also examined. Based on the study, conclusions were drawn and discussed, and recommendations for future research were given.

Summary

This study examined aspects such as past contributions to music education programs, music curricula in schools, number of music teachers, a music teacher profile, and other issues related to the current situation of music education in three countries in Central America: Guatemala, Honduras, and Costa Rica.

In order to obtain information on the subject, the investigation included a qualitative study of interviews with music educators in key roles, music institution administrators, and government officials involved in art education in each country. Another section of the study included a survey administered to available music teachers in these countries.

Results of this investigation may be of value to music educators in regard to advocacy for music education, informing government officials in charge of artistic education (specifically music programs), music teacher training institutions, and the global music education community. It may also facilitate future research projects, which eventually could contribute to the improvement of music education in Central America.

CHAPTER FOUR

RESULTS OF THE STUDY: PHASE 1 (INTERVIEWS WITH MUSIC EDUCATORS)

Introduction to the Data

This study investigated and compared the current situation of music education in three countries in Central America: Guatemala, Honduras, and Costa Rica. The results of this investigation could lead to possible solutions to the problems of implementing music education programs in the region.

In order to obtain comprehensive information about music education in these three countries, it was deemed appropriate to combine qualitative and quantitative research methodologies. The qualitative portion of the study consisted of 11 interviews conducted with prominent music educators, 6 with Ministry of Education officials, and 3 with administrators of music institutions in the countries included in the study. Results of these interviews are presented in this chapter.

Due to the scarcity of information about the current situation of music education in Central America, the interview findings are very significant for understanding the nature and scope of the music education practices in their proper regional contexts. The importance of the findings lies not only in the information gathered regarding issues such as music curricula, government support, teacher training, perceived problems, and successful solutions. These results have also assisted in locating sources for information on possible participants of the music teacher survey in Phase 2 of the study. Results of that survey are presented in Chapter 5.

Recruitment Process for Interviews

The interview participants included leading music educators, faculty and administrators in music teacher training institutions, and government officials related to music or artistic education in each country. They were enlisted mainly through the author's personal acquaintances in each country. Ministry of Education offices were also contacted in order to locate personnel working in departments concerning music or artistic education. Each individual was contacted by telephone or in person with an explanation of the nature of the study. Permission was requested to record the interviews, and interviewees were asked to sign a consent form (see Appendix E). Even though the author had a set of questions (see Appendixes B and C), the interviews proceeded primarily in a conversational manner, always taking into consideration the experience, expertise and interest of the interviewee. The interviews were recorded, transcribed, and then translated into English. Finally, the translations were sent to a panel of experts to verify the accuracy of the translations.

Common themes were identified and grouped under sub-headings, and codes and sub-codes were developed (see Appendix J). Interview content was classified into two general categories: (a) data, such as the number of music teachers, the number of schools with a music specialist, the school's infrastructure and equipment, the music curricula and programs in place, professional development, the process for hiring teachers, and music education reforms; (b) emergent themes, such as deficiencies, proposals, successful initiatives, personal perceptions of the cause of problems, and the political impact on music education programs and projects.

The findings of the interviews on issues concerning music education in Central America are presented by country. Each section first introduces the persons interviewed and provides brief biographical information for each of them. Additionally, in order to acclimate the reader to the context of each country's educational framework, demographic data, along with the total population of elementary students, are also given. These data are not necessarily derived from the interviews, so their sources are indicated.

Interview Results: Guatemala

Brief Biographies of Interviewees

María Amalia Cujcuy de Mota. A graduate of the National School for Music Teachers (*Escuela Normal para Maestros de Educación Musical “Jesus Maria Alvarado”*) in Guatemala City, Cujcuy de Mota has taught elementary and secondary music education in both private and public schools. She holds a Bachelor's degree in Psychology and Speech Therapy from San Carlos State University (*Universidad de San Carlos de Guatemala [USAC]*) and has taught at the Alfredo Colom School for Music Teachers in Guatemala City (*Escuela Normal Cristiana para Maestros de Musica “Alfredo Colom”*). In her current position with the Guatemala Ministry of Education as a curriculum design specialist for the preschool and elementary level, she promotes and leads training programs for teachers throughout the country.

Mario Gomez Miranda. Miranda was the first music teacher to graduate from Guatemala's National School for Music Teachers. He also has a degree in elementary education and has done further study in music education at the Interamerican Institute of Music Education (*Instituto Interamericano de Educación Musical [INTEM]*) in Chile. He has taught music at preschool, elementary, and secondary levels in schools in Chile and

Guatemala, and he has served as choir director at the San Carlos University and other schools in Guatemala. Professor Gomez has also been the director for the National School for Music Teachers.

Rubén Darío Flores. Flores holds degrees from the National School for Music Teachers, a *Licenciatura* in history from *USAC*, and a master's of education from the Rafael Landívar University (*Universidad Rafael Landívar*) in Guatemala. In addition, he studied at the Interamerican Institute of Music Education (*Instituto Interamericano de Educación Musical [INTEM]*) in Chile. He has taught music in elementary and secondary schools and at the Alfredo Colom and Jesus Maria Alvarado Normal Schools for Music Teachers in Guatemala City. He has directed the *USAC* choir and the Guatemala National Choir. Since 2005, he has served as coordinator for the Artistic Expression Unit of the Guatemala Ministry of Education.

Manuel Alvarado. Alvarado has been the orchestra director and music professor at the National Conservatory of Music (*Conservatorio Nacional de Musica*). There he taught classes on harmony, counterpoint and composition. He was the founder and director of the Guatemala Youth Symphony and has composed works for piano, violin, cello, choir and orchestra. He was also one of the first directors of the National School for Music Teachers in Guatemala. He holds degrees in Pedagogy and Educational Sciences from *USAC*, where he has served as a professor in the Art Department, and has studied both in Manchester, England and at the National Conservatory in Guatemala. In addition, Alvarado has written books on music education and Guatemalan music history.

Ethel Batres. Batres holds teaching degrees in Music Education and Elementary Education, as well as a master's degree in Latin American Literature, and a doctorate in

Sociology. She has taught all school levels, from kindergarten all the way to college. She is the author of the music series “*¡Viva la Música!*” and has given workshops and lectures on music education in Guatemala and throughout Latin America. She presently serves as vice president of the Latin America Forum on Music Education (*Foro Latinoamericano de Educación Musical [FLADEM]*).

Herminia Reyes. Reyes serves as director of the Educational and Quality Development Department (*Dirección de Calidad y Desarrollo Educativo [DICADE]*) of the Guatemalan Ministry of Education. This office is in charge of curriculum design, professional development, and related activities for preschool, elementary and middle school levels.

General Information

Guatemala, the largest country in Central America, has a population of 12,293,545 (July 2006 estimate), 40 % of which belong to ethnic groups of Mayan descent. The elementary student population is comprised of 4,046,339 children with 1,896,333 attending public schools (*Ministerio de Educación, 2004*).

Historical Background

One of the purposes of the interviews was to elicit information about the history of music education in each country. Since sources on the beginnings of music education in Guatemala were scarce, the interview questions included a request for possible dates and names related to this topic. The responses concerning the beginning of music education in Guatemala did not reveal significant information about public music education *per se* but did supply data regarding professional music training of those who deliver music instruction. According to Rubén Darío Flores, “Music education started in

Guatemala in 1871 with the establishment of the National Conservatory of Music during the liberal revolution launched by Justo Rufino Barrios” (interview, January 18, 2005).

A common belief among music educators was that music was taught by musicians before the first music school for teachers was established. According to Manuel Alvarado, the subject of music education became part of the curricula for preschool, elementary and middle school in 1945:

Music classes have been obligatory for many years, since I was in primary school. Before the Music Teacher Training School was founded in 1959, music classes were taught by graduates from the Conservatory, especially by those who could sing and were good at that. (interview, January 18, 2005)

Another interesting fact revealed by the interviews was that although music had always been called music education in secondary school, at the elementary level it had been called by different names throughout the years. Ethel Batres explained:

If you look at your elementary school certificates, you probably will not see a grade for music in any of them. It might say “Aesthetic Education,” a name that was changed later for “Practical Areas.” Although there were teachers for music, handcrafts, and physical education in a school, the classroom teacher would average the grades for these subjects and write it on the certificate as one subject: Aesthetic Education. Art was taught generally by the classroom teacher. Then music was called the most dreadful name in the world—“Beauty, Work and Recreation”—and included art, handicrafts and music. Now music is a sub-area of the so-called “Artistic Expression.” (interview, July 2, 2006)

Role or Place of Music Education in the General Curriculum of the Public System in Guatemala

The educational system in Guatemala is organized as follows: early education from zero to 3 years old, kindergarten from 4 to 6 years old, primary (elementary) from 7 to 12 years old, basic level of secondary education from 13 to 15 years old, and then the diversified level. The level called “diversified” included the training of classroom teachers of music, physical education and kindergarten, as well as accountants,

secretaries, etc. After the most recent educational reform (2002), the elementary level had two cycles: Cycle 1 was made up of grades 1-3; cycle 2 included grades 4-6 (R. D. Flores, interview, January 18, 2005). The same education officer stated that according to the course study program for primary school, music education class should be taught from kindergarten to middle school, totaling nine years of mandatory teaching.

Music curricula. A key question asked of the music educators interviewed was whether or not there was music curricula for schools at the elementary level. Most interviewees could not tell if there was an official elementary music curriculum or even a list of basic competencies the student should have acquired before passing to the next level in music. However, few music teachers were familiar with the music curriculum published by the Ministry of Education and dated from 1970. R. D. Flores commented:

This music curriculum is still valid in a way because it has never been renewed. Although these are ministerial educational bylaws, we cannot be sure that music teachers know them. This is due in part because the school music teachers do not have a course on curriculum, so the students do not know that a curriculum exists. We urgently need a standardization of activities, but I see this as very remote because the emphasis of the Ministry and of those who write curricula is on Artistic Expression not on musical education. (interview, January 18, 2005)

Educational reform and music education. Guatemala and other countries in the area underwent educational reforms during the years 2002 to 2005. The educational reform that was taking place in Guatemala in 2005-07 had social, political, economic and cultural origins. According to the Ministry of Education, this reform was the result of the “peace agreements” signed in 1977 between the leftist guerillas and the government. Besides these peace agreements, the outline of this reform was based on the identity and rights of the native peoples of the country, since Guatemala has 22 ethnic groups, each with its own language.

I think that we can see many common elements with other reforms in the area, but if there is something specific in the case of Guatemala, it is that the educational reform here has a political aspect because of the commitments made in the peace agreements. We believe that the peace agreements were the starting point for Guatemala's social and political development during the last 10 years. These peace agreements include the integration of the different ethnic groups in the country. This is why one of the thematic axes of the educational reform is intercultural, or the decision to apply the effects of interculturalism in the classroom. (R. D. Flores, interview, June 2, 2005)

The task of designing and developing the transformation of curricula was being carried out by the Curricular Improvement and Updating System (*Sistema de Mejoramiento y Adecuación Curricular [SIMAC]*), a Ministry of Education office.

One addition to the new school curriculum, a product of this reform, was a new subject called "Artistic Expression":

A broad area called "Artistic Expression" was included when the National Basic Curriculum was designed. This area was divided into six sub-areas, which are music education, dance and movement, theater, art, Guatemalan cultures and audiovisual media. These six sub-areas are presented as a group of actions which the grade teacher can use to develop artistic expression in the students. The students do not necessarily have to receive all these sub-areas. The grade teacher could choose 2-3 out of the 6 different activities that are suggested and work them for 2.5-3 hours a week. That is up to the grade teacher. (R. D. Flores, interview, June 23, 2006)

Although a curriculum guide for the area of Artistic Expression had already been published to complement core subjects like mathematics and social studies, there was no specific curriculum for music. H. Reyes explained:

Music was integrated into the area of Artistic Expression, which includes a lot of the area of music education. There is actually much more development of the content in this sub-area, from listening to and identifying sounds and noises, to silences, musical stimuli, melody and rhythm, and associating rhythmic sequences, etc. (interview, January 17, 2005)

R. D. Flores added:

In fact, this month (January 2005) a new curriculum will come into effect for first, second and third grades. Music education is going to spread or be mixed with

other sub-areas, and the general area will be called Artistic Expression. (interview, January 18, 2005)

The perception was that in Guatemala the Artistic Expression area had well defined sub-areas, in contrast with Honduras and El Salvador where greater emphasis was placed on the integration of art with other subjects.

Well, I think that Guatemala does not come off so badly in this situation. I think that we have a slightly different emphasis. If you look at Honduras, you can see that it is completely integrated, but here Artistic Expression has six different programs, and each one has an independent work guide. Our struggle is to get this version of independent guides published.

El Salvador is worse off, because I think they call it Language and Artistic Expression, so they integrated Spanish Language and Art. That is much worse because they took away any opportunity the art teacher might have, since the Spanish language teacher is the one who is in charge. Here we still have the vagueness of it being an independent area, so I think we have this emphasis, which can save us. But let's not think that just because we have the emphasis we are safe—we are still on the margin, and what makes the final outcome will be the resources available. (E. Batres, interview, July 2, 2006)

The Ministry of Education was also planning a calendar to implement the new national curricula in all phases of education, including teacher training.

Now we are in the process of simplifying the curriculum for kindergarten, so that we can give it to the kindergarten teachers in the simplest possible form, trying to make sure that it can be put in practice in the classroom. The area of Artistic Expression is included in it, and we are looking for ways to provide for the training of teachers, because it is not just a question of producing documents, but the strategy for training teachers who can use the new curriculum has also been included. (H. Reyes, interview, January 17, 2005)

According to H. Reyes, a timetable had been set by the Guatemalan government to complete the basic curriculum for the elementary level, including kindergarten. She explained:

We are working in 2005 at getting the curriculum into the hands of the kindergarten, first and second grade teachers. This is not just about sending papers but about making the teacher aware of the changes and helping him or her to understand the documents and how to apply them in the classroom. In 2006,

God's willing, we will be working with third and fourth grades, and in 2007 with fifth and sixth. (interview, January 17, 2005)

A conscious effort had been made by the educational authorities to simplify the curriculum so the average classroom teacher could implement it and to see real changes in the students' educational outcomes.

In this first document of the national basic curriculum, which resulted from simplifying the previous one, the teacher is told what to do and why to do it, and in the next document which we are producing we are suggesting to the teacher how to do it. In the area of Artistic Expression we have tried to work together with the teachers of musical education and the other sub-areas of Artistic Expression, because this office is not specialized in these areas, nor are the teachers in the schools. (H. Reyes, interview, January 17, 2005)

Several music educators and members of the Guatemalan branch of The Latin American Forum for Musical Education (*Foro Latinamericano de Educación Musical [FLADEM]*) participated in the writing of the Artistic Expression area. Reyes noted the value of their assistance:

I know this organization (*FLADEM*) is campaigning . . . for musical education to be valued for its true worth. For us they are a significant help as far as designing the curriculum is concerned and in preparing activities for the curricular development, because you have to ask someone who has experience in these areas. (interview, January 17, 2005)

According to the authorities of the Ministry of Education, the content of this new area of the curriculum was not considered a document of rules but rather a guide for the teacher.

We are not making demands on the teachers; rather we are sharing with them, because this document is really about constructive participation. Here the teachers know what is in it, its components, the skills which we want to achieve in the first three years, the contents we want to cover in the classroom . . . like experimenting with sensations . . . artistic expression and communication, aesthetic criteria initiation, the techniques to use, and some notes on methods. Then we produced this next document in which we develop further and give the teacher some suggestions on how to achieve each of these skills, such as musical stimuli,

rhythm, melody, harmony and some activities so that they can develop their classes. (H. Reyes, interview, January 17, 2005)

The Ministry's intention was that the music teacher should teach the area of Artistic Expression, although they recognized the limitations that exist because of the small number of music teachers in the country.

Well, for the moment, it should be the music education teacher, in the schools that are privileged to have a music teacher, but in the future, there will be someone who is specialized in theater, dance, and art. Statistically it is easy to see that the number of musical education teachers who have positions in the schools is insufficient compared to the student population; it is almost the same case as the physical education teachers. To start with, where there is a music teacher? He is an itinerant teacher, a teacher who sees the students once a week, with a very tight schedule. Because of that, this area of Artistic Expression will be taught by the classroom teachers in all the schools, and we are trying to give them the preparation they will need to do it. (H. Reyes, interview, January 17, 2005)

Although teacher training in the use of the new curricula had been considered, there was a perception, even from the Artistic Expression director that the Ministry of Education had not provided adequate training for the teachers who would teach this new area.

The Ministry of Education went ahead with designing this curricular reform including Artistic Expression, but they did not take into account the training of the teachers. The only specialized teacher training that exists is in musical education; there is nobody with credentials to teach the other areas. The new curriculum is planned to come into effect this year, 2005. This means that the grade teacher will have to take charge of these activities, because it is a fact that a high percentage of schools do not have a music teacher. I know that the music teacher will not be obliged to teach art or anything like that. Rather, we hope that in about ten years it will be necessary to found schools to train these teachers, which I sincerely do not see happening very easily. (R. D. Flores, interview, January 18, 2005)

According to the Artistic Expression unit coordinator for the Ministry of Education, one of the challenges for the next year was to write a guide for training teachers, including a training module exclusively for music teachers.

It will not necessarily be a curriculum, because we cannot make any changes in the curriculum until general changes are made in other areas. Little by little, we have been discovering some existing curricular guides, and for this reason, what we publish is a version that is in revision. Every six months the Ministry is revising what has been proposed for the curriculum, but there is no intention of composing a specific curriculum for music education. (R. D. Flores, interview, June 23, 2006)

The Ministry of Education had been training classroom teachers, especially kindergarten teachers, in the musical component of the Artistic Expression area.

This year all kindergarten teachers were given the national basic curriculum. They were informed of the structure and general content, without touching on each area in particular. That task has been left for next year. I have tackled the area of Artistic Expression in regional kindergarten teachers conferences. I explain what the structure is, and I work on practical elements of the sub-area of musical education, emphasizing the sensorial perception component. We explain to them that the ideal thing would be for music specialists to deal with this area. However, at this level very few schools have a music teacher, so for this reason the teachers should take on this responsibility, of course after having received the necessary orientation. (M. A. Cujcuy de Mota, e-mail, October 14, 2005)

Since the Artistic Expression area included many topics besides music, there was a certain degree of confusion among music teachers about the content of the music sub-area in the new basic curriculum and about what they were expected to teach. The Ministry of Education officer explained:

The music teacher should know the national basic curriculum, and what is proposed for Artistic Expression, as there are suggestions there for musical education activities. Until a final decision is made about the music education class, the teacher must teach music education separately. He can use the content of the music curriculum as a guide, but he is not obliged nor should he take on the responsibility of teaching art for example, because he was not trained specifically to do so. Besides, what is taught in art or in the other sub-areas of Artistic Expression is not as complete as in the sub-area of music. (R. D. Flores, interview, June 23, 2006)

There was a certain degree of confusion among music teachers, especially those who worked for the government. The concern was that the training which was being given for the new music guides had been directed mainly to classroom teachers. E. Batres

said, “They (the music teachers) have not protested because they are not organized as a group, but in informal talks, they seem rather upset—they feel let down” (interview, July 2, 2006).

According to the director for curricular development of the Ministry of Education, the intention of the new national curricula was to dedicate two hours a week to the Artistic Expression area, as was done for the other subjects in the curriculum. (This new curriculum started the day after this interview, January 17, 2005).

Naturally, the teacher cannot spend the whole morning working only with reading and writing—he must organize his schedule in such a way that it forms an integral program. Hopefully, he will be able to integrate the different areas. (H. Reyes, interview, January 17, 2005)

Current Situation of the Music Education Programs in Guatemala

Number of music teachers. Guatemala has a disproportionately low number of music teachers who work at the elementary level in the whole country. Currently, the number of music teachers working in public schools is alarmingly low. According to the Ministry of Education’s music coordinator for the area of artistic expression, there are 19,000 public primary schools with 90,000 primary teachers. Of these 19,000 schools, only 763 have music teachers—the other 18,000 schools have none. For these 763 schools there are only 204 music teachers, and most of these music teachers work in more than one school (R. D. Flores, interview, January 18, 2005). The number of music teachers giving instruction in special areas like the marimba, which is considered to be the national instrument, is inconsequential compared with the number of students. Herminia Reyes added, “In fact, if you go deeper in your investigation, you will see that there are only four teachers who I think have positions as marimba teachers here in the capital” (interview, January 17, 2005).

The extremely low number of music teachers in the country has been recognized as perhaps the main problem in music education in Guatemala:

At the public education level, the lack of music teachers seems dreadful; the last statistic I had was 204 music teachers in the education system for the whole country, where there are 13 million of us now. Of these 204 teachers, we must take away 6, because 3 are dance teachers and 3 art teachers—that leaves only 198 music teachers. Besides these 204, there are around 1,000 more teachers in the private sector. So, if a public school is lucky enough to have one of the 204 music teachers in the country, he will teach music as he has always done, hopefully, we trust, well. With the best will in the world he will carry out a coherent, stable, and defined program. If not, the grade teacher will sing and do this and that and will think that by moving her hands she is doing theater and by singing out of tune she is making music. (E. Batres, interview, July 2, 2007)

This scarcity of music teachers is due, in part, to the crisis that affects education in Guatemala in general. As H. Reyes noted:

The problem in Guatemala is that there is still a crisis in covering all levels of education. In the face of this crisis, what should the Ministry of Education do? Should it appoint a music teacher or a classroom teacher who will cover all the areas of the curriculum? As you know, in Guatemala we still have schools with only one room and schools with multi-grade classrooms. (interview, January 17, 2005)

Additional factors that contribute to the minimal coverage of music education in the country are that most music teachers stay in the city and the fact that a limited number of class periods for music are available in each public school.

The broadest coverage of teachers in this area (music) is in the capital city. There are music positions in schools where nobody wants to teach because they are not full-time jobs, for example. We often find that schools in distant rural areas have a budget for a music teacher position; the openings are offered but no one takes them. (H. Reyes, interview, January 17, 2005)

Guatemala has a large percentage of private schools both at the elementary and secondary levels, especially in the capital city. However, the number of music teachers working in the private sector is unknown even to the Ministry of Education officials.

The truth is that, as has already been recognized by our Minister of Education in public, the Ministry of Education lost control of the management of the private education system in the country a long time ago. Therefore, at this moment we are not in control of what is happening in private schools. (H. Reyes, interview, January 17, 2005)

Private schools generally offer a better quality of education, including artistic subjects like music. As H. Reyes explained:

There you will find teachers for music, art, theater; some will even have a dance teacher, or a cheerleader team. I cannot say that we have control over what goes on in the private schools or rules as to what should happen, because we do not. (interview, January 17, 2005)

Music teacher hiring system. In the public sector, the system for hiring music teachers is the same as that used for other classroom teachers. A panel of examiners with participation from the community selects the applicants according to certain criteria regarding who is qualified to be assigned to which position. H. Reyes said that while he was at the general administration of education in 1997, they “started a selection process for primary teachers using a panel of examiners,” so they “decided that the same thing should happen with positions in the area of Artistic Expression” (interview, January 17, 2005).

The term used in Guatemala for a teaching period is *plaza*. One *plaza* consists of a 35-minute class period, 5 times a week. That does not mean each student receives 5 periods of music each week but rather that the teacher is responsible for the instruction of 5 different groups, ages or levels.

Flores explained that until teachers have graduated with degrees in art, theater, etc., only music teachers will be appointed. The only schools currently offering teaching certificates in an artistic major are the music teacher training schools. The Ministry of Culture is remodeling all the art schools—for example, the National School of Art

(*Escuela Nacional de Arte*) and the Dance School (*Escuela de Danza*) will have to develop a pedagogic department in order to produce graduates specializing in theater and dance (interview, June 23, 2006).

There is still the greatest challenge: to create two new specializations which are mentioned in the design of the educational reform, but there is no sign of them yet. One is in audiovisual materials, and the other is the cultures of Guatemala. The latter has to do with Guatemalan folklore, but because of the tension, which exists due to ethnic discrimination—above all, on the part of white Guatemalans towards indigenous people—you just have to mention the word “folklore” and it becomes demonized and is thought of as a bad word. Therefore, I think people will have to come from the schools of history or anthropology to be trained as specialists in working on the cultures of Guatemala from an artistic point of view, because that is the only way to go. (E. Batres, interview, July 2, 2006)

Music ensembles in schools. Traditionally in Guatemala, and especially secondary schools, percussion marching ensembles or “bands” participate in the *15 de Septiembre* (September 15) holiday parade. This parade has existed for many years to commemorate the independence of Central American countries from Spain in 1821. The main instruments used in these ensembles are drums, cornets, and portable glockenspiels called *lyras*. These groups are typically called *bandas de guerra* (“war bands”).

Before they used those little trumpets called cornets, but now they buy trumpets and they add a tuba, and some buy a drum set. I would dare to guess that 90% of all public secondary schools in the country have a band, although the figure would be lower in private schools. (E. Batres, interview, July 2, 2006)

Recently, the Ministry of Education, through the Artistic and Corporal Education Program (*Programa de Educación Artística y Corporal [APRENDO]*), has published manuals for these musical ensembles. The project, called the National Program for Choirs, Bands, Orchestras and School Ensembles (*Programa Nacional de Coros, Bandas, Orquestas y Conjuntos Escolares*), is funded by international organizations such as the International Bank for Development (*Banco Interamericano de Desarrollo [BID]*).

According to one interviewee, this project was started by the Minister of Education when she saw the need for improvement in the level and quality of these groups:

The Minister of Education went to the *15 de Septiembre* parade only once. You remember it had been cancelled. But the truth is that people never stopped celebrating it—they always went to march even though nobody invited them. Therefore, she went and saw the school bands, and she did not like what she saw. She was moved and said that it was necessary to write a manual so that the bands would improve. Then she called a team, and I was lucky enough to be on the team, at least at the beginning. And they (the government) suggested writing a manual for school choirs, bands and orchestras. (E. Batres, interview, July 2, 2006)

However, in Ethel Batres' opinion, this project is only a temporary solution for the many problems of musical education in the country:

I told them that it seemed inconceivable to me to have choirs, bands and orchestras, because what most of our schools have is something which in Guatemala is called *orquestinas* (little orchestras), or *estudiantina*, plus a whole range of different musical groups that fall into this category. I also thought that for me it was very important to have a manual for school marimbas, but they already had the design for choirs, bands and orchestras, so they did not include either *orquestinas* or school marimbas. The choir manual was prepared by Fernando Archila from the Music and Youth Foundation, the Orchestra manual was written by Igor Sarmientos (director of the National Conservatory), and the manual for Band was prepared by someone from the Music and Youth foundation. These manuals are ready and have already been presented. (E. Batres, interview, July 2, 2006)

The majority of special projects and programs of the Ministry of Education, including the *APRENDO* program, are funded by international economic aid organizations.

Almost all the monies come from those sources that finance the Ministry of Education programs, that is, the Interamerican Development Bank or the World Bank. They are the ones who finance nearly all the Ministry does. They published the guides for choirs, orchestras and bands. (E. Batres, interview, July 2, 2006)

Infrastructure, materials and equipment. The Ministry of Education's budget for music is designated only for paying teachers' salaries. There is no provision to buy

equipment or other materials or to improve the music teacher's professional level. It is up to the schools to look for funds to buy the basic equipment for teaching music.

Just now some music education teachers presented a project to me to equip a school . . . so what we are doing is looking for support from other organizations we know, who can contribute to the education system and which we can control. We are going to look for support for this project, but the Ministry just does not have any provision in its budget for buying equipment for music schools. The schools which have a choir or a band, or a musical instrument have them because the principals and teachers have done something about it themselves. (H. Reyes, interview, January 17, 2005)

Music textbooks. Use and availability of music textbooks in school is very limited, especially in public schools. However, several music textbooks are available in urban areas—for example, the series *¡Viva la Música!* written by professor Ethel Batres. Flores noted that of the five textbooks on the market, “Some are good; others are very bad” (interview, January 18, 2005).

Due to the high educational deficit in the areas of reading and writing in Guatemala and the low budget for education, there are no plans for the future to include provisions in the budget to buy equipment or to print textbooks for music. However, it is interesting that there are textbooks for other areas considered “fundamental,” such as mathematics, natural science and social studies.

I cannot see there being a music textbook in the near future . . . that is my opinion, because there is a huge deficit in the budget for education. You know that among Central American countries, we are next to last in how much money we spend on education. We were spending 2.98% of the national income when the peace agreements were signed. By the year 2000 we should have been spending 6% . . . compared with 1999, but we are still a long way off. (H. Reyes, interview, January 17, 2005)

The different programs of the Ministry of Education in Guatemala, such as training teachers, special projects, and publications, are sponsored by international agencies:

The Education Minister has used international cooperation to cover efforts such as the curriculum and training teachers. One of the most important cooperators has been AID. And many others are still cooperating—the European Union, AIDE, UNDP, World Bank, and GTZ (Germany). (R. D. Flores, interview, June 23, 2006)

Part of the problem of music education in Guatemala (i.e., low number of music teachers, lack of financial support to buy equipment and materials) is that although the Ministry of Education would be interested in promoting and supporting all areas of the curriculum, including the new area of Artistic Expression, the current priority is to ensure that students finish their elementary education.

There are priorities which have been established, and one priority at the moment is for the student to finish primary school. Where we want to put a lot of emphasis on the Artistic Expression area is in the kindergarten curriculum, because through Artistic Expression, you can develop capacities and skills for life. With our proposed curriculum, we hope that the classroom teachers will have more options to teach this area adequately. (H. Reyes, interview, January 17, 2005)

Other Problems in Music Education

The opinion of some interviewees (especially the ones who are retired or are no longer in service) is that music education in schools is not fulfilling its purpose. For example, a common complaint is that music teachers do not teach the students to sing the national anthem correctly and that sometimes they use a recording instead of leading students to sing it at convocations and other school functions.

Instead of having a group sing the national anthem with the music teacher, the music teacher does not appear, so they often prefer to use a cassette recording of the national anthem. Besides, the principals do not require them to sing the national anthem correctly. Occasionally, I have seen the way the students stand up and sing the national anthem so badly that you would think they have a sore tummy. (M. Gomez, interview, January 20, 2005)

Another observation was that most schools do not have choirs or typical music instrumental ensembles like marimba bands. Furthermore, modern and popular music

styles are being taught, while indigenous music forms are being neglected. The perception is that music teachers are not doing their jobs well.

In very few schools have I seen choirs or an instrumental group. Sometimes they use a guitar or a keyboard, but only on rare occasions do they play the marimba. However, you can count these teachers on your fingers. I think that although many young teachers can play the guitar and sing, very few are teachers by vocation. Perhaps they know a lot, but they do not know how to communicate it—there is another problem. Others take the guitar and start to teach rock and all that young people like, which for me is rubbish. It is at graduation ceremonies where you realize how bad the music programs are. (M. Gomez, interview, January 20, 2005)

At the same time, Mr. Gomez considered that the economic, cultural and moral value crises had affected not only music education but also all the fine arts activities in general:

It is no longer commonly valued to play an instrument. Only the parents whose vocation is painting, sculpting, or singing or those who like music teach their children to love music. In general, technology, instead of helping our young people, has led them in the wrong direction—to rock music, for example. (interview, January 20, 2005)

Currently, there is no evaluation or supervision system for music teachers. In the past, the Aesthetic Education Office of the Ministry of Education was in charge of supervising the work of the music teachers, as well as theater, art and dance teachers. According to H. Reyes, “This institution disappeared in 1997 . . . not for financial reasons, like so many other institutions, but rather because it lost, from my point of view . . . how should I say? It was not doing its job, and it became a very urban institution” (interview, January 17, 2005). Another interviewee also thought that the one of the biggest problems in music education in Guatemala is the fact that there is no institution responsible for ensuring that the music programs are carried out properly. M. Alvarado commented, “Music is considered to be a Cinderella, they (the government) don’t take

any notice of it. . . . The minister who suppressed the supervision of Aesthetic Education did great damage to education in Guatemala” (interview, January 7, 2005).

Another obstacle in the advancement of music education programs and projects, according to the opinion of one of the music educators interviewed, is the lack of continuity in the programs due to political interests.

The problem in the Ministry of Education is that certain work was done in preparing a proposal for educational reform during the previous government, but since programs are not followed up here, when the new government came to power, they could not do what the previous government had suggested. The reason is that if they had implemented it just as it was, it would have seemed that they were endorsing what the previous government had done. Here, politics says, “The previous government did nothing. Here we are, and we are going to do everything differently.” What happened? In the meantime, in the changeover from one government to the other, the present one started with the art area in a very enthusiastic way and with high hopes. They appointed Karen Sardeto, which was an important start, but then they took the attitude that there was nothing there. Instead of looking for the existing schools of art, they said, “There is nothing here,” and something had to be done with the 204 music teachers in the public sector. There was a proposal on someone’s desk, but the government rejected it. Then what they did was to create a program called APRENDO that includes several projects, one of which is to train music teachers for the elementary schools. (E. Batres, interview, July 2, 2006)

Commenting on the guides (2006) for teachers in charge of bands, choirs and school ensembles which are being distributed in the country, Ethel Batres thought that these projects, which are part of the *APRENDO* program of the Ministry of Education, do not deal with the fundamental problems of music education in Guatemala and are only temporary solutions.

I wrote a paper for a forum and called it “Chocolate Cake,” referring to projects like these manuals for choirs and bands. It is like giving a hungry child a chocolate cake on his birthday—it’s nice, it’s lovely, it makes him happy, but we would have preferred a glass of *incaparina* (a vitamin supplementary drink, well known in Guatemala) every day and not a chocolate cake. Therefore, as far as I am concerned, these APRENDO programs are still chocolate cake! Of course, we did not even have chocolate cake before, but inside the system, they are still malnourished. The educational system is not going to have that *incaparina* to

nourish it until Rubén Flores (Artistic Expression Director), or whoever comes after him, manages to restore the Artistic Expression Unit at the Ministry of Education. (E. Batres, interview, July 2, 2006)

Music Teacher Training

The first state school for music teachers was founded in 1959 together with other teacher training institutions in physical education, the arts, and trades. These teacher training schools were and still are called “normal” schools. The first Normal School for Music Teachers started under the administration of a department of the ministry of education called the General Office for Aesthetic Education (*Dirección General de Educación Estética*) (M. Alvarado, interview, January 10, 2005). Manuel Alvarado, one of its first directors, had returned from a study trip to England in 1960, and, along with his brother Alfonso, reformed the course study plan for this school.

I organized and administered the training school for music teachers along British lines but adapted to the needs of Guatemala. One of the first changes I made was to change the length of the career from three to four years. I also eliminated all the classes that were not related to the training of future music teachers. (M. Alvarado, interview, January 10, 2005)

Guatemala is one of the few countries in Latin America where teacher training is done at the high school level. In order to be a teacher, one has to complete three years after elementary school and then enter one of the normal schools. Music teaching is typically a four-year program, but not all teacher training programs are the same length.

Because music teachers are graduating at such a young age when they are not sufficiently mature intellectually, there have been some proposals to transfer teacher training in Guatemala to the level of higher education.

We need a lot of academic study because, until our teacher training schools are at the university level and music education is more solid from the first years of infancy, we are not going to improve the training of music teachers. Right now,

what we are doing is to sew patches on a mended dress that no longer looks good. (E. Batres, interview, July 2, 2006)

Also contributing to the need for this change is the fact that the current study programs have not been updated, resulting in instruction that does not significantly address the students' contexts and needs.

Teacher training schools probably fulfilled the need of the moment in the 40s and 50s to train musicians who gave music classes. However, this school did not evolve in the same way as other historical institutions in education. In Guatemala we have the same course plan as in 1965, and that is a big problem because this course study plan does not respond to the needs we have now. In addition, it is beyond discussion that the age at which the teachers graduate is not appropriate to start teaching, and sometimes they end up teaching grades for which they were not trained. (R. D. Flores, interview, January 18, 2005)

Due to this lack of renovation in the curricula for music teachers, many important issues are not covered in these courses of study. These issues include what the teachers are supposed to teach (music curricula) and Guatemala's education laws. Other teacher training programs, like those for general classroom teachers, include courses on these topics in their study programs.

In the elementary teacher education course work, there is a very important course called School Organization, Legislation and Supervision. This course is not included in the music teacher training, so our young people graduate without knowing about school legislation. They have no idea about the laws of education. They don't know that a private school cannot fire them without a reason, that they should be paid a Christmas bonus, what they are legally entitled to, etc. They have no idea about these issues, just as they have no idea about the serious educational problems in the country, because there has never been an opportunity to discuss these matters. (E. Batres, interview, July 2, 2006)

Among the main problems that the public school for music teachers are facing, in the opinion of Mr. Flores, is that the administrators do not have a specific work plan for their institutions.

They are professional people who arrive punctually for work, fulfill their schedules, but do not carry out any projects with vision, so there is a deficiency in

this area. The Ministry appoints the director as well as the staff of the teacher training schools through a system they have for appointing personnel. They appoint an elementary school teacher the same way that they appoint a principal. The important thing for them is that the candidate fulfills the requirements of a university degree or a teacher training qualification. There is not a thorough selection process. (interview, January 18, 2005)

Besides this situation, one of the state music teacher schools has a shortage of professors.

Another problem our school has is that 12 of the 18 professors have a contract; the rest are spread over small portions of periods, and there is only one full-time position in the music area, which is mine. So there is a serious problem as far as hiring staff is concerned, even though there are some very good professors there. (R. D. Flores, interview, January 18, 2005)

Currently (as of June 2006), there is a proposal from the Ministry of Education to modify the length of study for classroom teachers from three years to four years, but the program would remain at the high school level. Music teacher training is already a four-year program and has not yet been included in these reforms.

Right now, it is not possible to give a date for the transformation of the teacher training schools for music, but the curricula for these schools have already been discussed within the Ministry. There is not a specific timetable; our challenge for next year is to elaborate a proposal for the transformation. In one way, it is good that those who made the decision to transform the teacher training schools have not gone ahead with the specialized ones. These specializations are Music Education, Physical Education, Home Economics, and Kindergarten.

By not making a final decision they have given us an opportunity to get some ideas together, support what people may say, and see what society might say to the Ministry. One way to ask society for its opinion is by way of a consultant who makes a proposal, validates it through interested parties, who could be the music teachers, the universities, the private schools, and any institutions who are interested in the subject. (R. D. Flores, interview, June 23, 2006)

Due to legal issues, the transformation of normal schools to university institutions does not seem likely to take place in the near future.

It seems a long way off to me. There have been many discussions and consultations about this, because really the best, most intelligent, the ideal way to go about it would be for teacher training to become a higher education system, be it college or some other kind of higher institution which educates professional

people. However, when we say that, it leads to other problems. It turns out that according to the Guatemalan constitution, only universities can provide higher education, whereas in other countries there are other institutions that can do so. The problem here is a question of the constitution. They still have not been able to change the electoral laws, and they have not changed other things that are more urgent politically. (R. D. Flores, interview, June 23, 2006)

This interviewee's perspective on the future was that the Ministry of Education will continue to be in charge of training teachers, including music teachers, as well as all other aspects such as curricula, hiring of teachers, etc.

I think the Ministry of Education has that obligation. Also, as part of this stage of searching for a solution to the future of the teacher training schools, we have approached the universities, but they have not offered a real effective proposal at national level to help us make a decision. This is what is holding up the system. It is not that we want to get rid of the teacher training schools; it is just that we want to raise the level to higher education. This is why an extra year is being added to the general teacher training. The other possibility is to offer a high school degree with either an academic or a pedagogic emphasis; then the universities that have such a program underway could start programs in this field. But it seems that the universities are just not interested in training teachers. (R. D. Flores, interview, June 23, 2006)

Proposed Solutions to Music Education Problems and Initiatives

One of the proposals, which could resolve many of the difficulties music education faces, is to encourage reflection on the cause of these problems.

A requirement to graduate as a music teacher in Guatemala is to develop a project called "Music Education Problems Seminar." However, according to an interviewee, these activities have not produced serious reflection and investigation which could lead to possible solutions to the current difficult situation. Batres said that this seminar "could address these problems, but since those of us involved in music are so passionate of our discipline we say, 'The seminar is about music, so we must talk only about methods, choir and such things'" (interview, July 2, 2006).

Changes in music education have to start with the support of the persons in charge of curriculum design and other educational authorities. It seems that there is a positive attitude and good understanding of the values of music in education in educational circles. This was demonstrated when H. Reyes, the director of *DICADE*, the office in charge of curricular reform, was asked for her opinion on the benefits of music in the students' education:

For me, music has a fundamental value in forming the spirit. Perhaps I cannot explain it adequately, but I think that music develops sensitivity, good taste, and inner harmony. From a pedagogic point of view, it contributes to the development of skills in the little children, such as motor and social skills, and ear development. It also develops the abilities and skills for oral communication. Music also plays an important role in developing our identity. When someone is far from home, does not the heart beat faster when we hear “*Luna de Xelaju*” or “*El Señor de Esquipulas*” [two famous folk songs in Guatemala], for example. (interview, January 17, 2005)

Other values of music identified by respondents included ethical and patriotic principles and the unique contribution of music to the learning of other subjects, even religious ones. M. Gomez described several values of music:

Music has an ethical value, such as respecting the symbols of our country: the national anthem, the flag, the quetzal [the national bird], the *Monja Blanca* [a variety of orchid considered the national flower]. On a purely sensory level, the rhythm and the harmony all help a lot toward the emotional stability of the pupils since it humanizes them at all stages. Music is a gift given by God, as Luther said. Another value music has (and why not say so?) is in mathematics, because of the exactness of rhythm and all that. Music can also be useful in the social sphere because it communicates. It also helps to spread culture and folklore, as well as an appreciation for both fine popular music and the refined music of the great masters. (interview, January 20, 2005)

Music education organizations like *FLADEM* have played an important role in the advancement of music education in Guatemala by offering workshops and conferences, both locally and internationally. E. Batres believed that more private school music teachers are taking advantage of such opportunities for professional development:

It seems to me that where there may have been some progress is at the private school sector. The younger generations graduated from the Alfredo Colom School, as well as the Jesús María Alvarado School, and those who have come through the conservatory and have found work in the private sector are mainly the ones who attend the seminars given by *FLADEM* or by anyone else who comes to give seminars. This means that there is an audience and interest for these activities. (interview, July 2, 2006)

The Ministry of Education, financed by the World Bank, has started a professional development program for music teachers, especially those serving in the areas of Escuintla, Sacatepéquez and Chimaltenango (three *departamentos* in Guatemala). Music teachers from these areas will come to Guatemala City to receive the courses to update their training and will receive a certificate after having completed 100 study hours. The requirements to participate are to have graduated as music teachers from a normal school and to be teaching in any school, whether public or private. However, there are no plans to raise the salaries of the music teachers who take these courses. R. D. Flores explained the rationale for the project:

This project came about in response to a real need because school principals and others involved in education complained that music teachers only entertain the children or are incompetent. This situation makes us, as music teachers feel very ashamed. Therefore, that is why we want to make them more professional. (interview, January 18, 2005)

Another project, called “Education for Art: Contemporary Musical Pedagogy,” has been financed by an organization that sponsors non-governmental projects to promote Guatemalan culture—Aid for the Dissemination of Culture (*Aporte para la Decentralización Cultural [ADESCA]*). The original idea was to set up a certificate requiring nine months of study in three different areas of the country. Unfortunately, this did not happen because the Ministry of Culture transferred the funds to other projects of higher priority (R. D. Flores, e-mail, August 25, 2006).

The Ministry of Education has designed another proposal to help classroom teachers integrate music in the teaching of other subjects in the curriculum.

It has been said: “Education in Guatemala is static, cold, and very traditional. How can we get away from that?” The answer was art, so elementary teachers must do more so that they can saturate their teaching with art ideas.

I was invited to prepare an educational guide with musical ideas for the teacher to use. I did not have the time to do it, so I recommended another teacher, Aleida Piñon, and she has finished it. I have seen it. It is a guide with activities, rhythmic games, songs—things like that. The guide is ready now to be printed and published, and who will benefit from it? Three hundred elementary school teachers. The second phase of the project is to give training workshops so that they can use the guide to get the maximum benefits. (E. Batres, interview, July 2, 2006)

These guides do not lay out a curriculum with a specific content; they are more like anthologies of simple activities. As E. Batres explained:

You cannot have complicated activities with people who know nothing about music. These guides contain rhythmic games, a lot of oral tradition, and very pleasant songs with ideas on how to use them. It also includes goals, the activity itself, and how to relate the activity to mathematics, for example. It is definitely a useful resource because they assume that the classroom teacher will not be teaching music. They assume it will be a musical activity that will motivate the class or activate the other hemisphere of the brain. (interview, July 2, 2006)

One of the expectations from the Artistic Expression Unit for 2007 is to utilize music coordinators in each of the departments in Guatemala. R. D. Flores described his vision for hiring 22 departmental coordinators of Artistic Expression, meaning that each regional office would have a delegate:

Each coordinator would have to be a music teacher. The problem we are facing is that the position has been created, and with a good salary, but because it is a salary for a professional, qualifications for the position include having a university degree. The coordinators must be active in the profession because the level is professional, with a base salary of Q5, 000 (approximately 640 .00 US \$) plus bonuses. We hope that these delegates in each department will help us to create or reproduce the training like a waterfall. We will train them for 2 weeks, saturating them into the system so that they will go to their regions and train others, including music teachers who teach in private schools. (interview, June 23, 2006)

In Guatemala, for a private school to function according to educational laws, teachers for each subject must be appointed. Therefore, the Ministry wants to have a music coordinator in each region, although currently not every department has a music teacher. Flores' concern for Petén exemplified the need for the training to be offered by the Ministry:

In Petén, one of the departments in the north part of the country, there is not a single music teacher teaching in a public school. All the private schools in Petén must have someone to teach the music classes—to be authorized to operate a private school they had to have someone with the appropriate credentials to teach music. We will also train teachers in Petén who teach full-time in private schools. (interview, June 23, 2006)

Perhaps the most significant project for the future of music education in Guatemala is the creation in 2007 of 1,000 music *plazas* for the elementary level.

This does not mean 1,000 teachers or 1,000 schools with a music teacher. Let us remember—one *plaza* or position is five music lessons a week in the elementary level. The music teachers who will be hired are scheduled to start in January, and the new positions will be offered in 2 or 3 weeks. So this is positive, because we are saying that the 204 existing music teacher positions will be increased with these extra 1,000 teaching periods. (E. Batres, interview, July 2, 2006)

One of the biggest achievements in promoting, organizing and implementing musical education in Guatemala has been the creation of the Artistic Expression Unit, with a music teacher as director and, until now, the only employee. This office was created as an outcome of the latest educational reform.

In Guatemala, there is a ministry called the Ministry of Culture, which is responsible for the cultural life in the country. Institutions like the National Conservatory of Music and other art schools are under its jurisdiction. There is a joint project, sponsored by the Ministries of Culture and Education, to promote artistic activities in public schools, and a committee has been set to implement this program.

I think they are in the process of defining what they really want to achieve. So far, education still does not fully understand the role of the arts in school. The fact that Rubén Flores (the coordinator of the Artistic Expression Unit) understands it does not mean that everybody in the Ministry of Education understands it. It has been hard for him to convince many people. The Ministry of Culture does not understand much about the educational role it can have either. Then they set up this commission to see how they can combine their activities. Among the things they have thought of is to invite artists from the Ministry of Culture—for example, artists from the *Caja Ludica* [a theater troupe in Guatemala which present street theater], as well as other drama and dance artists, to present concerts in schools. It is a kind of volunteer work; I think they will be paid but only a token amount. They will not receive fees, but when they go to a school, the school will give them some compensation. (E. Batres, interview, July 2, 2006)

Another new program sponsored by the new Artistic Expression Unit is the “Musical Classroom” project, an extension of the “Schools of Excellence” program started by the former government. Approximately 50 public schools are involved in this program the emphases of which include mathematics, Spanish, and technology.

When the present government came to power, the winning political party changed the names of these pilot classrooms, because formerly they were called Schools of Excellence and belonged to the previous government. Therefore, they became “Schools of the Future.” Even Bill Gates got into the scene because he gave them software for the computers, or he sold it to them cheaply. I don’t think he gave it to them free. They want to have a “fully equipped musical classroom” in these schools. They will be equipped with a set of instruments of the Orff type so that the music teacher can give them a music class. (E. Batres, interview, July 2, 2006)

However, that there should be a music teacher in each of the schools participating in this program has not yet been planned.

When I asked if they had foreseen that they would need a music teacher, you could see that they had not thought about it, because this was the reply: “Oh, we’ll have to look at it again!” or “We’ll see,” etc. Therefore, you realize that things go on inside the Ministry of Education without any real planning. (E. Batres, interview, July 2, 2006)

Interview Results: Honduras

The first contacts in Honduras for the interviews were made through the national representative of the Latin American Forum for Music Education (*Foro Latinoamericano*

de Educación Musical [FLADEM]). The director of the National School of Music (*Escuela Nacional de Música*) in the capital city of Tegucigalpa was also contacted to visit this school and to conduct interviews there. Javier Reyes, a former teaching colleague in Guatemala and current professor of guitar at this school, introduced me to other professors and staff. This institution was important for this research since it has been the only school in the country to have trained elementary music teachers for the school system. The majority of music educators in Honduras have been directly involved with the National School of Music and the National Conservatory of Music Francisco Ramón Díaz Zelaya (*Conservatorio Nacional de Música Francisco Ramón Díaz Zelaya*) because most of the musical life in Tegucigalpa gravitates around these two institutions.

The information provided by the interviews was extremely important for this study for two reasons: (1) the unavailability of sources of information (documents, books, articles) on how music is being taught at schools in Honduras, and (2) the lack of a governmental office which coordinates or deals with artistic education at the elementary and/or secondary levels.

Brief Biographies of Interviewees

Five music educators and administrators of music institutions, as well as one government official, were interviewed during the summer of 2005:

Altagracia Sánchez. Sánchez is a Curriculum Design Specialist for the Honduras Education Department and a professor at the National University of Pedagogy (*Universidad Pedagógica Nacional “Francisco Morazán” [UPNFM]*).

Deisy Colon. After earning a high school diploma in music education, Colon graduated from the National School of Music. She also attended the Children’s

Experimental School of Music (*Escuela Experimental de los Niños para la Música*).

Currently, she is an elementary music teacher while doing studies in art at *UPNFM*.

Javier Reyes. Reyes serves as a guitar professor at the National School of Music.

He is a graduate of the Victoriano Lopez School of Music (*Escuela de Música Victoriano López*) in San Pedro Sula.

Juan Antonio Núñez. Núñez is a professor of music, as well as the course coordinator and orchestra director at the National School of Music in Tegucigalpa.

Pascual García. Currently, García is the Director of the National Conservatory of Music and a violin professor at the National School of Music. He is graduate of the Victoriano Lopez Music School.

Poldi Zuniga. Zuniga is a music teacher at the National School of Music and in private schools.

General Information

The following statistics provide some perspective on the scope and extent of the limitations on music education in Honduras:

Honduras, with a total population of 7,326,496 (2006 estimate), is divided into 28 departments. The capital city of Tegucigalpa has 1,089,200 inhabitants (2001 estimate) (Microsoft, 2007).

Music education in Honduras, as in the other countries in the study, should be examined in the context of the general educational situation. Statistics showed that in 2003, there were 197,822 students in the Pre-Basic Level (pre-K and kindergarten) and 16,729 classroom teachers in 5,363 schools (public and private). In the Basic Level (first through ninth grades), there were 1,315,554 students and 47,857 teachers in 11,121

schools (Integrated System of Educational Statistics of the Secretary of Education [*Sistema Integrado de Estadísticas Educativas de la Secretaría de Educación*]).

The current educational school system in Honduras has four levels. Pre-Basic education includes two cycles—Cycle 1 for children ages 0-3 and Cycle 2 for children ages 3-6 years old. The Basic Education Level has three cycles—Cycle 1 for children ages 7-9 years old, Cycle2 for children ages 10-12 years old, and Cycle 3 for youth ages 13-15 years old. The Secondary Level is for students 16-18 years old.

Music in the School Curricula

Before 2005, music as a subject in elementary school in Honduras was considered a sub-area of one of the four main areas in the curriculum. The other three areas were: (a) Scientific, which included mathematics, Spanish, social studies, and natural sciences; (b) Artistic, comprised of calligraphy, drawing, decoration, and music; (c) Technical, encompassing farming and stockbreeding and health education. Only at the middle school level has music education been considered an independent subject in the curriculum. According to Altagracia Sánchez, “In theory, the child at the elementary level should receive 2 hours a week of instruction in the artistic area. This was before the educational reform of 2002” (interview, August 2, 2005).

One of the problems in teaching music at all levels in schools in Honduras has been the lack of curricular guidelines or standards for music. Music teachers who had taught music at the elementary level were not sure about what the Ministry of Education requires of the music area. For example, J. Reyes said:

I think in the content of each grade level (curriculum) there is an item of or small place for music; however, it has been left to the teacher’s ability or creativity to implement it. Regarding music education, elementary education in Honduras has

a great vacuum. At the secondary level there is more content in the music curriculum. (interview, August 1, 2005)

Several interviewees categorically stated that there has not been a curriculum for music because music education is mandatory neither at the elementary level nor at the secondary level. As D. Colon explained:

There is no music curriculum for the elementary level, nor are any music materials or equipment provided for the schools. Some schools have some equipment, but again, only because the parents have bought it little by little. A few schools have a music teacher with a paid position because they have really struggled to obtain it. (interview, August 5, 2005)

Others music teachers acknowledged that there was “a guide with basic information on what to teach” (P. Zuniga, interview, August 8, 2005).

When I started teaching, I found that there was not a curriculum guide to follow for music. I still think there is nothing out there, and if there is one, it is very limited. There were no music materials, audiovisual aids or things of that nature in the school. Then one has to become a composer, since there are not many songs available. At the school, they tell you, “We need a song about the fingers of the hand,” for example. If you have some talent, you will come up with a song; otherwise, you do not do anything. (J. Reyes, interview, August 1, 2005)

Educational Reform and Music Curricula

In order to obtain the official version regarding the existence of music curricula for the elementary level, a Secretary of Education official was interviewed. The response started with a summary of the most recent educational reform that has taken place in Honduras:

In Honduras, an educational reform was initiated in 1990 with a new curriculum design planned to start in 2002 for kindergarten (*ciclo prebásico*) and the first 9 years of schooling (ages 7 to 15) which is now called Basic Level (*nivel básico*). As of July 2005, this reform is still in the process of being implemented. (A. Sánchez, interview, August 2, 2005)

According to the official, in the new curriculum for the elementary level there are five main areas: social studies, science, mathematics, physical education, and

communication. The area of communication includes language arts, English as a foreign language, and art education, of which music is a part.

The area of art education has all the foundations and connections of the communication area. The sub-areas of artistic education include visual arts, music, drama, and art and culture. These components of the curriculum apply to all the grades from kindergarten all the way through ninth grade. (A. Sánchez interview, August 2, 2005)

In the Pre-Basic Level (pre-K and kindergarten), the communication area includes language arts, art and its various expressions (music, theater, dance, visual arts, films and television), and mathematics. The objective of this area, as stated in the National Basic Curriculum (*Curriculum Nacional Básico*), the document provided by the Secretary of Education, is “the use of visual, dynamic, and musical representation to express emotions, thoughts and facts, as well as cultural, civic, moral, and spiritual values.”

Although formal plans for training teachers had not been made, a curriculum guide for kindergarten through ninth grade covering all areas of the new curriculum was in process at the time of the interview. A compact disc containing a draft of this guide was provided to the author during the interview. In this guide, each sub-area has cognitive and attitude objectives for each grade, competencies (achievement expectations), procedures, and suggested activities, including music. As of July 2005, the government had not made any provision for the training of teachers who would be teaching art education.

Some classroom teachers are implementing the new curricula, like the teachers at the José Pineda Reyes School, which is near this office. Officially, the new curriculum has not been implemented because the teachers have not been trained for the new components of the curriculum. (A. Sánchez, interview, August 8, 2005).

Music at the primary level, according to one interviewee, has been considered an activity for school functions presented during the year, especially on patriotic holidays and special days like Mother's and Father's Days. It also has been seen as a valuable tool for teaching other subjects, especially the sciences.

There is a project called "Singing to Science" (*Cantando a la Ciencia*), which includes putting together a group of Honduran singers. The idea is that the songs sung by the performers will support or facilitate content learning in the subjects of science or math—for example, writing a song to learn the multiplication tables. The project includes a CD recording. I think with minimal funding this could help to make music more a part of the curriculum than just songs for special days. (J. Reyes, interview, August 1, 2005)

Infrastructure, Materials and Equipment

Availability of music education materials is one of the most pressing problems for music teachers in Honduras. To respond to this need, several music education textbooks and methods have been published by freelance writers.

[It is] not always the one who has the means to publish something who has the intellectual or artistic skills to produce something of worth. On the other hand, many times, there is a person who can write good music materials, but he does not have the means to publish them. Most materials used in schools are products of the private initiative since the government does not publish any textbooks or materials for music. One example is the book series (three books) for recorder playing recently published by Luis Enrique Mejía Godoy, a teacher here at the School of Music. This is a very good tool for teaching the basics of the most common instrument used in schools—the recorder. It comes with an accompaniment CD, and it is neat. He has tried it at Colegio Central, the most important private school here in Tegucigalpa. (J. Reyes, interview, August 1, 2005)

There are few collections of songs for children in Honduras. Benjamín Acevedo, who died in 1995, is one of the few composers in this genre. His collection, which is called *The Little Honduras Child (El Hondureño)*, contains songs and biographies of Honduran and universal composers and also includes a short music dictionary. Even

though it is widely used in the schools across the country, this collection has not recently been reprinted.

Another book used frequently in Honduras at the secondary level is *Music Appreciation* by Norma Eraso. It has been used as a textbook at the University of San Pedro Sula (*Universidad de San Pedro Sula*), of the Regional North University Center (*Centro Universitario Regional de Norte [CURN]*).

I think Eraso's book is very good, and it should be accompanied by an audio recording to be more effective since music appreciation without listening is incomplete. In general, I would say that there have been more people interested in writing materials for the secondary than for the elementary level. (J. Reyes interview, August 1, 2005)

The consensus among the persons interviewed was that music education is practically non-existent in public schools due to such factors as a lack of governmental support. Few music teachers are hired, and these lack basic equipment and materials for effective instruction. Pascual García noted that only "some private schools have shown interest in music. These have choirs, instrumental groups like recorder ensembles, and basic percussion instruments. Their music programs have total support from their schools' administrations" (interview, August 2, 2005). P. Zuniga concurred:

I teach in the largest private school in Tegucigalpa, which owns the best equipment for music education and emphasizes music reading. Music is taught twice a week, and the students can take home their instruments. The truth is that the best music education is being offered mainly at private schools. At public schools only singing is done since there, almost anybody can teach music. (interview, August 5, 2005)

In the same vein, D. Colon commented, "Private schools provide a better work environment, continuity in what is being taught, and more tools to work with" (interview, August 5, 2005).

Although music is supposed to be part of the curriculum, there was a general perception among the music educators interviewed that the quality and quantity of instruction provided has not been the most appropriate.

Even though music has been part of the curricula in the three levels (kindergarten, elementary and secondary), its teaching has been very deficient. Last year, the government implemented an educational reform—music is there, but it still receives little attention. (J. A. Núñez, interview, August 2, 2005)

Music Teacher Training

There are four state music schools in Honduras: (a) the Victoriano Lopez School in San Pedro Sula, which trains instrumental musicians and offers a high school diploma in music; (b) the National Conservatory of Music, which also offers a high school diploma in music; (c) the National School of Music in Tegucigalpa, the capital city; and (d) the Experimental Music School for Children.

The Victoriano Lopez Music School is a semi-governmental institution offering a high school diploma in music (5 years of study after elementary school). Nine different subjects are taught with 30 class hours each week. The National Conservatory of Music is also a semi-governmental institution located in Tegucigalpa. Since 1992, it has offered middle school and high school diplomas with an emphasis in music (a 6-year program) and 19 different courses.

The conservatory is much older than the National School of Music. In 1995, the program was remodeled. The name before was School for the Arts (*Escuela de Artes*). Our students start in middle school, and after 3 years of study, they can obtain a high school diploma in music. The main universities in the country and even those abroad accept our graduates in their programs.

If a student wants to be in the high school music diploma track (*bachillerato de música*), the requirement is to finish elementary school at the Elementary Music School in Tegucigalpa, or students can pass a musical aptitude test. They also have to be 12-16 years old and show musical talent. In 1988, we started a weekend program for 6-year-old children to adults. (J. García, interview, 2006)

At the elementary level, artistic education is offered in two specialized public music schools in the country: the Children's Experimental School of Music (*Escuela Experimental de los Niños para la Música*) in Tegucigalpa and the School of Applied Learning in Music (*Escuela de Aplicación de Educación Musical*), a preparatory school of the Victoriano Lopez Music School in San Pedro Sula. Regular instruction, with an emphasis in music, is offered in grades 1-6 at these schools.

The National School of Music (*Escuela Nacional de Música*), which was established in 1953 in Tegucigalpa, has offered several music programs, including a high school diploma in music with an emphasis in music education. This program started in 1974 but was withdrawn in 2005 when teacher training became the responsibility of the universities. Twenty-eight classes have graduated from this teaching program, the last in 2005. Even though the program was designed to prepare teachers for the elementary level, most graduates began teaching at the secondary level to earn higher salaries.

The training of music teachers with a high school diploma was geared to the elementary level, but due to the scarcity of music teachers for the secondary level, as well as better salaries, middle schools absorbed them. At that time, and even now, there are more opportunities to teach music at the kindergarten and elementary levels than at the middle school level. (J. A. Núñez, interview, August 2, 2005)

Another factor for not choosing to teach at the elementary level was the large number of students for whom an elementary level music teacher is responsible. Núñez described this problem:

In some schools, there were hundreds of students, and the music class became a civic program where all the students get together on the *patio* [playground] or in the gym. There, the music teacher sang some songs with all the students at the same time, because there was just one hour a week for music. (interview, August 2, 2005)

In 1991, the National School of Music added a middle school program with an emphasis in music, and a high school diploma (*bachillerato*) in music is currently offered. The latter program follows the curriculum for the regular high school diploma with a concentration in vocal or instrumental music.

Due to the lack of trained music teachers in Honduras, graduates from the schools of music and the conservatory have also taught music at the elementary and secondary levels.

For the lack of human resources, those who graduate from the music schools with high school diplomas in music are hired as music teachers, even though they are not really trained as educators. In most public schools, the classroom teacher is the one who teaches music. (A. Sánchez, interview, August 3, 2006)

The tradition of having musicians without formal training or graduates with music degrees other than music education as the schools' music teachers was illustrated by Javier Reyes's case:

I went to an elementary school in my village. I was lucky to have a teacher who happened to be a good musician. He was not a graduate of any school, but he started a choir in our school. He also organized a national competition, and we won first place with a song he wrote. Now that I look back, I see that the musical experience is more important than studying or only talking about music. Now when I had to teach music in my first job in an elementary school, that was another story. I was 18 when I graduated from one of the three music schools in the country—the Victoriano Lopez Music School in San Pedro Sula. Of course, my degree was not a teaching degree but a high school diploma with a music specialization in bass. We only had one course on music pedagogy. The teacher, Lilian Villalobos, who taught this course, had studied some about music pedagogy. (J. Reyes, interview, August 1, 2005)

Until now, the government has not shown any interest in improving the situation by creating more music teaching positions or motivating more interest in music education.

What is ironic is that the training we received at the National School of Music is for teaching music at the elementary level, and the Minister of Education does not provide music teacher positions for the elementary level. I am talking about the situation in Tegucigalpa, the capital city; in the rest of the country, I am sure the situation is even worse. I think this is a political rather than an economic issue. If the government trains art teachers for specific areas, I presume that they should have funds to employ them, because all the art schools in the country are state-sponsored schools. (D. Colon, interview, August 5, 2005)

In many instances, it is the classroom teacher who teaches music at the elementary level. As part of the training to become a general teacher, he or she takes a very basic course on musical fundamentals, as well as how to teach other artistic subjects. However, in the opinion of one interviewee, this limited training does not produce the best results: “You know as a music educator that really, not everybody can sing in tune or has a good sense of rhythm. So, instead of forming students, sometimes they are hindering their love for music” (P. Garcia, interview, August 4, 2005). A. Sanchez also points out that “the classroom teacher has to [take the initiative to] study some music, find materials, or seek someone who knows about music education” (interview, August 2, 2005).

The National University of Pedagogy (*Universidad Pedagógica Nacional “Francisco Morazán” [UPNFM]*), a state university in Tegucigalpa, is currently the institution responsible for training music teachers in Honduras. This is done through the art department, which in turn is part of the School of Humanities. The degree is titled “Professor of Middle Education” (*Profesorado en Educación Media*) with an emphasis in Music, Visual Art, or Theater. These teaching programs are a part of the Integral Teacher Formation (*Formación Integral de Docentes*) started in 2004. As P. García explained, “Now, if someone wants to be a music teacher, he has to go to the university. The actual

music schools will be training professional musicians only. I think they will become a type of academy” (interview, August 4, 2005).

Only a small number of music teachers are working in public schools in Honduras. The number of these teachers was unknown even at the Education Department. A. Sánchez said, “I do not have any idea how many music teachers are working in the public system, but I know the percentage is very low” (interview, August 8, 2005). The lack of music teachers for the public school system is a cyclical problem. Although many more music teachers are needed, the conditions and motivation for becoming a music teacher are not there; for example, not enough paid positions are available, and there are few opportunities in the country to become a music teacher. Two interviewees commented on this issue. P. García said:

When I graduated from the Victoriano Lopez Music School in San Pedro Sula, there was a proposal that music should be a mandatory subject in the school curriculum with specialists teaching it. Since 1982, just a few public schools have become interested in having a music teacher. The limiting factor is money. The government does not provide a budget to hire music teachers. A few public schools have a music teacher because they hired one who is paid with private contributions. Therefore, the objective of having a music teacher in every public school has not been achieved. (interview, August 4, 2005)

D. Colon also related the problem to a lack of funding:

This is a public school; children take music twice a month, a 40-minute lesson. Due to teacher strikes and its being a public school, classes are canceled. Consequently, many times kids are taking music only once a month.

Music teaching in public schools in Honduras varies a lot, since there are no positions for music teachers at the public level. This is one of the few schools where there is a music teacher; classes are paid by the children’s parents. Therefore, when there is a music teacher in a public school, it is because the parents pay for the lessons. (interview, August 5, 2005)

The reality described by Colon is that the great majority of students in Honduras are finishing elementary schools without musical experience. “What is interesting, almost

laughable, is that the schools have to report a grade in music even if there is no music teacher” (interview, August 5, 2005).

Government support is mainly for music institutions that specialize in music. The perceived impression from P. García was that music instruction is only for the talented, i.e., for the training of future professional musicians:

Due to the limitations in space and human resources, we were forced to accept only students who passed the musical aptitude test with a score of 60-75 on a scale of 0-100. Of course, that will not guarantee us that a student will become a musician in a period of 6 years. We are proposing that we should accept young people who have not taken the aptitude test but who have had musical experience, because we have observed that students who score lower in the aptitude test tend to achieve better than students with higher aptitude scores.

I have always believed that there are two types of talent—the one that one is born with and the one that is developed. I think that in 1,000 people there will be only 5 who have an inherent musical talent. In relation to the population in Honduras, the number of students accepted in the three schools of music is a minimum. If we accept more students, we should increase the number of faculty, and I do not see this in the near future. (interview, August 4, 2005)

After observing a class and interviewing the music teacher in a public school in Tegucigalpa, the author was informed that this was the teacher’s last class. Part of the interview showed the distressing state of music education, especially at the elementary level, in public education in Honduras. She explained:

One of the reasons why I am leaving is because what we are doing in the music class, which is learning the national anthem and other patriotic songs—the classroom teacher can do this. We are not covering the content of what should be a curriculum for the elementary level. In addition, I am leaving because I do not have the classroom teachers’ support. They are not happy, because I can come only once a week due to the limited budget. They wish I could come more often. When I do come, many times there are no classes because the teachers are on strike, and they do not realize that I came. They make me feel guilty because I do not teach enough; they make comments before the children, and there is a great lack of discipline with the children. The outcome of this situation is a conflict, which does not promote continuity in the work, so I decided just to leave. (D. Colon, interview, August 5, 2005)

Achievements and Future Goals for Music Education

In all the interviews, there were no positive perspectives, proposals or ideas for the future of music education in Honduras, especially at the elementary level.

A few music teachers have had the opportunity to work for the Education Department of the Ministry of Education. Some of them have advanced to these positions not for their qualifications but for their political connections. I hope that someday the right person will be in a position to produce changes. (J. Reyes, interview, August 1, 2005)

The emphasis in Honduras regarding music education has been on the training of professional musicians rather than general music education. This is demonstrated by the financial and human resources that state music schools have received from the governments and other agencies, including foreign embassies.

I see the musical situation of our country as better than 20 years ago. Before, we did not have the support of the government for the music schools. The three music schools—Victoriano Lopez in San Pedro Sula, the National School of Music in Tegucigalpa, and the National Conservatory of Music Francisco Ramón Díaz Zelaya, for which I have been the principal for 5 years—have had the cooperation of the Japanese and United States' embassies. This collaboration has resulted in their donating instruments, offering workshops, and bringing various musical groups to perform. (P. Garcia, interview, August 4, 2005)

Honduras has not been directly involved in the area music education congresses and movements organized by the area music education associations. A brief report of the situation of music education in Honduras, presented to The Latin American Forum of Music Education (*FLADEM*) in 2003, stated that the only recent change in music education in the country has been that the music teacher now graduates from a university (so far, just the one university in the capital city, Tegucigalpa) instead of the high school level music schools. The same report mentioned the problem of the general classroom

teacher teaching elementary level music and the deficiencies that this practice brings to music education.

Interview Results: Costa Rica

The information presented here was obtained through interviews with music educators, music administrators, and personnel of the Ministry of Education. Additional statistical data was provided by the Ministry of Education's statistics office, supplemented by information available on its Web page.

Brief Biographies of Interviewees

Ana Isabel Vargas. Vargas earned bachelor's degrees in preschool and elementary education and in music at the University of Costa Rica (*Universidad de Costa Rica [UCR]*). She also holds a master's degree in educational administration from the same university and has done graduate study in music education at the University of Chile (*Universidad de Chile*). She has taught music at all levels—preschool to the university level. In addition to her educational endeavors, she has written more than 55 works for piano and 270 children's songs, has produced 7 CDs with music for children, and has written 7 books on music education. She also has served as president for the Costa Rican Music Education Forum (*Foro Costarricense de Educación Musical [FOCODEM]*) and as a member of the executive board of the Latin American Forum of Music Education – Argentina (*Foro Latinoamericano de Educación Musical [FLADEM]*).

Carmen María Méndez Navas. Having studied piano and music education at the University of Costa Rica, Navas also obtained a master's degree in music education and eurhythmics at the Freiburg University of Music (*Freiburg Musikhochschule*) in Germany. She has been a professor of music at the National University (*Universidad*

Nacional) at Heredia, Costa Rica, since 1982. Navas has been very active as a permanent secretary for UNESCO's Costa Rica Music Committee and as founder president of *FLADEM*. In addition, she has written several books and other materials in the field of music education.

Elvia Solis. A music and fine arts graduate from the University of Costa Rica (*Universidad de Costa Rica [UCR]*), Solis also has a master's degree in educational administration from the same university. Solis has taught music in high school and at several universities in Costa Rica. Since 1985 she has been the music coordinator for secondary schools at the Costa Rican Ministry of Education.

Guillermo Rosabal-Coto. Currently a music education professor at the University of Costa Rica, Rosabal-Coto holds an undergraduate degree in music education from *UCR* and a master's degree in Secondary Choral Music Education from Brandon University in Manitoba, Canada. He has been artistic director of the Costa Rica National Symphony and director for the outreach programs of this orchestra. Also, he has been the production manager for the Costa Rica national Opera Company and presently serves as Central American Coordinator for the Comparative Music Education Project of the MayDay group.

Isidro Solórzano Pardo. Pardo is a graduate of the Colombian National Conservatory of Music and the University of Chile. He earned a Bachelor of Music degree in music education from the National University (*UNA*), Costa Rica. He was a member of the Bogotá Philharmonic Orchestra and a choral and instrumental professor at the National Pedagogical University (*Universidad Pedagógica Nacional*) of Bogotá. He has written music educational materials including music textbooks for the secondary

level. Currently, he is a member of the executive board of *FOCODEM* and a music professor for the extension programs of the University of Costa Rica (*UCR*).

Luis Fernando Murillo. Having completed the Bachelor of Music degree and a *licenciatura* in music education from the University of Costa Rica, Murillo has also studied recorder with Professor Tapani Ojasti from Japan and has served as an organ instructor at the Yamaha Academy in San José, Costa Rica. Murillo also teaches music in a private school there. Professor Murillo arranges choral and instrumental music and has co-authored the book *La Orquesta Sinfónica de Costa Rica*. In addition, he has been an editor for children's music, a music teacher, the sub-coordinator of the music department for the city of San José, a music education investigator, a writer of music education materials, a university music professor, the president of *FOCODEM* (2003-2007), and a member of the UNESCO/Costa Rica Council for Music.

María Clara Vargas Cullell. Mrs. Vargas Cullell holds a Bachelor of Music degree, a master's degree in history from *UCR*, and a *Diplôme Supérieur de Clavecin* from the Schola Cantorum in Paris, France. She is the author of several books on Costa Rican music and her articles on musicology have been published in several journals. In addition, Mrs. Vargas Cullell is a recording artist of baroque music and has presented many concerts throughout Latin American countries and the United States. She has been a music professor at the Costa Rica National University (*UNA*), and at the Music School of Victoriano Lopez (*Escuela de Música Victoriano López*) in San Pedro Sula, Honduras. She has served as an assistant dean at the School of Fine Arts of the University of Costa Rica in San José and currently is the director of the School of Music there.

Mario Alberto Carballo. Carballo holds a bachelor's degree and *licenciatura* in music education, as well as a master's degree in curriculum and educational administration from the National University (*Universidad Nacional*) in Heredia, Costa Rica. He has taught music at the elementary level and currently works as the national music advisor at the elementary level for the Ministry of Education of Costa Rica. Carballo is also a folk music specialist and the author of music educational materials.

General Information

Costa Rica, a country of 4,075,261 inhabitants, is divided into seven administrative divisions called provinces. The elementary school student population reported in 2004 was 567,025, with 482,461 children attending public schools (*Ministerio de Educación Pública [MEP]*, 2005). The number of elementary music teachers in the country for this level is 821 for the whole country, 577 of whom teach in public schools.

Costa Rica's educational system includes two cycles at the elementary level: The first cycle includes first through third grades; the second cycle includes fourth through sixth grades. The middle school level is called the third cycle (1st, 2nd and 3rd of *colegio*).

Music education in public schools in Costa Rica has existed for 120 years, making it the country with the oldest music education system in Central America. The position of music supervisor dates back to 1880, the same year that music became a subject in the curriculum for the elementary level. Music, at that time, was called *clase de canto* (singing class).

One of the reasons for the existence of music in schools was that the state was being formed at that time, and there was an interest in teaching the national symbols and reinforcing the national identity in schools. Since then, it always has

been included in the elementary curricula. (Ma Clara Vargas, interview, July 20, 2005)

Music Education Administration

The country is divided into twenty educational regions, each with its own health and education authorities. The Ministry of Education in Costa Rica has national coordinators (consultants) for the different areas of the school curriculum: science, mathematics, social studies, art, language arts, physical education, and music. There is a national music coordination office with two full-time music coordinators at the national level—one for elementary and another for the secondary level. An additional full-time person works for the region of Heredia, one of the provinces in Costa Rica. Offices for the national coordinators are located at the Ministry of Education offices in the capital city of San José; the Heredia coordinator's office is located in Heredia (M. A. Carballo, interview, July 25, 2005). The duties of the elementary music coordinator include the design and implementation of the national school music curriculum, along with the organization and promotion of national music festivals and professional development opportunities for music teachers. This coordinator also designs and produces music materials and has an advisory function for the Minister of Education.

Of course, not all the music teachers in the country are my subordinates. In each regional office, there is a music teacher who is paid a little extra to be the liaison between my offices here in the capital and the music teachers in the region. (M. A. Carballo, interview, July 25, 2005)

Music Curricula

At the national level, music curricula are in place for both the elementary and secondary levels. The current curriculum for the elementary level was revised by the national music coordinator in 2005 and became official at the beginning of the 2006

school year. This program of study contains five areas: voice, bodily expression, music appreciation, sight-reading and applied music. Another area called “Acoustic Ecology” was added in 1996. The contents of these areas are available online at the Ministry of Education’s Web site and in hard copy from the Ministry of Education offices (www.mep.go.cr/programasestudio2005.html)

Besides music objectives and content, the music curriculum contains a section on attitudes and values and an evaluation component. The introduction to the national curriculum states that the use of music promotes ethical behavior, in addition to social and moral values, among the students. Advocates of music education have emphasized these values.

This [music education values] is a parallel subject in the current curriculum. That means that musical activities should guide the child to be more tolerant, respectful, and able to work in a team. Music also emphasizes an integrated education that includes moral, social, and cultural values. The values of music in education are clearly stated and justified in the program. We continually keep reminding our educational authorities how significant music is in the child’s intellectual, social and physical development. (M. A. Carballo, interview, July 25, 2005)

According to the current curriculum, every student should receive two 40-minute periods a week, both in elementary and high school. Although music education is part of the school curriculum, the Ministry of Education’s music coordinator acknowledged that its scope is not comprehensive in Costa Rica, especially at the elementary level. Carballo stated that one of the reasons is the constant struggle music educators face to keep music education as one of the subjects in the curriculum:

Besides the limited budget for art subjects in schools, we always struggle against other interests. There are pressures to educate the student in a “holistic approach.” For example, it is often said: “The student needs to learn English or technology,” or, “The content of the main [core] subjects needs to be strengthened.” So those areas always receive an increase in their budget. Not every school has, for

example, what we call *especial* or “complementary” subjects like music. Some schools have music, others have art or physical education, but no drama or dance classes are included in the curriculum. However, the area of folklore is taught in schools, especially through traditional dances. (M. A. Carballo, interview, July 25, 2005)

Although a music curriculum is in place nation-wide, music teachers may believe that there is a great deal of flexibility in implementing it.

In general, one must follow the guidelines of the Ministry of Education. That is why there is a curriculum at the national level. However, one has the freedom to expand some areas, shorten others, or simply deviate from the course subject to some extent. There is a core program that must be followed. (L. F. Murillo, interview, July 23, 2005)

Despite the efforts of the Ministry of Education’s music coordinator to disseminate the contents of the music curricula for the elementary and secondary levels, the lack of familiarity with the current curricula was evident even to a professor of music education when asked about the new curriculum.

I consider that the goals set in our music curriculum, which probably are lagging behind 100 years, do not meet the needs of our youth. It does not conform to the music that they identify with, their developmental needs, or the present Costa Rican culture. (G. Rosabal, interview, June 17, 2006)

The perception was that what is being taught at school does not conform to the reality and cultural context.

For example, we continue to teach our kids the songs of the nineteenth and twentieth centuries that embody the values of past generations. We continue to teach with South American methods that we imported from the sixties and seventies. An example is a textbook from an Argentine author who tells the kids to practice breathing techniques and imagine being a flower that opens up its petals [to inhale]. Kids nowadays are not familiar with that kind of imagery unless they grow up in rural areas. Instead, city kids in Costa Rica are well-versed in the use of the Internet and talk about the latest video games. They relate better to other music styles that they listen to and which have little to do with the German canon that we continue to teach with. (G. Rosabal, interview, June 17, 2006)

Music Teacher Training

In contrast with the other two Central American countries included in this study, the music education degree in Costa Rica must be completed at the college level. The university baccalaureate degree in music education in Costa Rica is a 4-year program, and aims to be equivalent to the American bachelor's degree. Currently, two public universities and three private universities in the country offer music programs leading to a bachelor's degree in music education and a *licenciatura*, a 5-year program requiring a thesis.

In Costa Rica, training institutions for music teachers have undergone profound changes throughout their history. For a long time music was taught in schools by music practitioners. Before the music education degree was offered at the university (college) level, the Normal School for Teachers in Heredia trained general classroom teachers. Although a specialization in music was not available, a music course was offered as part of the course work for the general classroom teachers. For those students who wanted to teach music, an exam was given by the Ministry of Education, but there was not a specific degree in music education. (M. C. Vargas, interview, July 20, 2005)

In 1940, a school of "Musical Arts" was established on the campus of the University of Costa Rica (*Universidad de Costa Rica [UCR]*) in San José. However, at that time, the school of music was not part of the university but belonged to the National Music Conservatory. Since 1973, this university has offered a degree in music education, and in 2003, the *licenciatura* in music education was offered at the same university (M. C. Vargas, interview, July 20, 2005).

Another state university that offers degrees in music education is the National University of Costa Rica (*Universidad Nacional [UCR]*) in Heredia. In 1974, music at this university became one of the departments of the Fine Arts School (*Escuela de Bellas Artes*), one of the schools of the Faculty of Philosophy and Literature (*Facultad de*

Filosofía y Letras). In 1977, this department became the School of Music offering a bachelor's degree (*bachillerato*) and a *licenciatura* in music education. In Costa Rica, all university baccalaureate degrees last four years (160 credits). Another special feature is that, unlike other countries in the region, an hour-credit system is employed in all the universities. One of the reasons given for the use of this system is the acceptance by international higher education institutions of degrees from universities in Costa Rica.

Because students of ours have traveled to the United States for master's degrees in music, we have been extremely careful with international educational standards. For example, we have a syllabus for every course with its corresponding evaluation system, so when our students apply to foreign universities, they do not have problems being accepted. (M. C. Vargas, interview, July 20, 2005)

Entrance requirements for aspiring music teachers vary among the universities offering degrees in music education. One of the complaints expressed by some music educators was that sometimes students are admitted who have little musical background and no specialization in any instrument.

The students are required to take six semesters of piano, one for the recorder/flute, two of guitar, and some singing, so they can more or less manage a basic level. (M. C. Vargas, interview, July 20, 2005)

The "solfege" courses that are taught here in the first year are equivalent to the level of basic studies at the Conservatory of Music. There are no other prerequisites in the admission process. Unfortunately, I have never been involved in the admissions process. Usually this is done by pianists, singers, and other instrumentalists, but never by music educators. Patricia Valverde, the head of the department, occasionally is involved in this process, but Patricia is a very busy person. (G. Rosabal, interview, June 17, 2006)

The director of the Music School at the National University of Costa Rica (*Universidad Nacional de Costa Rica [UNCR]*) expressed that, in order to solve this problem, efforts are being made to raise the entrance requirements for the school:

Ten years ago, people would come just because they liked music, or because they had an ear for music, but now we not only ask for musical aptitude, but also previous musical experience. We do require that they play an instrument, even if they only play by ear; experience may include performing in any musical ensemble, even if it is a rock group. It does not matter, as long as they are musicians at heart. (M. C. Vargas, interview, July 20, 2005)

The tuition cost for earning a degree in music education in a public university like *UCR* is approximately US \$1,000 a year. Scholarships are generally available for low-income students, and foreign students pay slightly more. The socio-economic level of the average student is between low and middle-low class. The decreasing number of students who graduate each year and the rising cost of tuition are issues that concern *UCR*'s administrators:

This is something that we must consider each semester. When new university authorities come, they ask us why we are not graduating more students. Up until now, as a school, we have not experienced any budget reduction due to the number of students, but it is a fact that we need to often explain. We try to follow up on all students' academic records so they can graduate on time. Sometimes we have to create special study plans to keep from losing any student for graduation. We also keep planning to open new and more attractive degrees and make the current offerings more appealing in order to have more students. (M. C. Vargas, interview, July 20, 2005)

Problems detected at music teacher training institutions. Deficiency in the training of music teachers was something that surfaced repeatedly in the interviews. Several factors were mentioned as possible causes—among them, the small number of courses on specialized topics in music education. Course work in music education for the bachelor's degree and *licenciatura* at the University of Costa Rica includes only two courses: Music Expression Workshop I and II. To improve this situation these courses likely will be replaced next year with "Fundamentals and Principles of Music Education" and "Traditional Music Education Approaches," which will be a survey of Dalcroze, Orff and Kodaly methodologies. (G. Rosabal, interview, June 17, 2006)

Another possible reason for deficiencies in the training of music teachers in one university is that the majority of education courses taken by future music teachers are taught by the Faculty of Education. The baccalaureate degree in music at *UCR* is a dual track, in the sense that half of the credits are in music, and the other half are in education.

Between 1970 and 1974, the Faculty of Education implemented a School for Teacher Training. For economic reasons, a common education curriculum was designed for all the teaching specializations in order to employ the same professors for students wanting to teach high school social studies, mathematics, or science.

I believe, therefore, based on opinions of the music students themselves, that if all students study the same subjects with the same curriculum (i.e., Fundamentals of Education, Evaluation, Methodology, etc.), this would result in deficiencies in the purely musical pedagogic formation. I have attempted to correct this deficiency in my courses by focusing on the musical subject as often as possible. I accomplish this by assigning specific projects of research in music education. (G. Rosabal, interview, June 17, 2006)

The same university professor believed that another possible cause for the deficiencies in the training of music teachers at *UCR* was that the music education professors are in the minority among the music faculty and that the other professors teaching the complementary courses are instrumentalists who have had limited pedagogical training.

In addition, according to one of the professors interviewed, there is very little collaboration between the two state universities that offer degrees in music education. He commented: "Regarding the course content and other aspects of preparation for music teachers, I believe that there are no connections whatsoever between what is done there and what is done here." (G. Rosabal, interview, June 17, 2006)

A music school administrator also pointed out that an additional problem is the imbalance between the number of credits earned for applied music courses and the time spent by students in such courses.

In our school, we have to compromise the number of credits. For example, in applied music courses, the student must practice hours and hours; if we were to assign corresponding credits, there would not be room for other classes like harmony, for example. Here at the *UCR*, after many discussions we assigned four credits to applied lessons. The same problem happens with choral ensembles—they meet four hours per week, so we should assign at least three credits, but choir is awarded only one credit. (M. C. Vargas, interview, July 20, 2005)

Furthermore, the perspective of some graduate professors and teachers was that in the Department of Music at *UCR*, one of the institutions in Costa Rica that trains music teachers, the conservatory of music model still persists, resulting in an emphasis on performance rather than music pedagogy.

This school was started as part of the Costa Rica National Conservatory of Music. For this reason, there is an emphasis on technical abilities and performance skills. I think there has been a lack of willingness from the director of the school of music to change things. Things here are managed as a conservatory. Piano, clarinet and bassoons are more important than music education.

An emphasis is placed in forming people to become like technical gymnastics experts who value the amount of time spent in a practice room above anything else. Unfortunately, music education at this university places most emphasis on reproducing instrumentalists who have been trained by conservatory personnel who have little understanding of what music education is. What I criticize most is their ignorance, which, although not purposely manifested perpetuates the pattern of teaching by which they themselves have been formed. They [professors] tend to teach just as they were taught, to the extent of using similar measures of disciplining. For instance, they will use coined phrases such as, “You are not fit for music,” or “You are not capable of hearing,” or “You have serious hearing problems listening to rhythm,” and so forth. (G. Rosabal, interview, June 17, 2006)

The low priority given to music education programs and the consequent lack of support for them at institutions such as *UCR*, became evident in the difficulty of arranging programs for visiting professors. G. Rosabal provided the following example:

I had the opportunity at a music convention to interact with an Orff specialist, and he offered to give a workshop free of charge. It took three years of negotiations here, but in the end he was never invited. Here, it is more important to bring a pianist, clarinetist, or a flautist than to bring a music educator. Recently, we were able to bring Wayne Bowman from Canada, not through the School of Music, but through the program of doctoral studies in society and culture. (interview, June 17, 2006)

The perception was that all the above shortcomings eventually will impact the effectiveness of music education practitioners. When students graduate and begin teaching, the schools (principals, teachers, students, and parents) have higher expectations for the new music teachers than they can meet based on the training received at music teacher training institutions.

I believe that the universities are not addressing the areas encountered by music educators in the schools. Some of my students did a research project using the following questions to survey recent music education graduates: What degree did you receive from the music school at *UCR*? What aspects of the program have best served to meet your needs now? The respondents answered, for example, that they are asked to conduct bands, put together artistic productions using multimedia in civic and community activities, and take on many functions outside of the music classroom, for which the university in no way prepared them. One of the results of the study was that the contribution of the music educator is not evaluated or appreciated by what is accomplished in the classroom but by what is presented outside the classroom. The most important contribution the teacher makes seems to be that of bettering the image of the school to the outside world by having, for example, a good band on the 15th of September (Independence day for Central America countries), a few good instrumental groups who can perform, or vocal groups who could be called on for student activities, etc. (G. Rosabal, interview, June 17, 2006)

Limited training in the area of choral and instrumental groups was also mentioned as a deficiency of the music teacher training institutions.

After those four years, when you graduate, you go out to teach. In the school they will tell you, "Look, you have to lead a band," but you are not a band leader. However, you are assigned to lead a band, be it percussion or instrumental. Or they will tell you, "Start a choir," though you have no specialization in choral conducting. (L. F. Murillo, interview, July 23, 2005)

Another concern or deficiency in the training of music teachers is that the music teacher does not have a specialization in any instrument.

At the University of Costa Rica, students take six semesters of basic piano, two semesters of guitar, and two semesters of flute, so it is obvious that music teachers complete their course of study with just a basic knowledge of these instruments and do not have sufficient preparation for the situations they will face in their careers, which they themselves feel. (M. C. Vargas, interview, July 20, 2005)

Some areas or subjects have not received enough attention at universities where music education degrees are being offered. According to an interviewee, courses like Philosophy of Music Education or Research in Music Education are rarely taught at universities. It was believed that by addressing these issues, advocacy for music education in the country could be greatly enhanced.

I believe that there is fear or ignorance of tackling the most important aspects of the philosophy of music education. No one wants to touch this area, for it is as something sacred! It seems like if one questions the present status, there will be a catastrophe. It would be better to embark on a process, as was done more than 30 years ago in the U.S., where music education was taken seriously as part of the school curriculum and began to receive more governmental support. (G. Rosabal, interview, June 17, 2006)

The professor interviewed also stated that his main influence at the university has been in the area of research:

I have found that in this school no one did research—neither the professors nor the students. In fact, it happens that the word has gone out among the students, even from other areas, that if they encounter a problem in any research they might be doing, it is a good idea to look me up. These students come to me with no idea how to go about doing research. (G. Rosabal, interview, June 17, 2006)

In music training institutions, most library books on music education are translations reflecting European or American methodologies. Textbooks are rarely employed in most music classes at universities in Costa Rica. The majority of material

that is used includes books from South America and translations of books published originally in English.

I concentrate on translating because there are not many materials available in Spanish. When I came from Canada, I went to the library here at the university, and all I could find were books from the 1960s and '70s. I did find some texts by Violet Hemsy, whom I much respect, but there was not sufficient material to cover all the content I wanted to teach. I also respect Guillermo Graetzer very much, and this material can be used for reference but not as the main text. (G. Rosabal, interview, June 17, 2006)

Problems in Music Education

The place of music in the school curriculum. Although music education is a required subject at both the elementary and secondary levels, there was a fear among music educators that music will be taken away from the curriculum or that the time allotted for music and other arts in the schools will be reduced.

Since 1890, music has not been excluded from the curriculum, but recently there have been rumors that the government is planning to take away the subjects labeled as “special” subjects, like music, art, and religion. But, well, due to the intense effort on the part of music educators, the subject of music is still standing as part of the curriculum. (M. C. Vargas, interview, July 20, 2005)

The main problem is that, due to the requirements of the Ministry of Education, or the government in general, classes in the arts have been reduced in the educational system. When a teacher retires, for example, or when, for some other reason, they do not have a music teacher in a school, that position or opening simply is transferred, with great ease, to other subjects like English or computer science. Therefore, we could say that music education is always in danger of being taken out of the educational system. Now I think that, in reality, and mainly through *FOCODEM*, the Costa Rican Forum for Music Education [*Foro Costarricense de Educación Musical*], we have managed to unite ourselves, so we stay informed and fight for this not to happen. (Ana Isabel Vargas, interview, July 20, 2005)

According to Carmen Méndez, this decrease in the amount of music instruction and exclusion of music from the school curricula started in 1995, despite efforts like *FLADEM* (Latin American Forum of Music Education [*Foro Latinoamericano de Educación Musical*]) to keep it in the curricula (interview, July 21, 2005).

Others expressed that music should have a more important place within education. L. F. Murillo comments, “Music, art, and physical education are called, in Costa Rica, ‘special subjects,’ and as such, they are secondary in priority, in terms of financial support and schedules” (interview, July 23, 2005). Due to this decline in music’s importance in some schools in Costa Rica (mostly at high schools), regular music classes are now being substituted for optional music activities.

I believe that, in some schools such as semi-private and private schools, music education is optional or is offered as an activity or club, also called “workshops.” This is an attractive way to offer music, along with other groups of interest such as cheerleaders, chess club, ballroom and folk dancing. (G. Rosabal, interview, June 17, 2006)

Another possible cause, identified in the interviews, for the low value society gives to music education is that formal music education does not respond to the actual needs of students. In other words, music is considered as being unrelated to the real world. One of the interviewees, a music education professor at one of the universities in the country, expressed his concern for the lack of consistency between what is being taught in music at schools, both at the elementary and secondary levels, and the music needs of the majority of the population:

In the past 15 to 20 years there has been a surge of informal music education programs and projects, i.e., senior citizen choirs, public institution choirs and bands, and private courses on music appreciation. Even though these opportunities have sprung up here [in Costa Rica], most people conceive of music education as something confined to the school classroom, meaning “classic” music education. (G. Rosabal, interview, June 17, 2006)

This need for a more contextualized music education should include the low social economic groups, especially the ones considered at risk.

There is a tendency to divorce music education in the schools from community education, including education for adults and low-income youth. For instance, I greatly admire and hope to see in Costa Rica what Venezuela is experiencing with

music schools for “street kids” and youth orchestras directed to these groups. (G. Rosabal, interview, June 17, 2006)

Besides the need to adapt music education to the social context, also needed is a system of education that involves introducing students to more kinesthetic experiences before teaching music theory.

For instance, among the methods [approaches] most commonly used by instrumentalists in municipal music schools and private schools, the kinesthetic component of music is usually left out of the learning experience. What the student is taught is a separation of the mind and body where the body is excluded from the musical experience. The student is not encouraged to bring out and interpret what is felt inwardly; instead, we ask [the student] to focus on musical signs—e.g., “This is the quarter note,” instead of leading him/her initially to feel the corporal experience in a natural and consistent manner. (G. Rosabal, interview, June 17, 2006)

According to the secondary music coordinator, another concern for the music teacher is the continuity or sequential flow in presenting musical concepts and abilities included in the national curricula. Even though by law, music should be taught at both the elementary and secondary levels, not all students who finish elementary school have received music instruction.

There are instances when students starting secondary school come from a one-room elementary school [*unidocente*] and did not get any music. In these schools one teacher teaches all the grades; these schools are somewhat distant from urban areas. At these schools, only four basic areas are taught: mathematics, social studies, science and language. Nonetheless, I know that some grade school teachers do sing and try to make their students draw. (E. Solis, interview, July 25, 2005)

Another concern for the quality of music instruction that students receive is the exaggerated importance that some music teachers give to the music history component, which in most cases is devoted entirely to western classical music.

What was the composer’s birth date? How many works did he produce? Who was he married to? How many children did Bach have? What was his cause of death? Some gossip here and there might pop up, but seldom do you find an emphasis on how the music came to be. These students might go and listen to a concert, but

they are unable to describe the rhythm, melody, dynamics, and how all of these elements interact in a piece of music. (G. Rosabal, interview, June 17, 2006)

Another problem music educators found was that in many schools there is a greater emphasis on music performance than on the formative part of music education. Isidro Pardo noted that many schools “want to see spectacular music programs, but they ignore the right the child has to enjoy the music that he/she makes. In this regard, I really don’t see that music in the school has any real purpose” (interview, July 20, 2005).

In Costa Rica, although music teachers are trained at universities, the perception persists that the music education degree has less value than other professional degrees.

You say, “I am a math teacher,” and they respect you. You say you are a music teacher, and they say, “Oh, how nice!” in a derogatory sense. However, the music professor attended university and has the same degree as any other teacher. (L. F. Murillo, interview, July 23, 2005)

Lack of music textbooks. Although there is a national music curriculum in Costa Rica, no music textbooks are published by the Ministry of Education. The elementary music coordinator explained why the Ministry of Education has no plans to publish a music textbook:

Sometimes textbooks are too normative; things that work in one place, do not work in another. So, let us say that the Ministry of Education is more open in this respect. Each teacher looks for his or her own material . . . In this way he is free to choose whatever works for him. Anyway, the curriculum is designed at a macro level for the simple reason that there are different contexts in the country. For example, the Atlantic zone is different from the capital. The curriculum cannot be too specific if we want it to be workable everywhere. Really, the program is designed for central and more urban areas. (M. A. Carballo, interview, July 25, 2005)

Professional development for music teachers. In Costa Rica, some professional development activities are organized by private and government organizations, but the

Ministry of Education has no organized plan for offering professional development opportunities especially for music teachers.

Each educational region is fairly autonomous, but the music teachers sometimes tell me what their needs are, or in an independent way they organize among themselves and have workshops to update or refresh their teaching skills. Sometimes they invite school administrators or people from a state institution to conduct professional development events. (M. A. Carballo, interview, July 25, 2005)

One of the problems in improving music education programs in Costa Rica is the apparent lack of interest in professional development, especially among music teachers in public schools. The president of the Costa Rica music teachers association and organizer of the most recent International Music Education Congress in Costa Rica commented:

The music teacher does not update his teaching skills; he knows he has his job, his salary at the end of the month, so why study more? Why the need to refresh? Why attend a seminar? The example is clear now that we have had a Latin American seminar on music education [January 2005]—the majority of the music teachers didn't come. (L. F. Murillo, interview, July 23, 2005)

However, according to the national music advisor for elementary schools, one reason why music educators do not attend these activities is their teaching schedules.

Costa Rica signed a Central American treaty for education; among the things included was a 200-day school calendar. I think Costa Rica took that too seriously. Since it became a law, they try to respect it in its entirety. Therefore, with these 200 days, the school year was longer, but it was prohibited, for example, for teachers to miss any of their classes for professional development, because the children would not have received 200 classes per year in that subject. So this has been an obstacle for us [the Ministry of Education] to give teachers more opportunities for continuing education. (M. A. Carballo, interview, July 25, 2005)

Assessment and Supervision of the Music Education Programs and Activities

In the area of music, there is no plan of evaluation on a national scale. Evaluation is left to the discretion of the principal of each particular school. However, for other subjects, such as Spanish or math, there is national testing or evaluation plans.

Although there is no national evaluation plan for music, in the national music curriculum there is a section for assessment using the Ministry of Education's evaluation guidelines. This section features the types of evaluation—both oral and written, rubrics for grading, etc. Each teacher is responsible to carry out these evaluations, and each school has an evaluation committee. They [the schools] are responsible for seeing that the tests are given in the proper manner. (M. A. Carballo, interview, July 25, 2005)

One perceived need was the existence of some kind of assessment or evaluation for music teachers, especially in the public school system.

In this country, nobody, absolutely nobody, is fired for ineptitude; you could be fired for stealing bread, or because you did something very wrong, but never for ineptitude. In a private institution, when you are not good and don't function well, the next day you have your dismissal letter and the last check, but in public institutions the government does not fire anybody for being inefficient. (L. F. Murillo, interview, July 23, 2005)

Employment for music teachers. Due to the limited availability of materials and equipment in public schools, some music teachers opt to teach in private schools, where usually there is a budget for music programs.

Public schools have too many students, and some are very poor. That is why, at times, a teacher would rather teach in a private institute, because there he has some resources, while in a public school it is more difficult to get things done. For example, if a teacher wants to start a recorder ensemble he will say, "Everybody bring recorders," but few can buy them, so the music teacher is very limited. (L. F. Murillo, interview, July 23, 2005)

One music educator explained that, due to the perception that the arts do not get much support from the government and the fear that music could be taken away from the curriculum, few are interested in becoming music teachers or excelling in the instruction of music classes in schools.

It is as if people do not sacrifice much any more, thinking that teaching music is a waste of time. Rather, the tendency is to wipe out artistic subjects in the school curriculum. The students themselves cannot see how music will ever help them financially, and they feel the pressure in the so-called "academic" subjects, like math, reading or science. What I see is that they are losing their sensibility for purely intellectual competence. (I. Pardo, interview, July 20, 2005)

However, in spite of all the problems mentioned above, the problem of the low status of music education in Costa Rica, according to Ana Isabel Vargas, lies in the job of the music educator himself.

The problem lies solely in the hands of the music educator, because in the measure that he can achieve, offering quality work—i.e., the teaching of music is of great quality—in the same measure the subject will be given the necessary priority so everyone respects and knows its importance, which in turn will help with advocacy. But in the measure that the music educator fails—i.e., does not fulfill the requirements set by the school principal or the advisor from the Ministry of Education or the parents, then in that same measure there will be less pressure to prioritize the subject, and it will be easier to eliminate it from the curriculum. (A. I. Vargas, interview, July 20, 2005)

Instrumental groups (bands, orchestras and other ensembles). The majority of schools (both elementary and high school levels), do not have bands, orchestras, or other instrumental ensembles. According to the music educators interviewed, the main reason why such groups do not exist in schools in Costa Rica is the lack of funding as well as the lack of time for music teachers to develop extra activities.

Only some private schools have bands. However, I am beginning to see more and more interest in starting bands. Others are realizing that there is pride in saying, “We have a band” or “We have an orchestra,” but public schools, which are the majority, do not have the extra budget to pay a teacher to be in charge of that band. Furthermore, the students most likely do not own instruments, so the school itself would need to provide the instruments to start a band program. I believe that the budget is the main hindrance because I think there are already people prepared to lead those groups. I am sure that many instrument players who are graduating would be interested in doing that job. (M. C. Vargas, interview, July 20, 2005) However, because there is an interest in incorporating more instrumental music in

the schools, music teacher training institutions like *UCR* are opening teaching programs in this area.

At this time, we are striving for every instrumental student also to teach. I would say that 50% of students in this school are instrument players. We encourage them to do it because, ultimately, that is how they will make a living, not by performing in concerts. Currently, 50% of the students enrolled in the music education

program play instruments. In other words, they take two parallel paths. Some private schools—like the German school and the Lincoln school, a North American project—have bands, choirs, and orchestras, as well as several other instrumental groups. Therefore, I think this approach will provide more jobs to instrumental students as well, who also have teaching careers. (M. C. Vargas, interview, July 20, 2005)

Although instrumental music is rarely taught in public schools, there is a national thrust for instrumental music in Costa Rica. This movement started in the '70s as an important project designed by the Ministry of Cultures to train instrumentalists.

They [the Ministry of Culture] brought many high-level European and American musicians to the symphony orchestra. They also were required to teach their instrument. Therefore, these people trained the current professional musicians in the country. In the '80s we had an important push for music in Costa Rica. Due to the war in Nicaragua, many governments gave scholarships for Costa Rican musicians to study abroad. The Soviets, Germans and French gave scholarships to most of us. With those scholarships, we graduated, and we are the current teachers. (M. C. Vargas, interview, July 20, 2005)

This support was used primarily to train instrumentalists, not necessarily to form bands and orchestras in the schools. Nevertheless, there is an interest in giving instrumental students teaching skills, so they can function as teachers of instrumental music in schools.

For example, in our school [UCR] we are aware that our players will not be able to live off their instrument. Therefore, we encourage them to study music education, because we have not accomplished much in producing excellent players if nobody goes to listen to them. Music educators must inform that listening public. I think that an interesting phenomenon has taken place in Costa Rica; the instrumental part has been developed much more than the development of the audiences' music literacy and of the necessary infrastructure for music performances. (M. C. Vargas, interview, July 20, 2005)

Educational Reforms and Music Education

The latest educational reform in Costa Rica was implemented in 2005. The schedule of classes remained the same, and the only modification was in the content sequence of the national music curriculum.

My job, within these five areas of the curriculum that I mentioned, was to rearrange the objectives and content of the music curriculum so that the material followed a sequence from first through sixth grades. What I did was to redistribute some of the course objectives that were otherwise too general. For example, characteristics of sound taught in first grade would not then be repeated again in second and third grades. Instead, the music teachers could introduce just two characteristics of sound in first grade and then add another characteristic in second grade, and another in third grade, and so on. The idea was to follow a constructionist model of going from the known to the unknown, always taking into consideration the students' maturation process. Another example would be teaching the families of instruments. Percussion instruments could be taught in first grade, wind instruments in second grade, etc. These were the changes made in the scope and sequence. (M. A. Carballo, interview, July 25, 2005)

As part of the 2005 educational reform, the Minister of Education also published a program of studies for high school. It included aspects of environmental issues, sexuality, health education, human rights, democracy, peace, etc. In order to justify the inclusion of music as a required subject, the national music coordinator included some of the values of music in the proposal.

In order to justify the importance of music I presented an idea to them, which I invented, that says that music is an efficient instrument through which the youth can develop their abilities, relieve stress, and enhance communication skills. Other aspects I mentioned for music advocacy at the secondary level are the affective and psychological effects of music on students and the activation of memory and thinking skills. (E. Solis, interview, July 25, 2005)

The high school curriculum covers six areas: singing, reading and writing music, playing an instrument, culture and music appreciation, acoustic ecology, and corporal expression and movement. The inclusion of acoustic ecology in the school curricula is an initiative of the countries of Guatemala and Costa Rica. The influence of Murray Schaffer of Canada can be seen in the description of sound contamination in the cities. Acoustic ecology has become so important with some university students in the music program that they have written their theses on this subject. For example, "Nora did her graduation

thesis on acoustic ecology, so I asked Nora to write the section for acoustic ecology in the curriculum. She lists many books on the subject” (E. Solis, interview, July 25, 2005).

Even though the area of acoustic ecology is part of the curriculum, not all music educators in Costa Rica agreed with including it in the school curriculum or spending a great deal of time discussing it.

Even though I teach acoustic ecology in my course, I tell my students that Schafer made an interesting contribution to our society, a society full of stress where we neither listen to nor value musicians. I tell my students to take what Schafer teaches, and to use his materials as much as it is of value to you, but I do not believe in using his teachings as the absolute truth and raising his teachings to the level of core subjects such as Corporal Expression, or reading and writing music. I believe that subjects like acoustic ecology are used by some of my colleagues just to fill the time. How is it possible that one does not value the teachings of Orff, Kodaly and Dalcroze as potential tools, and yet one exalts acoustic ecology?

When I started teaching the course, which is now “Fundamentals of Music Education,” the official program said that we had to dedicate 10-12 weeks of the 16 weeks of the semester to acoustic ecology. I do not even spend 3 weeks to cover the subject. I look at acoustic ecology as a useful tool for aural hygiene, or in another way, to use it to open up auditory perception. (G. Rosabal, interview, June 17th, 2006)

Impact of reforms on the training of music teachers. The national music coordinator for the elementary level was asked what has been the impact of the new curricula, at both elementary and high school levels, on the institutions preparing music teachers. He explained:

We keep in contact with the universities. For example, we spoke about the new curriculum at the National University at Heredia recently. We went and worked with the music education students. This university offers courses on movement and rhythm [Dalcroze methodology], and this is somewhat connected with corporal expression. Also, since they teach courses on acoustic ecology, the two components of the school music curriculum can be related. It is through these connections that I can see that the music teacher’s training is related to the national music curriculum. (M. A. Carballo, interview, July 25, 2005)

Despite this collaboration between the Ministry of Education's music coordinator and the National University, the other state university where music education degrees are offered has not updated its program and seems unaware of the changes in the national music curriculum.

Blind leading the blind . . . students were trained by those who had no idea what was being taught at the schools. So, since the time that I have been director of this school [School of Music, *UCR*], now 2 years, one of my requests to the director of the Education Department was to see the importance of knowing what is being taught at the schools, so that we might adapt ourselves to this plan. During this updating process, we discovered very interesting things. For example, we found out that we did not have the slightest idea what was being taught, even here at the university, because we had not asked for a syllabus for each course. Now we do. We are now adapting not just our study programs, because I think the programs are not that bad, but we are adjusting the content of the courses to the national music curriculum. (M. C. Vargas, interview, July 20, 2005)

Another topic of discussion regarding the music courses offered at *UCR* was the frequent duplication of subject material in music education courses because the program is divided between the School of Music and the Faculty of Education:

We also realized that we were like "autistic people" since there was no communication between the two schools [music and education]. Nobody knew what the others were teaching. Often the courses' contents were duplicated, while some courses were failing to address important issues. Therefore, we began to have monthly meetings of teams from the two schools to work together on these subjects. This work was challenging because at the beginning, there was a certain resistance to these meetings, but now all is well. We always have said, "This is a shared program. But look! There was nothing to share." (M. C. Vargas, interview, July 20, 2005)

Even though there has been a desire to improve and to stay updated on what happened between the schools, at least one of the professors interviewed did not know what were the latest educational reforms for both the primary and high school levels.

The curriculum for elementary music education (and the secondary curriculum is at least 100 years old!) is completely outdated. I would like to see the new curriculum. I am disappointed that they [the Ministry of Education] did not ask for my collaboration even though I am always offering to help. However, I am

delighted that they have finally made changes in the new curriculum. What happens is that . . . I really shall not give my opinion until I have seen the changes that have been made. I remember when Doña Elia [the secondary music specialist] told me that they had just finished making some changes. The only changes I saw were in the glossary, but there were the same objectives, the same lack of coherence among the objectives, methodology and content. The only thing that had been added at that point was that they were going to include more Latin music. But the concept of Central Europe dominated the curriculum, along with songs about civic and moral values. (G. Rosabal, interview, June 17th, 2006)

Hiring and appointment of music teachers for public schools. The process of hiring music teachers in Costa Rica takes place, in the majority of cases, through the “Civil Service Office,” which hires all public employees for the whole country, according to needs, especially in the non-urban and rural areas. Due to the shortage of music teachers, the office often employs people whose musical knowledge is limited. L. F. Murillo commented, “If a school needs a music teacher and there is a person who plays sax and has played in a band, he will teach the music class even though he does not have a university degree” (interview, July 23, 2006).

In some cases, the universities provide special leveling programs for music teachers who have been teaching for several years but without a professional degree (academic standardization). Because of the scarcity of music teachers in the country, often the classroom teacher will teach music.

A while ago, general classroom teaching students received some music courses. That was when Pacheco was Minister of Education. I was one of the people who introduced this program. It was intended for 5th-year students who wanted to teach music or physical education. (E. Solis, interview, July 25, 2005)

Proposed Solutions, Accomplishments, and Initiatives

National Music Creativity Festival. This annual musical event for elementary schools in Costa Rica is organized and coordinated by the national elementary music director. Both private and public schools participate in this festival with regional

concerts, and a final performance is given in three locations in the capital. Schools that do not have a music teacher can also participate in the festival. There are six categories: vocal soloists, music ensembles, choirs, recorder ensembles, *estudiantinas*, and folk dancing groups.

Folk dancing has been maintained throughout the years, and there is quite a high interest in this activity and a good level of participation. Many of the classroom teachers, that is, those who teach the general subjects, take charge of forming groups in order to participate in the Festival. The level of folk dancing at the Festival is quite professional. (M. A. Carballo, interview, July 25, 2005)

In 2006, 17 out of the 20 educational regions of the country were represented in the festival with 81 schools and a total of 1601 students participating. Sixty-six newly composed pieces by students were the final outcome. The recorder ensembles category has showed the most growth in the last 5 years, partly due to the support of the Yamaha Corporation (manufacturer of recorders), which offers training to students in public schools and other public and private institutions sponsoring the events (M. A. Carballo, e-mail, 2007).

Other achievements in music education in Costa Rica have been the training of instrumental musicians. This has been accomplished especially by the efforts of key music teachers and with governmental support. These programs have focused on training professional musicians and not necessarily on developing student instrumental ensembles in schools.

When I studied with Prof. Cecilia Cabezas at the university, we had spoken of the necessity to train more instrumentalists, for example, and to motivate students to study an instrument. At that time, I remember that there were hardly any places to study an instrument. There was only the conservatory of music at the UCR and perhaps two or three private academies. Now it is just the opposite. For example, many families want to see their 4- to 5-year-old children study an instrument. There are numerous places where they can take them for lessons. We also have a large number of young pianists, a well-organized youth symphonic orchestra, and

many classical guitarists. Many musicians, who were trained by participating in the youth symphonic orchestra, are today musicians in their own right playing in the national symphonic orchestra. (A. I. Vargas, interview, July 20, 2005)

Because of this thrust in instrumental music, the concert attendance has increased.

Before, few attended concerts. I remember going to concerts at the national theater—more foreigners than nationals were attending. Now, every week one can find well-attended concerts in various areas of the city. This means that we are finally reaping the benefits and seeing the fruit of all the labor that has been done here in Costa Rica in the area of music education. Even though there is much more to do, I believe that at least we are on the right path. (A. I. Vargas, interview, July 20, 2005)

According to some interviewees, another important achievement in music education is the fact that the music education degree is offered at the universities. This has given prestige to the music educator in Costa Rica. As Murillo explained, “Fifteen years ago, it was the amateur musician who gave music lessons in schools. Now, at least there is a university degree, which gives credentials [status] to the music teacher, even though he still might not be very well prepared” (L. F. Murillo, interview, July 23, 2005).

Formerly, where I studied, the music educator was someone who had failed as a performer and ended up giving music classes. Nowadays, this is not the case. Many music educators are also very good musicians with a very high performance level on an instrument, in voice or as directors. This gives me great satisfaction because a music educator should also be a good musician in order to effectively teach music. (C. M. Mendez, interview, July 21, 2005)

Another advance in the strengthening of music education in Costa Rica has been the creation of the Association of Music Teachers on a national level. In 1999, the Costa Rica Forum of Music Education, affiliated with *FLADEM*, was formed. Besides opportunities for professional development, one of the benefits, which organizations like these have given to music teachers, is fellowship among music educators.

One of the beautiful things is that, besides what can be accomplished academically, we have made friendships with other music teachers, and when there is friendship, it is much easier to work as a group. When we understand each

other, one is more willing to help others, to do what one can to improve things, and to cooperate in group projects, which I believe are the basic principles of the organization. It doesn't matter if the organization is music-oriented or not—the important thing is that friendships are formed, and things go much easier when there is cooperation among its members. (L. F. Murillo, interview, July 23, 2005)

Each year there is a general assembly and a convention to which music teachers who have achieved importance in Costa Rica or in other countries are invited to attend. In this meeting at the beginning of the school year, a board of directors is elected for that year. Simultaneously, workshops on various topics on music education are held.

Many important things have been done through these events. Different issues are discussed regarding problems at the national level, and new methods also are presented. If there is a guest speaker in the area, he or she is also invited to present new ideas. Last year we had a seminar about art education given by one of the most avant-garde professors from Germany. He was a psychiatrist and a musician who spoke about neurobiological science and the learning of music. There were so many people that we had to turn some away. In January, we had a time of recognition for honorary members who have worked as music educators for many years. Another thing that was successful was that we brought retired music professors to interact with first-year university music students. These retired professors shared how music education was in their time. This was a very enriching experience indeed. (C. Mendez, interview, July 21, 2005)

The University of Costa Rica offers five basic pre-university music programs in different parts of the country. In the beginning, the university coordinated these programs, but they have begun to operate independently now that each center has its own structure. The director of the music department explained that some problems with these programs are that not all the extension centers have the same funds available and that there are not enough music professors in the country to maintain the same level of teaching in each center (M. C. Vargas, interview, July 20, 2005).

Another project that has helped spread out music education opportunities in the rest of Costa Rica is the municipal music schools. This project was implemented by the Minister of Education. At this time, there are 19 municipal schools of music around the country, similar to the basic pre-university preparatory programs. (C. Mendez, interview, July 21, 2005)

The municipal music schools are the source of jobs for many of our graduates. I imagine that shortly, perhaps 5-10 years from now, the musical level of our country will rise because before, we were the only ones who did everything; but now, with these pre-university programs, the musical training has been diversified. (M. C. Vargas, interview, July 20, 2005)

The municipal music schools, with professors paid by the government and buildings provided by the various municipalities, are offering more opportunities for the study of music in rural areas.

Last January, on the inauguration day of the international music conference, you saw children with Down syndrome who came from these types of schools. Because of these new projects, I believe that there is much room for more music teachers. (C. Mendez, interview, July 21, 2005)

Another initiative from the secondary music coordination office of the Ministry of Education has been to encourage secondary schools to write their own school songs.

They send me their songs, and here we review them to check for any errors in the song coming from either the music or the words. This song must be accompanied by a letter from the principal of the school and signed by the music teacher and the president of the school board. (E. Solis, interview, July 25, 2005)

In order to improve the teaching of music in secondary schools, the Ministry of Education is planning to publish study guides for high school music teachers, along with recordings of different music from around the world for classroom use.

The study and application of Dalcroze's eurhythmics as part of the training of music teachers has been another advance in Costa Rica. Carmen Mendez, professor at the National University has been a leader of this method of music education in the country.

I believe that this has been an important contribution to music education in the country. Thank God, there is a group of professors, students of mine and also people who have studied at *INTEM* in Chile, like Consuelo Argueda, who studied with Silvia Contreras in Chile and Katarsina Marcos, who studied eurhythmics in Poland. We are really a team including several of our college graduates in music education. Right now I can think of two: Iliana Sabash and Claudia Castillo, who did their final graduation projects on the utilization of rhythm in the classroom.

For many years, I have taught in schools and have applied eurhythmics. It is my desire that future music educators also will use these methods. People believe that a certain outfit is necessary—as in ballet or that a large classroom is needed to do movement in music classes. One can do these exercises even seated at the desk. Eurhythmics can be used for improvisation, non-verbal communication and all that expresses artistic feelings. I believe this is fundamental so that this music class does not become just a class for the transmission of information about composers and their works or about the study of instruments. (C. Mendez, interview, July 21, 2006)

Costa Rica has recently produced several music educators who have contributed to the advancement of music education in the country:

I remember very well two late colleagues, the well-loved Cecilia Cabezas and Mirian Acami. They both studied at the *INTEM* in Chile and did a great educational work. Sadly enough, they both died very young. They were pioneers in establishing the career of music education in the universities. They were my professors when I was completing my music career in the '70s. Among present music educators, we have Ana Isabel Vargas, Isidro Pardo, and Wilber Alpires, who is already retired. He was music supervisor for the Ministry of Education for many years. Also, the current music supervisors of the Ministry of Education are Mario Carballo, Elia Solis, as well as Walter Bordon, and Juan Carlos Rojas. By the way, Juan Carlos, a former student of ours at the National University, obtained the Mauro Fernández Award for best educator of all the disciplines in the whole country, a very important award. Another very important person is Prof. Edwin Mendez, who received a master's degree from Indiana University. He was a professor of music education in both universities [Universidad Nacional and University of Costa Rica] for many years, as well as a thesis advisor, and an excellent co-worker. He continues to give a great thrust to music education. Humberto Malabasy and Israel Carrillo are people who not only teach but also write materials. (C. Mendez, interview, July 21, 2006)

Many Costa Rican music educators and musicians in general have traveled abroad for further study. Interestingly enough, many of them have returned to Costa Rica.

It seems to me that there is a commitment because in one way or another, working opportunities are created for people who have studied abroad. It is not as easy as it used to be in the '70s and '80s. For example, when my husband Mario and I were studying in Germany, people here in Costa Rica begged us to return to teach because the only music education professor at the National University was going to retire, and they didn't have anyone else to teach the course. Now, it is not like that—there are many people applying for the teaching positions. However, there are opportunities particularly in special projects. I have also noticed that young people do

respond and that they are returning to work. I also think that more opportunities should be opened up. How I wish there were a symphonic orchestra in each province, for example. This would be the ideal, so that not everyone would have to come to San José to hear the orchestra. (C. Mendez, interview, July 21, 2005).

Carmen Mendez, the international president of *FLADEM* and a university professor of music education, summed up the advances in music education in Costa Rica:

There has been great progress in music education: music education has reached a professional level; positions for music teachers have been created despite the fact that there have been attempts on various occasions to use the class periods of musical education for English or computer science. Music education is optional for the high school level, which is the last cycle—10th and 11th of school.

However, I think that this has been a positive experience in the sense that the music teaching degree is offered at the universities, there are jobs, and for the music teachers there are professional development opportunities sponsored by the Ministry of Public Education. The universities also offer workshops and seminars. I believe that things are moving along, always with many problems and the need to defend the position that the discipline of music education should be included in the school system. (C. Mendez, interview, July 21, 2006)

Summary of Interviews

Guatemala

The educational structure (system) in Guatemala, including music and other fine arts, has been impacted profoundly by the educational deficit in the country, which is, in part, a result of the recent internal political conflicts and of a long history of poverty and government corruption. This deficit was clearly illustrated by the extremely low number of music teachers teaching at public schools in the country. Just a small segment of the population had access to music education. Most music teachers stayed in the capital city or in other major urban centers. The number of educators teaching music at private schools was unknown even at official educational offices.

As an outcome of the most recent educational reform, a new area was incorporated in the elementary curriculum. This area is comprised of six sub-areas including theater, dance and movement, art, Guatemalan cultures, audiovisual media, and music. There was not a specific curriculum for music, and music teachers were not expected to teach the music component. Where there was no music teacher (as in the majority of schools), the classroom teacher was in charge of teaching this area. Only music teachers had been trained in specialized schools, and there were no other schools for training specialists in the other areas of artistic expression. These changes in the curriculum were being programmed in stages but with limited teacher training. The perception of the music teachers was that they had been excluded from the training in the artistic area of the new curriculum.

Guatemala's chapter of *FLADEM* had made an important contribution to the elaboration of the artistic expression area of the new curriculum. School music ensembles were limited to percussion ensembles ("war bands"). However, guides had been written recently for choirs, orchestras and bands. These guides were published with financial aid from international organizations since most programs were initiated by the Ministry of Education. The music educators' perception was that these were temporary solutions to the core problems of music education. An example of this concern was that already existing popular and typical music groups were taken into consideration neither in the publication of guides nor in teacher training.

No money was available to buy equipment and other pedagogical materials for music instruction in public schools. The government's priority was that students finish elementary school; therefore, although the Ministry of Education recognized the values of

music in education, music was not considered an urgent need. Professional development for music teachers had been funded and conducted primarily by private entities. That political interests had had a significant impact on various music and art projects was evident in the way one government's proposals were discontinued under the next government, slowing down the expected outcomes of projects and programs.

Music teacher training was done at the high school level at "normal schools." The study programs had not been updated, and perceptions were that these programs did not respond to actual needs and cultural contexts. Although a project was in place to extend elementary teacher schools for one more year, the normal schools would stay as they are now, i.e., offering a 4-year program. There were no plans for transforming the normal school program into a university level degree. The Ministry of Education would continue to oversee all aspects of elementary and secondary education, including teacher training.

The more significant achievements and initiatives included the activities promoted by organizations like *FLADEM*. This music education entity had helped to create a sense of identity and unity among music teachers. Also, through the recently created artistic expression unit, the present government was planning to add 1,000 *plazas* (one *plaza* consists of a 35-minute class period, 5 times a week) for music teachers as well as 22 music coordinators for each regional department in the country. Other programs included experimental pilot schools, where music would be an important component, and artistic presentations in public schools.

Honduras

The situation of music education in Honduras was very precarious—practically no teaching positions in the field were offered by the government. Although the most recent

reform included a new curriculum with a section for music in the sub-area of artistic education, the Secretary of Education had not considered training music teachers or classrooms teachers to cover this area. Music teacher training had been more oriented to secondary teaching and was being done now at the universities. Private music educators had produced music textbooks and materials. Governmental support was provided primarily for professional musical training, i.e. the National School of Music, the Conservatory of Music, and the Experimental Music School at the elementary level.

There was incongruence between what the government planned and what really took place regarding artistic education at the elementary level in public schools. Only private elementary schools in the most important cities were providing music education. Some public schools had a music teacher only because the parents contributed financially to pay the teacher's salary. Therefore, only children whose parents could afford to pay private school tuition were having music education opportunities. In Honduras, although some music publications were funded by private individuals, the large majority of children's parents could not afford to buy such materials.

Costa Rica

Costa Rica has a long history of formal music education in public education, where it served initially as a tool to reinforce national identity. There was a well established organization (infrastructure) for music at the Ministry of Education with three full-time music coordinators, who were part of a team of coordinators for other subjects in the school curriculum, at the elementary and secondary levels. Clear guidelines for the programs and specific job descriptions for the coordinators were in place. A curriculum for music had been established for both the elementary and secondary levels, and it was

available to music teachers in both printed and electronic forms through the Ministry of Education's Web page. Music instruction, in theory, should take place twice a week. However, overall implementation in Costa Rica has generally been limited due to such difficulties as a limited budget, the small number of music teachers, and pressures to take music out of the curriculum or to prioritize other "more important" subjects.

Universities were offering degrees in music education, making the music teacher's degree the basis for a career earning the same respect accorded to teachers of other subjects. The administrators and professors of the institutions that train music teachers were aware of the deficiencies in their programs and were working toward solutions.

Among the problems found in implementing music education in Costa Rica were a lack of music textbooks and other pedagogical materials, the unavailability of music instruments, and the lack of continuity in the sequence employed for teaching music concepts and developing musical abilities.

Interviewees agreed that private schools offered better working conditions and more support of music programs such as bands and orchestras. Even though there had been a development of instrumental music in the country, public schools did not have access to these programs.

There was a need for more structured professional development opportunities and for an evaluation system both for music teachers and for the students to determine what they were learning in music. The more recent educational reforms did not affect the way music was being taught, although the music curricula for both elementary and secondary levels were updated. Acoustic Ecology continued to be an important element in the music curriculum.

National music festivals where creativity, particularly in song writing, was emphasized, music educator associations such as *FOCODEM*, preparatory university programs, municipal schools of music, several music publications, and a number of music educators who had contributed to music education were among the achievements and successful initiatives in music education in Costa Rica.

A fact revealed in the interviews was that in spite of the infrastructure, government support, and music teacher training at the university level, there was still a shortage of music teachers for public schools in the country, particularly in rural areas and other cities not located near the major urban centers.

Phase 1 of this study consisted of interviews with music educators, Ministry of Education officials, and music teacher training administrators. They provided important and relevant insights and opinions on the current state of music education practices, problems, possible solutions, and suggestions for change and improvement in the three Central America countries included in this study. Data from a music teacher survey administered in each country, presented in Chapter 5, supplements this information.

CHAPTER 5

SURVEY RESULTS: PHASE 2

Introduction to the Data

The purpose of the study was to investigate the status of music education in three Central American countries: Costa Rica, Guatemala, and Honduras. These three countries were selected because, unlike some Central American countries, they included music education programs within the public education system and because they provided a good cross-section of Central American music education. A secondary purpose was to compare and contrast music education in the three selected countries.

Phase 1 for the study consisted of interviews with music educators and Ministry of Education officials connected with artistic education in each of the countries included in the study. Phase 2 of this study, the results of which are presented in this chapter, consisted of a survey administered to music teachers in the three countries. The purpose of the survey was to elicit information about the music teacher profiles and the teachers' attitudes toward the values of music education, school music curricula, physical infrastructure—i.e., equipment, classrooms, music instruments—and materials available, music activities, and the teaching methods (strategies, approaches) most used in each country.

The first step in Phase 2 was to investigate the number of school music teachers in each country (demographic study). Ministry of Education offices in each country and local music teachers associations were contacted to obtain an official number of active music teachers teaching at the elementary level in both public and private schools.

People, institutions, and offices where information was sought are presented country by country.

The total numbers of teachers available to participate in the survey were as follows: 105 in Guatemala, 19 in Honduras, and 240 in Costa Rica, for a total of 364 returned surveys. Because the exact number of music teachers was not known, except in Costa Rica (where personal addresses were still not available), an accurate rate of survey responses could not be tallied.

Guatemala

In Guatemala, the following Ministry of Education offices were contacted to obtain a comprehensive inventory of school music teachers, places of work, and addresses for the 2005-2006 school year:

1. Artistic Expression Division
2. Educational Quality and Development Division (*Dirección de Calidad y Desarrollo Educativo [DICADE]*)
3. Public School Teachers Business Office (*Registro Escalafonario*)
4. Educational Planning Unit (*Unidad de Planificación Educacional*)
5. Regional Educational Office for Guatemala City (*Dirección Regional de Guatemala*)
6. Regional offices for the 22 departments of the country (*Dirección Departamental de Educación*)
7. Educational Supervisor for the District-Zone 7, Guatemala City.

The only official information available in April 2006 was a list provided by the Artistic Expression Unit of *DICADE*. It included the names of 97 music teachers working

in 505 public schools in central Guatemala and of 104 teachers in 263 schools in the rest of the country. A total of 201 music teachers were reported to be working in the public education systems. The list also revealed that 768 public schools (no names or addresses were given, only general location) in the whole country had a music teacher. The number of music teachers working in private elementary schools in the country was unknown since the Ministry of Education did not keep statistics on the private education sector. Since no names of teachers were available, survey participants were recruited from other venues.

Honduras

Data on the number of elementary music teachers and on the number of schools that had a music teacher were extremely difficult to obtain in Honduras. Ministry of Education officials and statistics department personnel were contacted through the Web page of the Secretary of Education of Honduras (*Secretaría de Educación de Honduras*) to seek this information. Also, the author personally visited these offices in the summer of 2005. However, due to the limited number of music teachers working in public schools and the lack of infrastructure, no information was available.

Costa Rica

Costa Rica was the only country having both reliable and available information concerning the number of music teachers working in private and public elementary schools. At the elementary level, 814 music teachers were reported to be working in the public school system (2005, information provided by the Ministry of Public Education Statistics Department through the National Music Advisor for the Ministry of Education

[*Asesor Nacional de Música del Ministerio de Educación*]). No names or addresses of music teachers were available.

Description of Instrument

The survey for music teachers consisted of 28 questions divided into five sections. The first section asked for the music teacher profile: sex, age, degree, date of graduation and institution, years of teaching, and instruments played. The next section requested information about the teachers' instructional environments—i.e., the physical locations where they delivered instruction, the grade levels taught (kindergarten, elementary, secondary), the particular areas of music instruction for which they were responsible (general music, choir, band), the type of school—private or public, the numbers of students taught, the numbers of class periods taught per week, the numbers of students involved in music ensembles, the salaries earned, the materials and equipment available for use, and about the curriculum used. The third section sought information on the teachers' attitudes toward the values of music in the culture, in the school curriculum as well as in the students' development. Other issues in this section included the teachers' own perceptions of their musical training, what musical activities and instructional approaches they employed, their evaluation and collaboration practices, and their budgets for the school music programs.

The questions in Section 4 inquired about perceived problems in implementing school music programs such as lack of financial resources or inadequate support from the Ministry of Education, school principal, other teachers, parents, and students. Finally, the last section of the survey asked music teachers about professional development

opportunities, music teacher associations' membership, and articles and books read on music education.

Collection and Analysis of Data

Due to the marked differences found in the infrastructure and among the contacts available, sources, logistics, and other cultural differences, the process of administering the survey to music teachers was somewhat different in each country studied. A detailed summary of the collection process in each country is described below.

Guatemala

The capital, Guatemala City, is divided geographically into 20 zones. A pilot plan was implemented in one of the districts (Zone 7) in Guatemala City during the 2005-2006 school year. The Ministry of Education supervisor for this particular area was contacted to obtain information on the number of music teachers working in public and private elementary schools in the district, which has 25 public elementary schools and 45 private schools. In several of the monthly meetings sponsored by the education supervisor, principals were asked to take the survey to the music teacher at their schools. Of the 52 surveys sent to the music teachers, only 14 were returned. There was a follow up phase of this pilot plan in the summer of 2006. Every school was contacted by telephone to ask about the music teacher. Of the 20 public elementary schools in this zone, only 6 reported having a music teacher, and of the 42 private schools, 15 schools reported having a music teacher.

Another strategy was to request the Ministry of Education Office for the whole city of Guatemala and surrounding areas (*Dirección Regional*), to administer the surveys

through the district supervisors. Subsequently, the survey was forwarded to these individuals, but only two were obtained in this way.

Through the main offices of the Ministry of Education, the names, physical addresses, and e-mail addresses were obtained for all 22 regional education directors in each “*departamento*,” the subdivisions administered by governors appointed by the president. A letter requesting information about the number of music teachers in each area was sent to each of the directors. A copy of the survey was enclosed with a request that it be distributed among the music teachers. Only one partially completed survey response was received. However, music students at one of the Normal Schools for Music Teachers in Guatemala City also visited three of these departments—Quetzaltenango, Chiquimula and Retalhuleu—as part of their field education; they were able to collect an additional 22 surveys.

Other venues for administration of the survey included music teacher workshops sponsored by the national chapter of *FLADEM* and other private organizations. Permission was also granted to administer the survey in a national music teacher congress planned by the Ministry of Education for April 2005, but the event was cancelled at the last minute. Also through the national chapter of *FLADEM*, the electronic addresses of 25 music teachers were obtained, and the survey was sent electronically to each of them. Only two teachers responded, however. Most of the surveys were administered and collected through personal contacts and music education congresses and workshops during June 2005 and July 2007. A total of 104 music teachers responded to the survey in Guatemala.

Honduras

A lack of access to information regarding the number of music teachers in Honduras made it extremely difficult to recruit teachers to participate in the survey . Several attempts were made to contact music teachers, including extensive communications with the coordinator of the music department at the National Pedagogical University (*Universidad Pedagógica Nacional “Francisco Morazán” [UPNFM]*), where music teachers are currently trained. The local chapter of *FLADEM* was also contacted to request addresses of music teachers but with limited results. The National School of Music (*Escuela Nacional de Música*) was also contacted, and surveys were successfully distributed among teachers there. Some surveys were administered during visits to schools where music is being taught both in the capital and in three other cities. A total of only 20 completed surveys were obtained from music teachers in Honduras.

Costa Rica

Although information regarding the number of music teachers, places of employment, teaching levels, public or private school status, academic credentials, and teaching experience were available through the Statistics Department of the Ministry of Education of Costa Rica, no names or addresses of music teachers were available. For this reason the surveys could not be sent directly to the music teachers.

The local chapter of the Latin American Music Education Forum (*Foro Latinoamericano de Educación Musical [FLADEM]*) was also contacted for a list of members. The electronic addresses of 38 music teachers were provided by this association, and a copy of the survey was sent to each address. However, only two

teachers responded via e-mail. Consequently, teachers were asked to complete the survey in other settings such as local music education workshops and congresses, music festivals, and other events attended by music teachers.

To facilitate the distribution and collection of surveys, assistance was requested from the national elementary music coordinator and the Ministry of Education's regional coordinator at Heredia (a province in Costa Rica) and from a collaboration of music educators and university professors. A cover letter accompanied the survey indicating that teachers were not supposed to complete the survey if they had already responded during another event.

In the summer of 2006, the author made a second trip to Costa Rica to visit elementary schools in the capital city of San José and three other cities: Heredia, Alajuela, and San Carlos. In these schools, music teachers were asked to participate in the study by responding to the questionnaire on site. A total of 240 surveys were collected in Costa Rica.

Data from the Surveys in Guatemala, Honduras, and Costa Rica

Data from the three countries studied were analyzed using the computer software *SPSS. 10.0*. Since not all the surveyed music teachers answered all the questions, the response percentages did not total 100% in all cases.

Survey Responses

365 Music teachers in all three countries responded to the survey: 105 in Guatemala, 20 in Honduras, and 240 in Costa Rica. From these surveys, the following data were obtained.

Music Teacher Profile

Sex. Results showed that in the three countries under study most of the music teachers surveyed were male, with a total of 251 males and 106 females. In Guatemala, 73.3% were male and 26.7% female; in Honduras, 65% were male and 35% female; in Costa Rica, 67.1% were male and 29.6 female.

Age. Table 1 shows the age of the respondents in each country. Guatemala had the largest percentage of teachers between the ages of 21 and 30 (45.7%). In Honduras, however, the majority of music teachers were over 30 years old: 30% are 21-30, 30% were 31-40, and 40% were 41-50 years old. In Costa Rica, 32.5% were 21-30 years old, and 35% were 31-40. In the three countries together, the majority (132) of music teachers fell in the 21-30 age bracket.

Table 1

Teacher's Age

Age	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
10-20	11	10.5			7	2.9	18	4.8
21-30	48	45.7	6	30.0	78	32.5	132	35.1
31-40	26	24.8	6	30.0	84	35.0	116	30.9
41-50	14	13.3	8	40.0	63	26.3	85	22.6

Number of years teaching in a school. The survey asked for the number of years the music teacher had taught in the institution where he or she was currently employed, not the total number of years of teaching experience. In Guatemala, the mean number of

years taught at a school was 6.85 years. In Honduras, the mean was 8.79 years, and in Costa Rica it was 7.18 years.

Degree, institution, and year of graduation. Degrees in music education vary in Central America (see Table 2). In Guatemala, music teachers who completed the training offered in “normal schools” (the equivalent of high school level in the United States) received a degree called *Maestro de Educación Musical* (Music Education Teacher). In Honduras, there was a similar program at the National School of Music in Tegucigalpa until 2005, but teaching degrees are currently offered only at the universities. In Costa Rica, state and private universities offer a basic teaching degree—*Bachillerato Universitario* (bachelor’s degree—in music education). The *licenciatura* is a post-baccalaureate degree that includes a thesis and some type of field work. The *maestría* is the equivalent of a master’s degree in the United States.

Most Guatemalan music teachers (82.9%) were graduates from normal schools. Only one respondent reported having a *licenciatura*, and 14.3% held other degrees or had other experience.

Among the Honduran music teachers, 3 (15%) held bachelor’s degrees, 14 (70%) had earned the *Maestro de Educación Musical*, and 1 (5%) held other degrees. Two respondents had a *licenciatura*.

In Costa Rica, 95 teachers (44%) reported having a bachelor’s degree in music education; 14 (6.5%) had earned the *Maestro de Educación Musical*, which in Costa Rica is usually a non-college teaching degree; 35 (16.2%) had a *licenciatura*, 4 (1.9%) had a master’s degree in music, and 68 (31.5%) reported having other academic and

professional experience. Of the three countries studied, Costa Rica was the country with more music teachers who had graduated from a university.

The mean year of graduation for the music teachers in Guatemala was 1995. For those in Honduras it was 1992, and for those in Costa Rica it was 1998.

Table 2

Degree, Institution and Year of Graduation

Degree	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Bachillerato Universitario (<i>Bachelors Degree</i>)			3	15.0	95	44.0	98	27.1
Maestro (<i>Teacher</i>)	87	82.9	14	70.0	14	6.5	115	29.3
Licenciado*	1	1.0	2	10.0	35	16.2	38	10.1
Master					4	1.9	4	1.1
Other	15	14.13	1	5.0	68	31.5	84	22.6
Institution								
Normal School	83	7.9	1	5.0			84	22.3
University	4	3.8	8	40.0	192	80.0	204	54.3
Other	15	14.3	11	55.0	30	2.5	56	14.9
Year of Graduation								
Minimum	1969		1981		1978		1981	
Maximum	2005		2003		2006	2006		
Mean	1995		1992		1998	1993		

* Note: *Licenciado* = A post-high school five year degree with a thesis

Instruments played by the teacher. Table 3 shows the instruments most frequently played by music teachers, which were the guitar, keyboard, and recorder. Both in Honduras and in Costa Rica, the guitar was the instrument most frequently played (80% and 65.8% respectively). In Guatemala, the three instruments were played in approximately the same proportion.

Table 3

Instruments Played by Teacher

Instrument	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Guitar	74	70.5	16	80.0	158	65.8	248	66.0
Keyboard	76	72.4	13	65.0	132	55.0	221	58.8
Recorder	77	73.3	12	60.0	140	58.3	229	60.9
Others	55	52.4	10	50.0	115	47.9	180	47.9

Table 4 presents the other instruments and the frequency with which they are played by teachers.

Table 4

Other Instruments Played by Teachers

Instrument	Guatemala (N=105) FREQ	Honduras (N=20) FREQ	Costa Rica (N=240) FREQ	TOTAL (N=365) FREQ
Accordion	1	6	10	17
harmonic			3	3
Harp			2	2
Bass	3	1	13	17
Cello			3	3
Baritone			3	3
Brass instrument		11		11
Double bass			2	2
Clarinete	5	18		23
Dulzaina				
Flute	3		12	15
Folk Instruments	1		2	3
Mandolin	1		7	8
Marimba	30	1	8	39
Percussion			22	22
Saxophone	6		18	24
Trombone			9	9
Trumpet	8		23	31
Tuba			2	2
Viola	2		1	3
Violin	6	1	3	10
Wind Instruments		1		1

Teaching area. General Music was the teaching area most commonly taught by music teachers in the three countries. In Guatemala, 29.5% of the teachers surveyed taught choir; 21.9% were band instructors; and 31.4% taught other music ensembles. In Honduras, 60% report that they teach choir; 40% teach band; and 40% teach other groups. Only in Costa Rica is the percentage of those teaching band (49.6%) larger than the percentage of those teaching choir (32.9%) (See Table 5).

Table 5

Teaching Area

Area	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
General Music	9		1					
	6	91.4	8	90.0	227	94.6	341	90.1
Choir	3		1					
	1	29.5	2	60.0	79	32.9	122	42.4
Band	2							
	3	21.9	8	40.0	119	49.6	150	39.9
Other	3							
	3	31.4	8	40.0	92	38.3	133	35.4

Geographical area and public or private teaching setting.

Data from all countries revealed that most music teachers were working in urban areas: 93% in Guatemala, 95% in Honduras, and 66.7% in Costa Rica. Only in Costa

Rica was a significant percentage of the surveyed teachers (24.2%) working in areas considered to be rural (see Table 6).

Table 6

Geographical Area and Public or Private Setting

Area	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Urban	98	93.3	19	95.0	160	66.7	227	73.7
Rural	7	6.7	1	5.0	58	24.2	66	18.3
Public	34	32.4	50	10.0	210	87.5	294	67.6
Private	71	67.6	50	10.0	9	3.8	90	22.1

Of the respondents in Guatemala 32.4% taught in public schools and 67.6% in private schools. In Honduras, 50% taught in public schools and 50% in private institutions. In Costa Rica, 87.5 % taught in public schools and only 3.8% in private schools.

Teaching level and number of schools served by music teacher. Many music teachers in Central America taught more than one grade level. Table 7 shows that 36.2% of the surveyed teachers in Guatemala taught kindergarten, 71.4% taught elementary classes, and 53.3% taught at the secondary level. In Honduras, all the teachers responding to the survey teach kindergarten; 25% of them taught elementary students, and 90% taught at the secondary level. Of the teachers surveyed in Costa Rica, 5.8% taught kindergarten, 64.2% taught elementary classes, and 32.5% taught at the secondary level.

The number of schools served by an individual teacher in each country is also shown in Table 7. Only 52.4% of the respondents in Guatemala taught in a single school; in Honduras, 50% taught in one school, and in Costa Rica, 46.3% taught in only one institution. One Guatemalan teacher reported that he taught classes in five schools.

Table 7

Teaching Level and Number of Schools Served by Music Teacher

Level	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Pre-school (Kindergarten)	38	36.2	20	100.0	14	5.8	72	13.8
Elementary	75	71.4	5	25.0	154	64.2	234	62.2
Secondary	56	53.3	18	90.0	78	32.5	158	40.4
Number of schools								
1	55	52.4	10	50.0	174	46.3	237	
2	25	23.8	7	35.0	45	12.0	77	
3	11	10.5	2	1.0	13	3.5	26	
4	11	10.5	19	95.0	5	1.3	35	
5	1	1					1	

Total number of students and periods taught per week per music teacher. Due to data outlying values, the median was used to report this information. The median number of students taught per teacher was 300 for both Guatemala and Honduras and 500 for

Costa Rica. The median number of periods taught weekly was 18 students for Guatemala, 13 for Honduras, and 30 for Costa Rica (see Table 8).

Table 8

Total Number of Students Taught by Individual Teachers and Periods Taught per Week

Number of students taught weekly	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)	
	MIN	MAX	MIN	MAX	MIN	MAX
Minimum-Maximum	16	1754	25	1200	10	1700
Median *	300		300		500	
Periods per week						
Minimum-Maximum	1	63	1	56	1	66
Median*	18		13		30	

* Note: Median was used due to the extreme ranges

Salary. The monthly salary earned by a music teacher varied considerably in the three countries studied. In Guatemala salaries ranged from a minimum of \$10.00 (in U.S. dollars) to a maximum of \$1,025, with a median of \$212.12. In Honduras, the minimum salary reported was \$20.00, and the maximum was \$878.00, with a median of \$350.00. In Costa Rica, the minimum was \$94.00, the maximum was \$1500.00, and the median was \$500.00.

Music School Ensembles, Available Resources, and Other Music Activities

Number of students involved in musical ensembles and additional compensation to teach these groups. Table 9 shows that of the three countries, Costa Rica had the

largest number of students involved in band (6,627), choir (2,316), orchestra (279), and folk groups (223); 1,016 involved in other instrumental groups. Only 5 (4.8%) music teachers in Guatemala, 5 (25%) in Honduras and 31 (14.6%) in Costa Rica were paid extra to teach these groups.

Table 9

Number of Students Involved in Musical Ensembles and Additional Compensation to Teach these Groups

Musical Ensemble	Guatemala (N=105) Students	Honduras (N=20) Students	Costa Rica (N=240) Students	TOTAL (N=365) Students
Band	1025	185	6,627	7,837
Choir	1160	258	2316	3,734
Orchestra	158	12	279	449
Other instrumental groups	435	74	1016	1,525
Folk groups	124	29	223	376
Other groups	5		1	6
Additional compensation				
Yes	5 = 4.8 %	5 = 25.0%	31 = 14.0%	
No	81 = 77.1%	13= 65.0%	181 = 85.4%	

Music performances presented in schools. The number of music teachers reporting that they had to present music performances for special days at their schools

was 79 (75.2%) in Guatemala, 18 (90%) in Honduras, and 183 (76.3%) in Costa Rica. The mean number of programs presented during one year was 5 for Guatemala, 8 for Honduras, and 10 for Costa Rica.

Equipment and materials. Table 10 shows the frequency and percentage of usage of the equipment and materials most often used in the classroom. Results for each country showed that less than 50% of the respondents had a classroom dedicated to music instruction. The instruments more available in the classroom included recorders, guitars, and percussion instruments. Keyboards were more common than pianos, and orchestral instruments were less available. Compact disc players and tape recorders were used with the same frequency.

Table 10

Equipment and Materials

Description	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Music classroom	47	38.1	6	30.0	105	43.8	158	42.0
Recorders	66	60.0	7	35.0	106	44.2	179	47.6
Percussion Instruments	40	61.0	7	35.0	134	55.8	181	48.1
Tape Recorder	63	36.2	9	45.0	142	859.2	214	56.9
CD player	64	23.8	7	35.0	156	65.0	227	60.4
TV -VCR	38	15.2	6	30.0	88	36.7	132	35.1
Computer	25	45.7	4	20.0	43	17.9	72	19.1
Music software	16	10.5	1	5.0	32	13.3	49	13.0
Keyboard	48	7.6	6	30.	78	32.5	132	35.1
Piano	11	51.4	1	5.0	28	11.7	40	10.6
Orchestral instruments	8	77.1	1	5.0	23	9.6	32	8.5
Guitar	54	10.5	10	50.	122	50.8	186	49.5
Blackboard	81	16.2	13	65.0	176	73.3	270	71.8
Music posters	11	32.4	1	5.0	51	21.3	63	16.8
File cabinets	17	34.0	1	5.0	45	18.8	63	16.8
Sound equipment	34	32.4	2	10.0	85	35.4	121	37.2
Music scores	36	34.0	3	15.0	70	29.2	109	29.0
Music books	59	56.2	6	30.0	121	50.4	186	49.5
Music cd's	49	46.7	4	20.	120	50.0	173	46.0
Others	19	18.1	19	95.0	8	3.3	46	7.2

Music textbooks. In Guatemala, 71 (67.6%) of the music teachers reported using a textbook. In Honduras, 13 teachers used a textbook (65%); in Costa Rica, the number was 141 (58.8%). However, only 21% in Guatemala, 25% in Honduras, and 17.7% in Costa Rica reported that the students owned a music textbook. In the three countries, the majority indicated that the textbook was the teacher's property (see Table 11). The list of textbooks reported by teachers is shown in Appendix I.

Table 11

Music Textbook

	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
	71	67.6	13	65.0	141	58.8	225	59.8
Owner of textbook								
Student	22	21.0	5	25.0	22	17.7	49	13.0
School	18	17.1	5	25.0	38	30.6	61	16.2
Teacher	23	21.9	3	15.0	64	51.6	90	23.9

Curricula

Music curricula. Eighty (76.2%) teachers in Guatemala, 19 (95%) in Honduras, and 226 (94.2%) in Costa Rica stated that they followed a music curriculum. The providers of curriculum included the Ministry of Education, the school office, the teacher, the textbooks and other sources, which are shown in Table 12.

Table 12

Music Curricula and Source of Curriculum

Use of Curricula	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Yes	80	76.2	19	95.0	226	94.2	325	86.4
No	25	23.8	1	5.0	5	2.1	31	7.7
Source								
Ministry of Education	27	25.7	12	60.0	209	87.5	248	66.0
School Office	8	7.6	1	5.0	3	1.3	12	3.2
Teacher	34	32.4	4	20.0	6	2.5	44	11.7
Textbook	10	9.5	1	5.0	1	0.4	12	3.2
Other	1	1.0			2	0.8	3	0.08

Written music program goals and objectives. Of the teachers surveyed, 65 (61.9%) in Guatemala, 14 (70%) in Honduras, and 213 (88.8%) in Costa Rica affirmed that they have written goals and objectives for their school music classes.

Music Teachers' Attitudes

The issue of the music teachers' attitudes toward and beliefs about the value of music education was subdivided into 17 items in a Likert-type scale. The criteria used ranged from 1 to 5, where 1=*strongly agree*, 2 =*agree*, 3=*undecided*, 4 = *disagree*, and 5 =*strongly disagree*. Tables 13, 14, and 15 show the survey results for the three countries, including frequencies, percentages, mean, and standard deviations.

Table 13

*Music Teachers' Attitudes
Guatemala*

	1		2		3		4		5			
Questionnaire Item	Strongly Agree		Agree		Undecided		Disagree		Strongly Disagree		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
A. Music is one of the most important components of culture	82	78.1	17	16.2	1	1.0	1	1.0			1.24	0.60
B. Music helps children to understand and appreciate other cultures	66	62.9	31	29.5	3	2.9	2	1.9	1	1.0	1.46	0.74
C. Music activities in the school helps children to develop their intelligence	47	44.8	39	37.1	11	10.5	5	4.8			1.75	0.84
D. Music helps children in academic achievement	49	46.8	32	30.5	17	16.2	3	2.9			1.74	0.84
E. Music helps children to develop physically	33	31.4	42	40.0	20	19	5	4.8	2	1.9	2.83	0.95
F. One of the objectives of music in schools is recreation	28	26.7	30	28.6	14	13.3	24	22.9	6	5.7	2.51	1.08
G. Teaching music in school will produce better and more informed audiences for concerts	4	3.8	18	17.1	36	34.3	35	33.3	9	8.6	3.26	0.98
H. My job as a music teacher is to teach mainly classical music	5	4.8	25	23.8	34	32.4	31	29.5	7	6.7	3.10	1.01
I. More popular music should be taught at schools	11	10.5	45	42.9	31	29.5	13	12.4	2	1.92	2.51	0.29
J. Only students with musical talent should be taught music	1	1.0	6	5.7	6	5.7	39	37.1	51	48.6	4.29	0.89
K. Music should be used to teach others subjects	35	33.3	42	40.0	14	13.5	7	6.7	5	4.8	2.08	1.09
L. The time allotted to music instruction in my school is enough	6	5.7	20	19.0	14	13.3	44	41.9	19	18.1	3.49	1.17
M. Grades should be given in music	14	13.3	33	31.4	25	23.8	24	23.9	11	10.5	2.67	1.34
N. Music should be kept as a separate subject in the school curriculum	23	21.9	32	30.5	12	11.4	23	21.9	11	10.5	2.67	1.34
O. The music teachers is respected as any other profession is	28	26.7	33	31.4	18	17.1	14	13.3	8	7.6	2.42	1.25
P. Music as other subjects, should have clear objectives for each grade level	57	54.3	35	33.3	7	6.7	1	1.0	1	1.0	1.55	0.75
Q. Music teacher training is the most adequate	10	9.5	31	29.5	29	27.6	26	24.8	5	4.8	2.85	1.07

Table 14

*Music Teachers' Attitudes
Honduras*

	1		2		3		4		5			
Questionnaire Item	Strongly Agree		Agree		Undecided		Disagree		Strongly Disagree		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
A. Music is one of the most important components of culture	15	75	3	15	1	5					1.26	0.54
B. Music helps children to understand and appreciate other cultures	13	65	4	20			1	5			1.39	0.63
C. Music activities in the school helps children to develop their intelligence	9	45	6	30	4	20					1.74	0.79
D. Music helps children in academic achievement	10	50	4	20	4	20	1	5			1.79	0.84
E. Music helps children to develop physically	5	25	3	15	7	35	2	10			2.65	0.95
F. One of the objectives of music in schools is recreation	7	35	5	25	5	25	2	10			2.11	1.13
G. Teaching music in school will produce better and more informed audiences for concerts	2	10	2	10	5	25	8	40	1	5	3.22	1.06
H. My job as a music teacher is to teach mainly classical music	2	10	5	25	5	25	7	35			2.89	1.01
I. More popular music should be taught at schools	2	10	10	50	4	20	2	10	1	5	2.47	0.92
J. Only students with musical talent should be taught music			1	5	2	10	8	40	8	40	4.21	0.90
K. Music should be used to teach others subjects	6	30	4	20	3	15	5	25	1	5	2.53	0.99
L. The time allotted to music instruction in my school is enough	1	5	2	10	1	5	5	25	10	50	4.11	1.88
M. Grades should be given in music	4	20	4	20	7	35	3	15	1	5	2.63	1.16
N. Music should be kept as a separate subject in the school curriculum			2	10	1	5	10	50	5	25	4.0	1.43
O. The music teachers is respected as any other professional is	2	10	4	20	3	15	7	35	1	5	3.06	1.32
P. Music as other subjects, should have clear objectives for each grade level	14	70	2	10	1	5					1.24	0.75
Q. Music teacher training is the most adequate	3	15	2	10	6	30	52	25	2	10	3.06	1.07

Table 15

*Music teachers' attitudes in
Costa Rica*

	1		2		3		4		5			
Questionnaire Item	Strongly Agree		Agree		Undecided		Disagree		Strongly Disagree		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
A. Music is one of the most important components of a nation's culture	208	87	26	10.9	3	1.3			2	0.8	1.17	0.52
B. Music will help children to understand and appreciate other cultures	196	82.4	37	15.5	3	1.3			2	0.8	1.21	0.54
C. Music activities in the school helps children to develop their intelligence	163	69.1	51	211.6	18	7.6	2	0.8	2	0.8	1.43	0.74
D. Music produces higher academic achievement	141	60.3	59	25.2	28	12	5	2.1	1	0.4	1.57	0.82
E. Music helps children to develop physically	107	45.5	73	31.1	43	18.3	10	4.3	2	0.9	1.84	0.93
F. One of the purposes of music in the school is entertainment	106	45.5	72	30.9	35	15.0	16	6.9	4	1.7	1.88	1.01
G. Teaching music in school will produce better and more informed audiences for concerts	21	8.8	40	16.7	83	34.7	71	29.7	24	10.0	3.15	1.09
H. My job as a music teacher is to teach mainly classical music	14	6	42	17.9	87	37	75	31.5	18	7.7	3.17	1.01
I. More popular music should be taught at schools	45	18.9	104	43.7	70	29.4	15	6.3	4	1.7	2.28	0.90
J. Only students with musical talent should be taught music	7	2.9	5	2.1	13	5.4	83	34.7	131	54.8	4.36	0.91
K. Music should be used to teach others subjects	102	43.4	99	42.15	23	9.8	7	3.0	4	1.7	1.77	0.87
L. The time allotted to music instruction is enough in my school (s)	15	6.4	57	24.4	34	14.5	97	41.5	31	13.2	3.31	1.16
M. Grades should be give in music	29	12.4	46	19.7	76	32.6	59	25.3	23	9.9	3.00	1.16
N. Music should be kept as an independent subject in the schools	51	22.0	32	13.8	35	15.1	66	28.4	48	20.7	3.12	1.46
O. The music teacher is respected as ant other professional is	57	23.9	41	17.2	36	15.1	85	35.4	19	8.0	2.87	1.34
P. Music as other subjects, should have clear objectives for each grade level	147	62.3	68	28.8	15	6.4	4	1.7	2	0.8	1.50	0.76
Q. My music teacher training is the most adequate	15	6.4	56	23.8	68	28.9	81	34.5	15	6.4	3.11	1.04

A majority of teachers in Guatemala said they *strongly agreed* with the following statements: “Music is one of the most important elements of the culture” (Item A);

“Music helps children to understand and appreciate other cultures” (B); and “Music helps children to develop their intelligence and enhances academic achievement” (C and D). Another statement that received similar responses was: “Music should have clear objectives for each grade level.”

For the following statements most responses were evenly divided between *agree* and *undecided*: “Music helps children to develop physically” (E); “One of the objectives of music in schools is recreation” (F); and “More popular music should be taught” (I).

Other statements with comparable responses included: “Music should be used to teach other subjects (K); “Grades should be given in music” (M); “Music should be a separate subject in the curriculum” (N); “The music teacher is as respected as any other professional” (O); and “The training the music teacher receives is the most adequate” (Q).

Most teachers gave *undecided* responses for these statements: “An outcome of teaching music in schools is better audiences attending concerts” (G); “The music teacher’s mission is to promote classical music” (H); and “The time allotted for music instruction is enough” (L).

The only statement with which most teachers *strongly disagreed* was: “Music should be taught only to students with musical talent” (J).

In Honduras, the statements receiving *strongly agree* as the majority response were those about music and culture (Items A and B), intelligence and academic achievement (C and D), and clear objectives for music as a subject (P). Statements to which teachers gave the response *agree* were those related to physical development (E), music as entertainment (F), the music teacher as a classical music promoter (H), the use

of popular music (I), music to teach other subjects(K), and grades in music (M).

Undecided responses were assigned to the statements regarding better audiences for concerts (G), music teacher self-esteem (O), and music teacher training (Q). The statements with which a large percentage of respondents *disagreed* were: “Music should be taught only to talented students” (J); “The time allotted for music is enough” (L); and “Music should be kept as an independent subject” (N).

Most teachers in Costa Rica *strongly agreed* with the statements about the value of music in culture (Items A and B), the child’s cognitive and physical development (C, D, and E), music as entertainment (F), music to teach other subjects (K), and about clear objectives for music as a subject in the curriculum (P). To the assertions that popular music should be taught more often (I) and that the music teacher is viewed with respect among other teachers (O), most respondents chose either *agree* or *undecided*, and 35.4% said that they *disagreed*.

Only 34% of the respondents in Costa Rica stated that they were *undecided* regarding the following statement: “Teaching music in schools will produce better and more informed audiences for concerts” (G). Similar responses were given for statements about the music teacher’s main job being teaching classical music (H), whether or not the time allotted for music is enough (L), about grades in music (M), music as a separate subject (O), and the self-perception of the music teacher training (Q). Most respondents (54.8%) *strongly disagreed* with the statement, “Only talented students should receive music instruction” (J).

Self-perception of music teacher training. Results for the three countries are shown in Table 16. In Guatemala, 59% of the surveyed teachers believed their training as

music teachers was *fair*, in Honduras 55%, and in Costa Rica 55.8 %. Other options were *excellent*, *appropriate* and *deficient*.

Table 16

Self-perception of Music Teacher Training

Perception	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Excellent	17	16.2	5	25	73	30.4	97	25.3
Fair	62	59.0	11	55	134	55.8	197	55.1
Appropriate	15	14.3	1	5	26	10.8	42	11.2
Deficient	2	1.9			2	0.8	4	1.1
Mean	2.00		1.76		1.82			
Standard deviation	0.65		1.07		0.65			

Music teachers' self-evaluations of subjects taught in training institutions. Results for each country are in Tables 17-19 showing frequencies, percentages, means and standard deviations.

In Guatemala, music teachers rated as *excellent* subjects such as Music Theory (31.4%), Music History (25.7%), and Recorder (31.4%). The subjects receiving *poor* ratings were Band Instruments (27.6%), Orchestral Instruments (34.3%), and Folk Instruments (25.7%). The remaining subjects were rated from *good* to *very good*.

The Honduran teachers rated Music Education as *excellent* (35%) and Methods as *very good* (25%). Consistent ratings of *poor* were given to Acoustic Ecology (45%),

Band Instruments (50%), and Orchestral Instruments (45%). The ratings for other subjects fluctuated between *very good* and *good*.

In Costa Rica, the area in which the music teacher felt best prepared were Music Theory—88 teachers (39.6%) rated this subject as *excellent*, and 77 teachers (34.7%) rated it as *very good* (mean=1.93; standard deviation=0.95). Another area for which ratings were frequently *excellent* and *very good* (35.7% and 34.3% respectively) was Recorder. Subjects such as Orchestral Instruments, Folk Instruments, and Dance were rated as *good* and *fair*. (According to the interviews, however, these were the areas in which teachers do not feel prepared when they finish their studies.) Acoustic Ecology was rated from *very good* (27.9%) to *good* (30.6%). The other remaining subjects fell in the range of *very good* to *good*.

Table 17

Music Teachers' Self-evaluations of Subjects taught in Training Institutions in Guatemala

Questionnaire Item	1		2		3		4		5		Mean	Standard Deviation
	Excellent		Very Good		Good		Fair		Poor			
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Music Education Methods	15	15.2	37	35.2	36	34.3	7	6.7	5	4.8	2.49	1.01
Evaluation in Music	9	8.6	38	36.2	36	34.3	15	14.3	2	1.9	2.63	0.92
Value of music in the school	16	15.2	31	29.5	36	34.3	13	12.4	4	3.8	2.58	1.04
Lesson planning	16	15.2	31	29.5	36	34.3	13	12.4	4	3.8	2.58	1.04
Acoustic Ecology	7	6.7	15	14.3	35	33.3	18	17.1	17	16.2	3.25	1.16
Relating music with other subjects	12	11.4	12	11.4	37	35.2	23	21.9	13	12.4	3.13	1.18
Band instruments	15	14.3	8	7.6	20	19.0	22	21.0	29	27.6	3.45	1.42
Orchestra instruments	8	7.6	11	10.5	18	17.1	24	22.9	36	34.3	3.71	1.30
Folk instruments	8	7.6	12	11.4	30	28.6	19	18.1	27	25.7	3.47	1.26
Dance	5	4.8	13	12.4	30	28.6	24	22.9	24	22.9	3.51	1.16
Creative movement	13	12.4	25	23.8	33	31.4	20	19.0	10	9.5	2.89	1.17
Music Theory	33	31.4	31	29.5	27	25.7	7	6.7	1	1.0	2.11	0.99
Music history	27	25.7	30	28.6	30	28.6	11	10.5	4	3.8	2.36	1.11
Local folklore	16	15.2	23	21.9	33	31.4	20	19.9	6	5.7	2.77	1.14
Keyboard/Piano	18	17.1	18	17.1	37	35.2	13	12.4	11	10.5	2.80	1.22
Guitar	19	18.1	24	22.9	29	27.6	11	10.5	13	12.4	2.74	1.28
Recorder	33	31.4	39	37.1	212	21.0	4	3.8	2	1.9	2.03	0.95
Improvisation	20	19.0	22	21.0	26	24.8	15	14.3	12	11.4	2.76	1.30
Composition	12	11.4	23	21.9	22	21.0	19	18.1	19	18.1	3.11	1.32
Relating music with other arts	12	11.4	28	26.7	24	22.9	18	17.1	15	14.3	2.96	1.27
Music and Computer science	18	17.1	16	15.2	16	15.2	17	16.2	27	25.7	3.20	1.50

Table 18

Music Teachers' Self-evaluations of Subjects Taught in Training Institution in Honduras

	1		2		3		4		5			
Questionnaire Item	Excellent		Very Good		Good		Fair		Poor		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Music Education Methods	7	35.0	5	25.0	3	15.0	2	10.0	1	5.0	2.17	1.25
Evaluation in Music	4	20.0	4	20.0	9	45.0			1	5.0	2.44	1.04
Value of music in the school	4	20.0	5	25.0	3	15.0	4	20.0	2	10.0	2.72	1.36
Lesson planning	6	30.0	7	35.0	4	20.0	1	5.0			2.00	0.91
Acoustic Ecology	1	5.0	2	10.0	2	10.0	4	20.0	9	45.0	4.0	1.28
Relating music with other subjects	3	15.0	2	10.0	2	10.0	3	15.0	8	40.0	3.61	1.58
Band instruments			3	15.0	1	5.0	4	20.0	10	50.0	4.17	1.15
Orchestra instruments	1	5.0	1	5.0	2	10.0	4	20.0	9	45.0	4.12	1.22
Folk instruments	3	15.0	2	10.0	1	5.0	3	15.0	9	45.0	3.72	1.54
Dance	3	15.0	2	10.0	5	25.0	1	5.0	7	35.0		
Creative movement	3	15.0	6	30.0	1	5.0	5	25.0	3	15.0	2.94	1.43
Music Theory	8	40.0	4	20.0	5	25.0	1	5.0	18	90.0	1.94	1.0
Music history	8	40.0	6	30.0	3	15.0	1	5.0			1.83	0.92
Local folklore	7	35.0	2	10.0	5	25.0	2	10.0	1	5.0	2.29	1.31
Keyboard/Piano	6	30.0	2	10.0	2	10.0	3	15.0	5	25.0	2.94	1.70
Guitar											2.56	1.65
Recorder	10	50.0	3	15.0	3	15.0	2	10.0	18	90.0	2.11	1.53
Improvisation											2.88	1.45
Composition	3	15.0	7	35.0	2	10.0	2	10.0	4	20.0	2.83	1.47
Relating music with other arts	3	15.0	5	25.0	3	15.0	1	5.0	5	25.0		
Music and Computer science	1	5.0	2	10.0	6	30.0	1	5.0	8	40.0	3.72	1.32

Table 19

Music Teachers' Self-evaluations of Subjects Taught in Training Institutions in Costa Rica

	1		2		3		4		5			
Questionnaire Item	Excellent		Very Good		Good		Fair		Poor		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Music Education Methods	55	24.3	81	35.8	68	30.1	17	7.5	5	2.2	2.27	0.99
Evaluation in Music	46	20.0	78	33.9	76	33.0	25	10.9	5	2.2	2.41	1.00
Value of music in the school	70	30.8	72	31.7	55	24.2	24	10.6	6	2.6	2.22	1.08
Lesson planning	60	26.0	85	36.85	61	26.4	21	9.1	4	1.7	2.24	1.00
Acoustic Ecology	30	13.1	64	27.9	70	30.6	44	19.2	21	9.2	2.83	1.16
Relating music with other subjects	36	15.8	71	31.1	51	22.4	54	23.7	16	7.0	2.75	1.18
Band instruments	50	22.2	47	20.9	50	22.2	42	18.7	36	16.0	2.85	1.38
Orchestra instruments	29	13.2	30	13.7	51	23.3	41	18.7	68	31.1	3.41	1.39
Folk instruments	21	9.5	37	16.7	49	22.2	51	23.1	63	28.5	3.44	1.32
Dance	11	5.0	26	11.7	45	20.3	58	26.1	82	36.9	3.78	1.20
Creative movement	32	14.3	54	24.2	59	26.5	42	18.8	36	16.1	2.98	1.29
Music Theory	88	39.6	77	34.7	45	20.3	8	3.6	4	1.8	1.93	0.95
Music history	76	33.5	72	31.7	54	23.8	18	7.9	7	3.1	2.15	1.07
Local folklore	39	17.6	66	29.9	63	28.5	39	17.6	14	6.3	2.65	1.15
Keyboard/Piano	52	23.1	41	18.2	66	29.3	31	15.1	32	14.2	2.79	1.34
Recorder	82	35.7	79	34.3	49	21.3	13	15.7	7	3.0	2.63	1.35
Improvisation	46	21.1	53	24.3	55	25.2	34	15.6	30	13.8	2.06	1.03
Composition	39	17.8	48	21.9	60	27.4	37	16.9	35		2.77	1.32
Relating music with other arts	46	20.7	59	26.6	62	27.9	31	14.	24	10.8	2.91	1.32
Music and Computer science	39	17.6	42	19.0	48	21.7	41	18.6	51	23.1	2.68	1.25

Classroom Music Activities

Information on the frequency of certain music classroom activities done by the music teachers was solicited in Question 15. The activities included were singing, playing instruments, memorizing the names of the notes and musical concepts, studying composers' biographies, listening to music, improvising, composing, singing the national anthem, relating music with other arts, relating music with other subjects, relating music and national culture; movement/dance; and acoustic ecology. There were five options for indicating the frequency of each activity: 1=*always*, 2=*often*, 3=*sometimes*, 4=*seldom*, and 5=*never*. Results are shown in Tables 20-22.

Most teachers in Guatemala stated that they *always* (31.4%) or *often* (40%) sang in their classes. Similar ratings were given to playing instruments (see Table 20). The only activity receiving a rating of *sometimes* to never was music composition. Ratings for the rest of the activities fluctuated between *often* and *sometimes*.

In Honduras, 25% of the music teachers stated that they *always* sang; 35% *sometimes* sang. Only 20% indicated that playing instruments was an activity they “Always” did in class, but 35% said their classes “Often” did so. Nearly a third (30%) of the teachers said that they *sometimes* improvised music; 25% *seldom* and 25% *never* did music improvisation activities. Composing music was not frequently offered—30% of the respondents said they *sometimes* did such activities; 25% *seldom* or *never* did music composition in class. Activities in the movement/dance and acoustic ecology areas were conducted with a similar range of frequency (see Table 21).

Table 22 shows that in Costa Rica the activities done least frequently were improvising and composing music (with means of 3.01 and 3.18 respectively, *sometimes* to *seldom*). It was interesting that these two activities garnered more *never* responses than all the other activities—22 (9.8%) for improvising and 40 (17.8%) for composing music. The more frequent activities (*always* to *often*) were singing, playing instruments, listening to music, singing the national anthem, and relating music with the national culture. The following activities were listed as *often* to *sometimes*: Memorizing notes and musical concepts, studying composers' biographies, relating music to other arts and other subjects, movement/dance, and acoustic ecology.

Table 20

*Music Classroom Activities in
Guatemala*

	1		2		3		4		5			
Questionnaire Item	Always		Often		Sometimes		Seldom		Never		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Singing	33	31.4	42	40.0	17	16.2	4	3.8	2	1.9	1.98	0.93
Playing instruments	33	31.4	39	37.1	21	20.0	4	3.8	3	2.9	2.05	0.99
Memorizing/ learning names of notes	24	22.9	40	38.1	30	28.6	3	2.9	4	3.8	2.24	0.98
Memorizing musical concept	17	16.2	30	28.6	37	35.2	11	10.5	3	2.9	2.52	1.01
Learning about composers	15	14.3	22	21.0	46	43.8	13	12.4	4	3.8	2.69	1.01
Listening to music	23	21.9	44	41.9	23	21.9	6	5.7	3	2.9	2.21	0.97
Improvising	21	20.0	17	16.2	24	22.9	23	21.9	14	13.3	2.92	1.35
Composing music	5	14.8	12	11.4	39	37.1	30	28.6	12	11.4	3.33	1.01
Singing the national anthem	24	22.9	34	32.4	31	29.5	7	6.7	4	3.8	2.33	1.04
Relating music to other arts	16	15.2	19	18.1	32	30.5	21	20.0	11	10.5	2.92	1.23
Relating music to other subjects	15	14.3	17	16.2	33	31.4	21	20.0	12	11.4	2.98	1.23
Relating music as part of the national culture	18	17.1	48	45.7	21	20.0	8	7.6	7	6.7	2.39	1.08
Moving/Dancing	19	18.1	19	18.1	29	27.6	19	18.1	13	12.4	2.88	1.30
Acoustic Ecology	9	8.6	12	11.4	20	19.0	10	9.5	12	11.4	3.06	1.31

Table 21

Music Classroom Activities in Honduras

	1		2		3		4		5			
Activity	Always		Often		Sometimes		Seldom		Never		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Singing	5	25	2	10	7	35	3	15			2.47	1.12
Playing instruments	4	20	7	35	2	10	1	5	3	15	2.53	1.42
Memorizing/learning names of notes	3	15	10	50	2	10	1	5	1	5	2.24	1.03
Memorizing musical concepts	4	20	6	30	5	25	2	10			2.29	0.99
Learning about composers	4	20	3	15	7	35	2	10	1	5	2.59	1.18
Listening to music	4	20	2	10	5	25	6	30			2.76	1.20
Improvising			1	5	6	30	5	25	5	25	3.82	0.95
Composing music	1	5			7	35	4	20	4	20	3.63	1.09
Singing the national anthem	1	5	7	35	3	15	4	20	2	10	2.94	1.2
Relating music to other arts	1	5	5	25	4	20	5	25	5	10	3.12	1.17
Relating music to other subjects	2	10	2	10	7	35	4	20	2	10	3.12	1.17
Relating music as part of the national culture	3	15			3	15	4	20	6	30	2.06	1.03
Moving/Dancing	3	15			3	15	4	20	6	30	3.63	1.50
Acoustic Ecology	1	5	3	15	2	10	3	15	6	30	3.67	1.40

Table 22

*Music Classroom Activities in
Costa Rica*

	1		2		3		4		5			
Activity	Always		Often		Sometimes		Seldom		Never		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Singing	92	40.4	104	45.6	30	13.2	2	0.9			1.69	0.73
Playing instruments	93	41.3	89	39.6	38	16.9	4	1.8	1	0.4	1.82	0.80
Memorizing/learning names of notes	88	38.9	60	26.5	63	27.9	10	4.4	5	2.2	2.17	0.95
Memorizing musical concepts	75	33.0	62	27.3	74	32.6	14	6.2	2	0.9	2.20	0.94
Learning about composers	34	14.9	54	23.7	99	43.4	33	14.5	8	3.5	2.59	1.1
Listening to music	83	36.7	86	36.7	50	22.1	7	3.1			1.90	0.85
Improvising	27	12.0	33	14.7	92	40.9	51	22.07	22	9.8	3.01	1.15
Composing music	23	10.2	31	13.8	85	37.8	46	20.4	40	17.8	3.18	1.24
Singing the national anthem	117	51.5	77	33.9	22	9.7	9	4.0	2	0.9	1.86	0.81
Relating music to other arts	54	24.0	70	31.1	68	30.2	25	11.1	8	3.6	2.32	1.13
Relating music to other subjects	50	22.3	67	29.9	71	31.9	25	11.2	11	4.9	2.39	1.17
Relating music as part of the national culture	92	40.5	79	34.8	42	18.5	12	5.3	11	4.9	1.97	0.91
Moving/Dancing	42	18.8	28	12.5	82	36.6	55	24.6	17	7.6	2.96	1.11
Acoustic Ecology	45	20.2	57	25.6	79	35.4	31	13.9	11	4.9	2.52	1.16

Music Education Methods Used in the Classroom

This question sought information on the music education methods or approaches often used by the music teacher in the classroom. The methods presented were Orff, Dalcroze, Kodaly, Willems, and others. The answering options were: 1=*always*, 2=*often*, 3=*sometimes*, 4=*seldom*, and 5=*never*. Tables 23-25 show the results.

Table 23

*Music Education Methodologies Most Often Used in the Classroom
Guatemala*

	1		2		3		4		5			
Method	Always		Often		Sometimes		Seldom		Never		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Orff	19	18.1	19	18.1	19	18.1	11	10.5	8	7.6	2.61	1.30
Dalcroze	16	15.2	16	15.2	17	16.2	12	11.4	9	8.6	2.74	1.34
Kodaly	11	10.5	20	19.0	23	21.9	9	8.6	10	9.5	2.82	1.24
Willems	7	6.7	7	6.7	14	13.3	13	12.4	23	21.9	3.59	1.37
Others	17	16.2	12	11.4	4	3.8	5	4.8	10	9.5	2.56	1.57

Table 24

*Music Education Methodologies Most Often Used in the Classroom
Honduras*

	1		2		3		4		5			
Method	Always		Often		Sometimes		Seldom		Never		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Orff	3	15.0			1	5.0	1	5.0	4	20.0	3.67	1.33
Dalcroze	1	5.0	3	15.0			2	10.0	4	20.0	3.30	1.38
Kodaly	1	5.0	4	20.0	1	5.0	1	5.0	4	20.0	3.27	1.35
Willems			1	5.0	1	5.0			5	25.0	4.29	1.41
Others	3	15.0	5	25.0							1.63	1.44

Table 25

*Music Education Methodologies Most Often Used in the Classroom
Costa Rica*

	1		2		3		4		5			
Method	Always		Often		Sometimes		Seldom		Never		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Orff	38	23.2	58	35.4	40	24.4	10	6.1	18	11.0	2.34	1.31
Dalcroze	33	21.9	42	27.8	38	25.2	15	9.9	23	15.2	2.63	1.38
Kodaly	31	20.4	45	29.6	37	24.3	18	11.8	21	13.8	2.60	1.38
Willems	11	9.2	18	15.1	33	27.7	16	3.4	41	34.5	3.43	1.43
Others	26	28.3	36	39.1	9	9.8	9	9.8	12	13.0	2.29	1.41

In Guatemala, not all the respondents answered this question. Table 23 shows that the three main methods (Orff, Dalcroze, and Kodaly) are used almost to the same extent. The only method rated as *sometimes* to *never* (mean of 3.59) was the Willems approach. Other methods were rated as used *always* (16.2%) or *often* (11.4%).

Orff, Dalcroze, and Kodaly methods received mostly *sometimes* to *never* ratings in Honduras. The Willems method showed a mean of 4.29 (*seldom* to *never*).

Costa Rican teachers said that they used the Orff, Kodaly and Dalcroze approaches to music education *often* and *sometimes*. Use of the Willems approach was rated as *sometimes* (27.7%), *seldom* (13.4%), or *never* (34.5%). Use of other methodologies in the classroom fluctuated between *always* (28.3%) and *often* (39.1%).

Use of local methodology. Only 13 respondents in Guatemala (12.4%), 1 (5%) in Honduras, and 34 (18%) in Costa Rica reported that they knew or were familiar with a

local methodology, i.e., one that is different from the traditional approaches to music education. Many teachers claimed to know a local methodology, but they did not provide a description of it. In Costa Rica, some of the responses included music textbooks produced in the country where the teacher worked, such as: Barbara Wesby's *Libro de Lectura, Ritmo y Entonación*, Isabel Jeremías and E. Cordero's *Libro de Armonía Básica* (published by *Universidad de Costa Rica [UCR]*), Ana Isabel Vargas' *Descubramos el Mundo Maravilloso de la Música, Cultura Musical*, and music education materials published by *UCR*. Other answers included: "I build on my own methodology"; "My methodology is to achieve the student's happiness"; "Theory with emphasis on practice"; "What the Ministry of Education prescribes"; "Integral methodology"; "My method is an interactive class"; and, "The use of song books". In Guatemala there 2 teachers identify the book "Planos y Sub-planos" written by Ethel Batres as a local methodology.

Evaluation system used for music classes. The options given for this question were: (a) written exams, (b) class participation, (c) projects, and (d) other forms of evaluation. Results are shown in Table 26. Music teachers from all three countries reported the use of class participation over written exams to assess music students. Other forms of evaluation included projects and practical quizzes, e.g., recorder playing quizzes (performance).

Table 26

Evaluation System Used for the Music Class

System	Guatemala (N=105)		Honduras (N=20)		Costa Rica (N=240)		TOTAL (N=365)	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
Written Exams	69	65.7	11	55.0	101	42.1	181	48.1
Class participation	80	76.2	13	65.0	169	70.4	262	69.7
Projects	40	38.1	6	30.0	117	48.8	163	43.4
Others	19	18.1	3	15.0	107	44.6	129	34.3

Music teacher planning time with other classroom teachers. Four options were given for this question: 1=*never*, 2=*every six months*, 3=*monthly*, and 4=*weekly*. Results are shown in Table 27.

Table 27

Planning and Meetings

	1		2		3		4	
Country	Never		Every Six Months		Monthly		Weekly	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
<i>Music teacher planning frequency with classroom teachers</i>								
Guatemala	52	49.5	20	19.0	17	16.2	12	11.4
Honduras	7	35.0	3	15.0	8	40.0		
Costa Rica	127	52.9	30	12.5	72	30.0	2	0.8
<i>Music teacher meetings with principal</i>								
Guatemala	24	22.9	19	18.1	33	31.4	26	24.8
Honduras	7	35.0	2	10.0	5	25.0	5	25.0
Costa Rica	95	39.6	39	16.3	61	25.4	35	14.6
<i>Music teacher meetings with parents</i>								
Guatemala	44	41.9	20	19.0	36	34.3		
Honduras	9	45.0	3	15.0	5	25.0	2	10.0
Costa Rica	129	53.8	55	22.9	29	12.1	16	6.7

Almost half of the surveyed teachers in each country asserted that they *never* met with other classroom teachers to plan. Only 19% in Guatemala, 15% in Honduras, and 12.5% in Costa Rica met *every six months*. *Monthly* planning meetings were held by 16.2% of the surveyed teachers in Guatemala, 40% in Honduras, and 30% in Costa Rica. Of the Guatemalan teachers 11.4% said that they met *weekly* to plan, and 0.8% of the Costa Rican music teachers did so. No response to this question was provided by the teachers in Honduras.

Music teacher meetings with the school principal, parents, and visits from principal and supervisor to the music classroom. According to the survey results, many music teachers *never* met with their school principal: 22.9% of the surveyed teachers in Guatemala, 35% in Honduras, and 39.6% of the teachers in Costa Rica. Other meeting frequencies are shown in Table 27. In regard to visits to the music classroom from a principal or supervisor, 34.3% of teachers in Guatemala, 30% in Honduras, and 32.5% in Costa Rica state that they *never* were visited (See Table 28).

Table 28

Visits and Attendance

	1		2		3		4	
Country	Never		Every Six Months		Monthly		Weekly	
	FREQ	%	FREQ	%	FREQ	%	FREQ	%
<i>Visits to music class from principal or supervisor</i>								
Guatemala	36	34.3	15	14.3	27	25.7	22	21.0
Honduras	6	30.0	6	30.0	3	15.0	4	20.0
Costa Rica	78	32.5	69	28.8	60	25.0	20	8.3
<i>Attendance of concerts outside the school</i>								
Guatemala	48	45.7	42	40.0	10	9.5		
Honduras	10	50.0	8	40.0	1	5.0		
Costa Rica	135	56.3	68	28.3	14	5.8	3	1.3

Attendance of concerts outside the school. In the three countries, nearly half the teachers surveyed reported that they did not take their students to concerts during the school year. Other frequencies of concert attendance are presented in Table 28.

Main Problems in Implementing School Music Programs

Surveyed teachers were requested to express their opinions about the main obstacles they perceived to accomplishing their goals for music instruction at their schools. Ten possible issues were presented: Lack of (a) money, (b) government support, (c) support from the principal, (d) support from other teachers in the school, (e) parental support, (f) response from students, (g) physical space, (h) equipment and resources, (i) planning time, (j) time with students. Teachers were asked to rate these issues in order of importance: 1=*very important*, 2=*important*, 3=*somewhat important*, 4=*little important*, and 5=*unimportant*. The results for the three countries are presented in Tables 29-31.

For the Guatemalan music teachers the most important issue preventing them from offering more music activities or programs at their schools was the lack of money (44.8 %), followed closely by the lack of governmental support (38.1%) and lack of physical space (35.2%). Other significant issues for this group included a lack of equipment and resources (29.5%), lack of time with students (25.7%), and lack of parent support (24.8%). Many of these teachers (22.9 %) also noted that the lack of principal support was a *very important* issue, and 21.9% asserted the same regarding the lack of student response. Furthermore, 17.1% of them thought that the lack of support from other teachers was a *very important* issue. Receiving the least number of designations as a *very important* issue was the lack of planning time.

In Honduras, the music teachers cited as *very important* issues both the lack of government support (60%) and lack of time with students (also 60%). In second place of importance was a lack of money (55%), and in third place was a lack of physical space (45%). Lack of support from other teachers and lack of parental support received similar

ratings (40% each). Lack of support from the principal, little response from students, and lack of equipment and resources came next in order of importance (30%). Lack of planning time was the last issue considered to be *very important* (20%).

The Costa Rican teachers deemed the lack of money to be the most important (55%) obstacle to developing music programs in their institutions, and almost the same percentage of teachers (54.2%) also noted that the lack of equipment, and resources came next in order of importance, followed closely by the lack of physical space (49.2%). While 39.6% stated that the lack of time with students was *very important*, 35.8% similarly rate the lack of governmental support. Other issues receiving the rating of *very important* were lack of parental support (31.3%), lack of planning time (25.8%), slight response from students (25.4%), and lack of principal support (23.8%). Lack of support from other teachers in the school was the last issue to receive the rating of *very important*.

Table 29

Main Problems in Carrying Out Music Programs in Guatemala

Factor	1		2		3		4		5		Mean	Standard Deviation
	Very Important		Important		Somewhat Important		Little Important		Unimportant			
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Lack of money	47	44.8	10	9.5	8	7.6	2	1.9	13	12.4	2.05	1.51
Lack of government support	40	38.1	11	10.5	6	5.7	2	1.9	12	11.4	2.08	1.52
Lack of principal support	24	22.9	11	10.5	11	10.5	2	1.9	15	14.3	2.57	1.59
Lack of support from other teachers in the school	18	17.1	13	12.4	16	15.2	6	5.7	12	11.4	2.71	1.44
Lack of parental support	26	24.8	21	20.0	6	5.7	6	5.7	7	6.7	1.20	1.34
Lack of students response	23	21.9	16	15.2	13	12.4	4	3.8	7	6.7	2.30	1.33
Lack of physical space	37	35.2	16	15.2	6	5.7	4	3.8	10	9.5	2.10	1.44
Lack of equipment and resources	31	29.5	10	9.5	6	5.7	3	2.9	12	11.4	2.27	1.58
Lack of planning time	14	13.3	10	9.5	17	16.2	3	2.9	13	12.4	2.84	1.46
Lack of time for students	27	25.7	19	18.1	6	5.7	3	2.9	6	5.7	2.05	1.28

Table 30

Main Problems in Carrying Out music Programs in Honduras

	1		2		3		4		5			
Factor	Very Important		Important		Somewhat Important		Little Important		Unimportant		Mean	Standard Deviation
	FREQ	%	FREQ	%	FREQ	%	FREQ	%	FREQ	%		
Lack of money	11	55	2	10	4	20	1	5			1.72	1.02
Lack of government support	12	60	4	20	1	5	1	5			1.5	0.86
Lack of principal support	6	30	4	20	2	10	2	10	2	10	2.38	1.45
Lack of parents support	8	40	4	20	1	5	2	10	2	10	2.29	1.61
small amount of students response	6	30	6	30	2	1	3	15	1	5	2.18	1.47
Lack of physical space	9	45	3	15	1	5	2	10	1	5	1.94	1.34
Lack of equipment and resources	8	40	4	20	1	5	5	25			2.17	1.29
Lack of planning time	4	20	5	25	2	10	3	15	2	10	2.63	1.41
Lack of time for students	16	60	4	20			2	10				

Table 31

Main Problems in Carrying Out Music Programs in Costa Rica

Factor	1		2		3		4		5		Mean	Standard Deviation
	Very Important	%	Important	%	Somewhat Important	%	Little Important	%	Unimportant	%		
Lack of money	132	55.0	38	15.8	24	10.0	10	4.2	7	2.9	1.68	1.06
Lack of government support	86	35.8	71	29.6	27	11.3	17	7.1	13	5.4	2.07	1.18
Lack of principal support	57	23.8	47	19.6	42	17.5	27	11.3	39	16.3	2.74	1.45
Lack of parents support	75	31.3	40	16.7	40	16.7	31	12.9	28	11.7	2.52	1.43
small amount of students response	61	25.4	41	17.4	42	17.5	29	12.1	38	15.8	2.75	1.46
Lack of physical space	118	49.2	36	15.0	19	7.9	19	17.9	25	10.4	2.06	1.42
Lack of equipment and resources	130	54.2	37	15.4	25	10.4	13	5.4	13	5.4	1.82	1.21
Lack of planning time	62	25.8	40	16.7	51	21.3	28	11.7	34	14.2	2.68	1.42
Lack of time for students	95	39.6	48	20.0	40	16.7	17	7.1	16	6.7	2.13	1.26

Music budget. This question inquired about the money available to the music teacher to buy equipment and other resources during the school year. Median instead of mean figures were used to tabulate results due to the extreme differences in the budget range for each country. Only 5 teachers from Guatemala (4.76 % of those surveyed) reported having funds available—from a minimum of U.S. \$63.00 to a maximum of \$5,000.00—with a resultant median of \$280.00. In Costa Rica, only 14 teachers (5.83%) reported a minimum of \$100.00 and a maximum of \$1,000.00 for their music budget. The median amount for music budget in Costa Rica was \$300.00. Surveyed teachers in Honduras did not supply information for this item.

Music teacher professional development opportunities. This question sought information regarding the number of professional development events the music teacher attended during the year before the survey was administered.

Of the Guatemalan music teachers surveyed, 53 (50.5 %) indicated that they had attended workshops and conferences, of which 12.4% were sponsored by the Ministry of Education, 30.5% by private organizations, and 23.8% by music teacher associations.

In Honduras, 7 (35%) of the surveyed teachers reported that they attended conferences and workshops, 10% of which were organized by the Ministry of Education, 25% by private entities, and 15% by music teacher associations.

Of the music teachers surveyed in Costa Rica, 144 (60%) attended professional development events, which were sponsored by the Ministry of Education (43.1%), private entities (16.3%), and music teacher associations (8.3 %).

Music teacher association membership. Only 19 (18.1%) teachers in Guatemala belonged to a music teacher association. In Honduras just one (5%) reported belonging to a teacher organization, and in Costa Rica 42 (17.5%) had a membership in any music teacher association.

Music education books and articles. The last question of the survey requested information on the number of books and articles read by the music teacher during the previous year. In Guatemala, 40 (38%) respondents stated that they had read at least one book or article. In Honduras, 16 (80%) teachers had read books on music education, and in Costa Rica 94 (39.16%) of the music teachers had recently done reading in their field. The books on music education most frequently read in each country are presented in Table 34.

Summary of Data for Guatemala, Honduras, and Costa Rica

Most of the music teachers who completed the survey were male (66.8%), ages 21-30 years old. The mean for years of teaching was 7.17 years. Their degrees varied since each country has different systems for training teachers (see Table 2). The median graduation date was 1999.

The instruments most frequently played by these music teachers were guitar, keyboard, and recorder. The large majority of respondents taught general music, but some taught in other areas such as band and choir. The survey results for Costa Rica showed a larger percentage of teachers doing band instruction than those in the other countries (see Table 5).

Most of the teachers surveyed worked in urban areas, and 67 % of all the teachers taught in public schools. Most of them—234 out of the 365 teachers surveyed—taught in elementary schools, 52 taught kindergarten, and 153 taught in secondary schools. One in five (20.5%) teachers worked in more than one school. These 365 music teachers taught a combined total of 158,133 students, with a median of 450 students per teacher, and a median of 25 periods per week. The median monthly salary was U.S. \$385.87.

In the schools where these teachers worked, 7,837 students played in band, 3,734 were involved in choir, 449 played in orchestra, 1,525 participated in other music ensembles, and 376 belonged to a folk music group, e.g., marimba. Most teachers also presented music performances with a mean of 8 music performances per year. A large majority of the teachers (85.7%) did not receive any additional compensation for teaching these groups.

Regarding equipment and materials used, only 45% of the teachers reported having a music-designated classroom. The most available instruments were recorders, guitars, and percussion instruments. Although 71.4% of the teachers reported the use of music textbooks, only 24% stated that the student owned it; 45% said that the teacher owned the textbooks, and 30.5 % claimed that the books belonged to the school.

The number of music educators giving a positive answer to the question regarding the use of music curricula was 325 (86.4%), and 88.8% affirm that the music program goals and objectives were written in a document. The Ministry of Education was the main provider of the curriculum guide.

Most teachers *strongly agreed* with the statements on the value of music in the culture and for children's cognitive and physical development. The statements that music education prepared better audiences for concerts, that music teacher's mission was to promote classical music, and that grades should be given for music classes received mostly *undecided* responses. Other statements with similar responses included those regarding music as a separate subject in the curriculum and appropriate music teacher training. As expected, most respondents *disagreed* with the statements that music should be taught only to talented children and that enough time was allotted for music instruction.

Nearly half of the teachers rated the music training they received as *good*. Self-evaluation of subjects taught at their institutions include ratings of *good* to *very good* for music history, evaluation, planning, piano, recorder, guitar, improvisation, and composition. Acoustic ecology, band instruments, relation of music with other subjects, dance, folk instruments, and creative movement received ratings from *good* to *fair*.

Responses of *excellent* to *very good* were given only for music theory. None of the respondents admitted having poor training in any of the areas.

According to the respondents, the music activities most often performed in the classroom were the following: singing and playing instruments (*always* to *often*); memorizing notes, memorizing musical concepts (*often* to *sometimes*), studying about composers, listening to music, singing the national anthem, relating music with other arts, relating music with other subjects, relating music and national culture, and acoustic ecology. *Sometimes* to *seldom* ratings were assigned to dance and improvising and composing music. None of the activities included in this question received a rating of *never*.

The frequency with which the music education methodologies were employed in the classroom, according to the respondents, was *often* to *sometimes* for Orff (66.2%), Kodaly (62.8%), Dalcroze (61.4%), and other methods (39.4%). The Willems Method (50.5%) received a *sometimes* to *seldom* rating. Of the respondents who answered the question regarding the use of a local methodology for teaching music, 83.6 % stated that they did not know or did not employ a local methodology.

The evaluation system used by music teachers included the use of written exams (89.4%), class participation (89.1%), projects (87%), and other forms of evaluation (84%). The latter consisted mainly of performance tests.

Regarding the frequency of the music teacher's planning with other classroom teachers, 49.5% of the teachers stated that *never* met, 25.8% met *every month*, and 14.1% met *every six months*. Regarding the frequency of their meeting with the principal, 33.5%

respond that they *never* met with the principal; 28.2% met with the administrator *every month*, 16% *every six months*, and 17.6% *every week*.

Nearly a third (31.9%) of surveyed teachers in the three countries reported that the principal or district supervisor *never* visited their classrooms. For 23.9%, the principal visited *every six months*. For 23.9%, visits occurred *every month*, and 12.2 % received weekly visits. In regard to meeting with parents, 48.4% state that they *never* met, 20.7% met with parents *every six months*, 18.6 % do so *every month*, and 4.8% met with parents *every week*.

Another question asked how often teachers took students to concerts outside the school. Over half (51.3 %) of the teachers stated that they *never* did so, 31.4 % took such trips *every six months*, and 6.6 % took their students to concerts *every month*.

Only 19 teachers responded to the question about the existence of a music budget. The reported annual budgets ranged from U.S. \$63.00 to \$5,000.00, with a resultant median of \$300.00.

Teachers were also asked about what, in their opinion, were the most important factors which prevented the development of music programs at their schools. Most teachers rated as *very important* to *important* a lack of money and lack of equipment and materials. Lack of government support, lack of physical space, and lack of time with students were rated as *important*. Lack of support from the principal, lack of support from other teachers and parents, little response from students, and lack of planning time were rated *important* to *somewhat important*.

Of all the teachers in the three countries, 59.8% attended professional development workshops during the year, with a median of 2 events per teacher. These

activities were sponsored by the government, i.e., the Ministry of Education, (30.9%), by private organizations (20.2%), and by teacher associations (12.8%). Only 19.4% of the teachers reported being members of music teacher associations.

The last question of the survey sought information on the number of books about music education the teachers read during the previous year. Less than half (38.6%) read at least one book in their field. The median number of books read by the music teachers surveyed was 2.

Chapter 5 included results from the surveys administered to music teachers in the three countries under study. This data, added to the information obtained in the interviews of music educators, Ministry of Education officials and music education institutions presented in Chapter 4 comprised the results for the present study. Chapter 6 includes discussion of the results, recommendations for future research, and a summary.

CHAPTER 6

DISCUSSION AND CONCLUSIONS

Overview of the Research Process

The purpose of this study was to investigate the current situation of music education in three countries in Central America: Guatemala, Honduras, and Costa Rica. The literature review confirmed that this is the first study done in both English and Spanish on the process practices of how music is being taught at the elementary school level in the area.

To accomplish this purpose, both qualitative and quantitative methodologies were employed. In the first phase of the study, a total of 20 interviews were conducted in the three countries; the subjects included noteworthy music educators, music institution administrators, and ministry of education officials. The interviews were done to discover their perspectives and opinions on the progress of music education in each country. In the second phase, a comprehensive survey for music teachers was administered in the three countries under study. The questionnaire provided data about the teacher profiles, their attitudes toward the values of music education, the materials and equipment used, activities and methodologies employed in the classroom, perspectives on their own training, their viewpoints on the main problems in music education, and professional development opportunities. A total of 365 surveys were returned: 105 from teachers in Guatemala, 20 from those in Honduras, and 240 from educators in Costa Rica.

The results from Phase 2 must be weighed carefully, especially the data from Honduras, from which a significant sample was impossible to obtain due to a lack of

reliable data on the number of music teachers and because of the logistics of attempting to contact teachers. In Costa Rica, 234 elementary music teachers were surveyed; this number represents 28.74% of those who are teaching music at the elementary level. In Guatemala, of the 201 music teachers working in the public schools at the elementary level, 34 (16.91%) were contacted to complete the survey. Of the 20 participating teachers in Honduras, 10 taught in public schools and 10 in private institutions, but there were no reliable data for the number of those teaching music, whether at the primary or secondary level or in public or private schools.

Discussion of Research Questions Proposed for This Study

What are the past contributions to and influences upon current trends and practices regarding music education in the three Central America countries included in this study?

Little information was obtained through the interviews about the origin of music education in each country, since the primary emphasis of this study was to obtain the teachers' opinions on the current status of music education. Information about how professional musicians were trained was more readily available than about the way music education was taught in regular schools. The process by which music education started in Central America deserves a separate and more thorough investigation.

Together, the interview findings showed that music education in Guatemala and Costa Rica started in the 19th century when Conservatory graduates went to teach music in public schools and later in private schools. R. D. Flores provided another piece of historical information: "Music education started in Guatemala in 1871 with the establishment of the National Conservatory of Music during the liberal revolution launched by Justo Rufino Barrios" (interview, January 18, 2005). M. Alvarado explained

that “before the Music Teacher Training School was founded in 1959, music classes were taught by graduates from the Conservatory, especially by those who could sing and were good at that” (interview, January 18, 2005). Later, normal schools for teachers developed from conservatories. Currently, in countries like Honduras and Costa Rica, music teacher training takes place in the music departments of universities. M. C. Vargas provided some information specific to Costa Rica:

For a long time music was taught in schools by music practitioners. Before the music education degree was offered at the university level, the Normal School for Teachers in Heredia trained general classroom teachers. Although a specialization in music was not available, a music course was offered as part of the course work for the general classroom teachers. For those students who wanted to teach music, an exam was given by the Ministry of Education, but there was not a specific degree in music education. (interview, July 20, 2005)

Guillermo Rosabal mentioned the issue of the conservatory style of teaching in one of the universities which currently offers degrees in music education. The professor’s perspective was that performance rather than pedagogy is being stressed in the music education program:

This school [the Music Education Department, *UCR*] was started as part of the Costa Rica National Conservatory of Music. For this reason, there is an emphasis on technical abilities and performance skills. I think there has been a lack of willingness from the director of the school of music to change things. Things here are managed as a conservatory. Pianos, clarinets, and bassoons are more important than music education. (interview, June 17, 2006)

A strong influence perceived in one of the interviews on current music programs in Honduras has been the notion that music instruction should be only for “gifted” and for future professional musicians. P. Garcia, however, exhibited a more balanced view:

I have always believed that there are two types of talent—the one that one is born with and the one that is developed. I think that in 1,000 people there will be only 5 who have an inherent musical talent. (interview, August 4, 2005)

The fact the music is not being taught at the elementary level in public schools in Honduras, and that only schools with an artistic orientation, like the Conservatory and the two music schools, received government support also revealed the nature of the government's priorities for specialized artistic education in that country. As P. Garcia explained:

I see the musical situation of our country as better than 20 years ago. Before, we did not have the support of the government for the music schools. The three music schools—Victoriano Lopez in San Pedro Sula, the National School of Music in Tegucigalpa, and the National Conservatory of Music Francisco Ramón Díaz Zelaya, for which I have been the principal for 5 years—have had the cooperation of the Japanese and United States' embassies. This collaboration has resulted in their donating instruments, offering workshops, and bringing various musical groups to perform. (interview, August 4, 2005)

Another influence which surfaced through the interviews in Guatemala was the view that music education is simply aesthetic education. For many years, grades for music were reported as aesthetic education. Also, the Ministry of Education office that supervised music, art, theater, and dance programs in public schools was called the General Office for Aesthetic Education (*Dirección General de Educación Estética*). In fact, the first normal school for music teachers was founded in 1959 under this office.

An interesting fact that emerged in one interview with an educator from Guatemala was how the name of music as a subject at the elementary level has changed many times throughout the years. The apparent uncertainty about what to call the subject shows, perhaps, inconsistency regarding the values and purposes of music education. The inconsistent nomenclature also indicates that the place of music as an independent subject in the school curricula was unclear. E. Batres provided examples of this problem:

If you look at your elementary school certificates, you probably will not see a grade for music in any of them. It might say "Aesthetic Education," a name that was changed later for "Practical Areas." Although there were teachers for music,

handcrafts, and physical education in a school, the classroom teacher would average the grades for these subjects and write it on the certificate as one subject: Aesthetic Education. Art was taught generally by the classroom teacher. Then music was called the most dreadful name in the world—"Beauty, Work and Recreation"—and included art, handicrafts and music. Now music is a sub-area of the so-called "Artistic Expression." (interview, July 2, 2006)

What is the role or place of music education in the general curriculum of the public school system in each country?

All interviewees responded to the questions about the current position of music as a subject in the school curricula and the existence and availability of music curricula. Their responses demonstrate that, although by law music has been a mandatory subject at the elementary and secondary levels, in reality music instruction is not available to all students. The role of music education in the public school curricula varies among the three countries studied.

Guatemala. Music is part of the curriculum in Guatemala starting in kindergarten all the way to the first three years of post-elementary school, which is called Basic Level (*Nivel Basico*). Although there is a music curriculum that was written in 1970, few music teachers are familiar with or use it. The Ministry of Education official who supplied this information remarked that in theory this curriculum is still valid because it has not been replaced by a new one. The lack of familiarity with this curriculum might be due, in part, to the fact that the teacher training institutions do not incorporate it in any of the course work. However, the curriculum has not been reprinted recently and is not made widely available to the music teachers.

Because of the educational reform at the elementary level begun in 2002, music has become a subarea of a broader subject called Artistic Expression. Other sub-areas include dance, theater, art, Guatemalan cultures, and audio-visual media. This new area

in the curriculum, Artistic Expression, was designed for the classroom teacher, taking into consideration both the current scarcity of music teachers and the lack of specialization of teachers in the other sub-areas of the Artistic Expression area. E. Batres expressed a sense of pride and accomplishment regarding this change because music still maintains a certain degree of independence in content:

Well, I think that Guatemala does not come off so badly in this situation. I think that we have a slightly different emphasis. If you look at Honduras, you can see that it [music] is completely integrated, but here, Artistic Expression has six different programs, and each one has an independent work guide. Our struggle is to get this version of independent guides published. (interview, July 2, 2006)

Although classroom teacher training in this new area has been considered, one of the problems detected is that the music teachers are not familiar with this new modality of integrating music into the broader area of Artistic Expression. This situation reflects a lack of adequate planning from the authorities to include the current music teachers in the new curriculum.

The Minister of Education officials categorically confirmed that there is no specific curriculum for music and that there are no plans in the future to have one: “There is no intention of composing a specific curriculum for music education” (R. D. Flores, interview, June 23, 2006). Although music has been incorporated as a component in the new national curriculum, the lack of music specialists and the limited training in music offered to classroom teachers mean that music education remains unavailable to the majority of the student population, especially at the elementary level. At the secondary level, music is still an independent and compulsory subject.

Future research will be necessary to investigate the effectiveness of this new model of teaching music in Guatemala. The results of this study suggest that music

teachers, especially those working for the government, are confused about their roles as music specialists. A copy of the curriculum was requested of each of the teachers interviewed, but only one teacher in Guatemala provided a copy. Since most of the surveys were completed at venues such as congresses and teachers' meetings, there was no way for many of the educators to produce copies of their curriculum guides. Nevertheless, although survey results showed that over 75% of music teachers in Guatemala followed a curriculum for music, the source of the curriculum was varied—the teacher (32.4%), the Ministry of Education (25%), the textbook (10%), and school principal's office (8%) were all identified as sources. These findings further indicate that there is no set of guidelines at national level for what students are supposed to know or master for each grade level despite the implementation of the new curricula, in which music has been integrated into the Artistic Expression area.

Another important element of the reform is the emphasis on multiculturalism, which reflects the multiethnic composition of Guatemala's population. The political overtones of these changes—in the sense that reform was a product of the peace agreements that ended the civil war between the leftist groups and the government during the 1980s—were evident in the opinions of the officials interviewed and also in the documents published by the government.

Honduras. Interviewed teachers asserted that no curriculum was in place for music classes at the elementary level. Curriculum was available only for the secondary level courses. Currently, the general school curriculum, a product of the most recent educational reform implemented in 2002, included music as a section of art education, which, in turn, is a component of one the main areas of the curriculum—Communication.

The other areas in the curriculum are social studies, science, mathematics, physical education, and communication. In this curricular structure music is not considered an independent subject, as are other areas such as physical education. Since the government proposal is that this new curriculum will be implemented from kindergarten all the way to ninth grade, systemic change in the status of music within the curriculum is unlikely.

Although a curriculum guide for the Artistic Education area was in the process of being written at the time of the interviews in Honduras (Summer 2005), training for classroom teachers, who are supposed to use the new curriculum, had not been planned. In the opinion of the music educators interviewed, there is little hope for the future of music education, mainly because the government has no plans to hire music teachers for the elementary level. As J. A. Núñez explained:

Even though music has been part of the curricula in the three levels (kindergarten, elementary and secondary), its teaching has been very deficient. Last year, the government implemented an educational reform—music is there, but it still receives little attention. (interview, August 2, 2005)

Of the surveyed teachers in Honduras, most of whom teach at the secondary level, 95% stated that they utilized a curriculum in their classes. However, the sources of these curricula were diverse: 60% reported that their curriculum was provided by the government; 20% generated their own; and 5% used curricula from the textbook. Only private schools were consistently teaching music at the elementary level, meaning that opportunities for music education were accessible only to students with financial means.

Costa Rica. Costa Rica was the only country of the three included in this study where music as a subject remained independent in the school curriculum. The latest revision for the music curriculum for the elementary level was completed in 2005 and

became official in 2006. This curriculum was available in hard copies at the Ministry of Education's main offices in San José, the capital city, or online at the ministry's Web site.

Values of music education in the child's holistic development were included in the curriculum both for elementary and secondary levels. Besides the traditional areas such as voice, corporal expression, music appreciation, sight-reading and applied music, a relatively new area that had been implemented in the music curricula was acoustic ecology. Undoubtedly, the inclusion of this area in the music curriculum was due to the influence in Latin America of composer-writer and music educator Murray Schafer from Canada. Several of his books are available in Spanish, and he has visited Costa Rica to lecture on his proposals for sonic environment awareness.

Although the law specifies that every child should receive music instruction for two 40-minute periods a week, the scope of this curriculum's implementation has not attained national coverage. The disparity between the legal requirement and the situation in the schools is due in part to a lack of teachers throughout the country and the trend to substitute other subjects, such as English or computer science, for the music class.

Although music as a subject was part of the school curriculum both for elementary and secondary levels, advocacy to keep music in the curriculum was still an issue in Costa Rica. In addition, the interviews showed that the publication of a recent national survey conducted by the National University (*Universidad Nacional*) in April 2006. The survey's findings raised concern and controversy among music educators. According to this survey, a large percentage of the population did not consider the "special subjects" (*Materias Especiales*) in Costa Rica—such as music, religion, art, and physical education—to be necessary elements of the curriculum. Ironically, at the same

time, the surveyed population agreed that education should contribute to the holistic formation of the individual (Sandi, 2006). This survey prompted considerable discussion about what is being taught at schools and at the music teacher training institutions, and it generated proposals for improving the quality of instruction in Costa Rica. The discussion was extended to other countries through the Forum for Latin American Education (*FLADEM*).

The large majority (94.3%) of the surveyed Costa Rican music teachers stated that they used a curriculum for music. In accordance with the interview findings regarding the existence and availability of a curriculum for music, 87.5% of the teachers reported using the music curriculum written by the ministry of education. Only 2.5 % stated that it is the teacher who writes his/her own curriculum. This contrasts with Guatemala, where although 76.2 % reported the use of curricula, only 25.7 % stated that its source was the ministry of education; 32.4% asserted that it is the teacher who writes the music curricula. In Honduras, 95% claimed to use curricula. However, it is necessary to take into consideration that most respondents (90%) taught at the secondary level for which, according to the interviews presented in Chapter 4, a curriculum was in place. In spite of the variation in the role of music in the curricula, and the use of music curricular guides, most teachers in the three countries stated that they have written goals and objectives for their music programs. In Guatemala and Honduras, music is a component of a new area in the elementary curriculum called Artistic Expression. In Costa Rica, music is still considered an independent subject, although it is part of the so-called “Special Subjects” (*“Materias Especiales”*). Written goals and objectives should reflect what is stated in the national curriculum regarding the purpose and scope of music in the curriculum.

What is the current situation of the music education programs in place in the three countries, including number of music teachers, ratio of music teacher/students, time allotments and scheduling, facilities, and instructional materials?

Number of music teachers. The situation regarding number of teachers is alarming for countries like Guatemala where the ratio is one music teacher for 9,434 children in the public sector. Data obtained from the Ministry of Education's Artistic Expression Unit in 2006 revealed the limited number of music teachers for public schools in Guatemala—201 teachers were teaching in 768 elementary public schools throughout the country. No data was available about the number of students these 201 educators teach. When one takes into account that 1,896,336 elementary students attended 19,000 public schools, it becomes evident how critical the shortage of music teachers has become. Obviously, some teachers were teaching in more than one school. Table 7 shows that only 52.4% of the surveyed teachers in Guatemala taught in one school, while the rest taught in more than one school. In Guatemala, one teacher reported teaching in 5 schools! Two interviewees in Guatemala aptly identified the lack of music teachers as the most pressing problem in music education in that country.

The number of teachers working in private schools was impossible to obtain since the Ministry of Education does not have reliable data on private education.

The truth is that, as has already been recognized by our Minister of Education in public, the Ministry of Education lost control of the management of the private education system in the country a long time ago. Therefore, at this moment we are not in control of what is happening in private schools. (H. Reyes, interview, January 17, 2005)

Some have estimated that approximately 1,200 music teachers were working at private schools (Flores, 2004b). Among the 105 music teachers who participated in the

survey in Guatemala, 34 (32.4%) taught in public schools and 71 (67.6%) in private schools. These figures demonstrated the greater availability of teachers to work in private institutions compared with teachers in the public sector.

The situation was even more critical in Honduras where no music teachers were working in public schools solely at the elementary level. The few public schools that had a music teacher depended on the children's parents to pay the teacher's salary.

Due to the lack of infrastructure in the educational system in Honduras, it was impossible to find out how many schools had a teacher working in both elementary and secondary schools. In contrast, such information is readily available in Costa Rica through the Statistics Offices of the Ministry of Education. The office provided abundant data, which included: the sector (public or private), region, and name of each school where there is a music teacher and the teachers' degrees (See Appendix G). As of 2005, there were 814 music teachers for the elementary level. According to the same statistics office, there were 4007 public elementary schools in the country, meaning that only 20.38% of elementary schools had a music teacher. However, these figures reflect the combined numbers from public and private schools. Music education is even less vital in the public school system where there are 482,641 children attending elementary public schools and only 577 teachers for those schools. The ratio of music teacher to student for the elementary level in public schools is 1 to 836. In the survey results, the median of students receiving instruction by a music teacher was only 300 per teacher in Guatemala and Honduras; in Costa Rica the number was 500 students per teacher. These figures illustrate again the great need for music teachers to reach the student population and the

obstacles they must overcome in order to teach music efficiently when there are many students in one classroom.

Time allotment and scheduling. In Guatemala most students received one 30-minute period of music instruction a week. In Costa Rica, according to the educational regulations, every student should receive two 40-minute periods a week, both in elementary and high school. According to the survey results presented in Chapter 5, a large majority of teachers in the three countries disagreed with the idea that an adequate amount of time was being allotted for music instruction. This response is related to the lack of enough music teachers for the student population. It also reflects the actual amount of time allotted for music instruction in school. Consideration of the amount of time students and music teachers take to go to the classroom should also be included as part of the problem, along with the fact that many music activities require more time to accomplish their goals than what is prescribed for the student's music instruction.

Facilities and instructional materials. In Central America, the government funds designed for education in general are very low and are insufficient for the size and needs of the population. According to the document "A Lot to Do: A Report Card on Education in Central America and the Dominican Republic," posted on the Internet by Partnership for Educational Revitalization in the Americas (PREAL) in 2004, 2.3 % of the Guatemala's GDP was destined for education, but in Costa Rica the percentage was more than double (4.9%) the figure cited for Guatemala. Interestingly, Honduras budgeted 7.1 % for education in the same year (Programa de Promoción, 2005). A possible explanation for this fact could be that in Honduras, the government priority in

terms of support for music is concentrated in institutions that train professional musicians and not in music education at regular schools.

Results from both the interviews and the survey showed the financial limitations on overall educational spending, meaning that music education programs did not receive appropriate support. In countries like Guatemala where the educational deficit was so evident, the government prioritized fulfilling the primary educational needs of the student population. One of the goals of the Ministry of Education in Guatemala was that every child in the entire country would finish elementary school. This makes unlikely that the government would budget funds for purchasing materials and equipment for music education. One possible means of alleviating this situation could be to implement a national advocacy campaign for music education, emphasizing the values of music in the whole education of a child—e.g., boosting achievement in other academic areas and combating attrition.

In Guatemala, funding activities and projects such as music teachers conferences, manuals and music teachers professional development in the public sector did not come from the Ministry of Education budget but from international organizations such as the United States Agency for International Development (USAID) and the Interamerican Development Bank (*Banco Interamericano de Desarrollo* [BID]), i.e., the World Bank. E. Batres explained that funding for special projects comes almost exclusively from the World Bank: “They are the ones who finance nearly all the Ministry does. They published the guides for choirs, orchestras and bands” (interview, July 2, 2006). In fact, international funding was also being used in Guatemala to promote the most recent educational reform. Artistic Expression, the new area in the national curriculum, was part

of the program APRENDO, a strategy for improving educational quality, which also received funds from international agencies. The goals of the Ministry of Education for 2007 included intercultural bilingual education, artistic and corporal expression, technology and citizenship values (*Ministerio de Educacion*, n.d).

In local schools, equipment and other materials for music education programs were typically obtained through the parents' initiative or by private funds. For example, H. Reyes explained that he and other music education teachers did not turn to the Ministry of Education for funding a project designed to equip a school for music instruction because "the Ministry just does not have any provision in its budget for buying equipment for music schools. The schools which have a choir or a band, or a musical instrument have them because the principals and teachers have done something about it themselves (interview, January 17, 2005).

Although the amount of money invested in Costa Rica for music education was not available, it was obvious that the government invested more in this area than did any other country. Examples of this support were the employment of three full-time music education coordinators and several music teachers who served as part-time regional liaisons among the main offices of the Ministry of Education. Another outcome of this governmental support was the hiring of 577 music teachers for the elementary level. The fact that two state universities had music education departments and offered degrees in music education also illustrated this support. The publication of a national music curriculum both for elementary and secondary levels, along with the production of other materials like CDs, children song collections, and national music anthologies, also resulted from the government's financial support of music programs. However, special

projects, like the annual Festival of Creativity (*Festival de la Creatividad*) in which thousands of students participate nationwide, was still sponsored in part by private companies.

Responses from the survey showed that the large majority of teachers did not have a budget designated for music. Only 5 teachers from Guatemala (4.76 % of those surveyed) and 14 teachers (5.83%) from Costa Rica reported having funds available. None of the surveyed teachers in Honduras reported having any budget. Survey results revealed that in the three countries less than 50% of the respondents had a classroom in which to teach music. However, this finding could mean that the teacher had a classroom in which to teach but not necessarily a classroom equipped for music. Personal visits to schools in the three countries found only one school (in Costa Rica) that had a classroom for music. The instruments most often employed by teachers in all three countries were the most affordable ones for students to use—guitars (49.5%), keyboards (35.1%), percussion instruments (48.1%), and recorders (47.6%)—most of these instruments are also portable. Keyboards (35%) were not only more accessible than pianos (10.6%) but were also less expensive to maintain since they did not require regular and expensive tuning. Access to orchestral instruments in the classroom was very limited (8.5%), and the use of computers and music software for music instruction was limited as results showed (19.1% and 13.0%, respectively).

Textbooks and other materials. Although the government did not provide, in any of the three countries, any kind of textbooks for music, several textbooks were available, which were published privately, and the teacher decided which one(s) to use.

M. A. Carballo regarded this situation as an advantage:

Sometimes textbooks are too normative; things that work in one place, do not work in another. So, let us say that the Ministry of Education is more open in this respect. Each teacher looks for his or her own material . . . In this way he is free to choose whatever works for him. (interview, July 25, 2005)

The music textbooks used most often by the surveyed teachers are shown in Appendix H. Over half (59.8%) of the surveyed teachers reported the use of a textbook for their classes, but the majority of their students do not own the textbook. Guatemala was the country where more teachers said they use a textbook (67.6%). A more comprehensive study should be done on the series of music textbooks produced in Central America—especially the books’ content and sequence of objectives, as well as the local proposals for their use.

What is the profile of the music teacher in each country (sex, age, degree, experience, instruments played, public or private teaching setting, rural or urban place of work)?

Survey results showed that a large majority of the teachers participating in the study were male (66.8%). A possible explanation for these findings is that in Central America in general, males had more access to education. This was true especially in Guatemala where, according to *Let’s Educate the Girl, 2007 (Eduquemos a la Niña, 2007)* published by the Ministry of Education, the average indigenous female received an average of 0.9 years of education, and nearly 70% of indigenous women never completed primary school. In Guatemala, more than one third of the population was indigenous, most of them being of Mayan origin. Both the government and private organizations were launching programs to address this situation with programs such as “Let’s Educate the Girl” (*Eduquemos a la Niña*) and “Elementary School for Everybody” (*Primaria Completa para Todos*).

In regard to the teacher's age, most surveyed teachers (35.1%) fell in the bracket of 21-30 years old, and another 30.9% were between 31 and 40 years old. Guatemala had the largest percentage of teachers between the ages of 21 and 30 (45.7%). In Honduras, however, the majority of music teachers were over 30 years old: 30% were 21-30; 30% were 31-40, and 40% were 41-50 years old. In Costa Rica, 32.5% were 21-30 years old, and 35% were 31-40 years old.

Music teacher degrees varied in Central America. In Guatemala, the music education degree offered at normal schools was called *Maestro de Educación Musical* (Music Education Teacher), a 4-year program for students who had completed three years of post-elementary school (see Table 2). Guatemala was one of the few countries in both Central and Latin America that still had normal schools. Most teaching programs were available at the college or university level. Although there had been proposals for moving the level of music teacher training to the university level, change seemed unlikely. E. Batres could not foresee improvement in the training of music teachers without such a move: "Right now, what we are doing is to sew patches on a mended dress that no longer looks good" (interview, July 2, 2006). R. D. Flores was also convinced that such a change was required:

It seems a long way off to me [transform the normal schools to higher education institutions]. There have been many discussions and consultations about this, because really the best, most intelligent, the ideal way to go about it would be for teacher training to become a higher education system, be it college or some other kind of higher institution which educates professional people. (interview, June 23, 2006).

The degree mainly prepared students to teach at the elementary level, but due to the lack of teachers with academic credentials for teaching at the secondary level, graduates from normal schools were teaching post-elementary instead. In Guatemala,

universities offered a 3-year teaching program called a *professorship* (*profesorado*) in various disciplines including music. This degree was designed to teach at secondary levels. Unfortunately, some of these programs did not require previous music degrees. Consequently, “the age at which the teachers graduate is not appropriate to start teaching, and sometimes they end up teaching grades for which they were not trained” (R. D. Flores, interview, January 18, 2005).

In Honduras, 2005 was the last year that the National School of Music (*Escuela Nacional de Música*) in the capital city of Tegucigalpa offered a degree in music education (*Maestro*). This degree was at secondary level, similar to the degree offered at the normal schools for teachers in Guatemala. Music teaching degrees were offered at the Pedagogical University Francisco Morazan (*Universidad Pedagógica Francisco Morazán*) in Tegucigalpa. This degree was aimed at teachers who would be teaching at the secondary level, since, as discussed in Chapter 4, the Ministry of Education did not hire teachers for the elementary level. In the most recent educational reform, music is incorporated together with visual arts, drama, art, and culture in a sub-area of the curriculum called “Artistic Education.” Also, the classroom teacher was supposed to teach music. Most of the teachers surveyed (70%) had obtained this *Maestro* degree at the former normal schools.

Costa Rica also offered a music education degree at the university—a Bachelor of Music Education that was similar in length to the North American degree program. However, less than half of the teachers surveyed in Costa Rica (44%) had a bachelor’s degree from a university (see Chapter 5; Table 2), and even fewer (16.2%) had earned a *licenciatura*, a post-secondary 5-year degree program including a thesis. In countries like

Costa Rica where a bachelor's degree is in place, there is a follow-up program, usually of two years' duration, leading to the completion of the *licenciatura*.

The universities in Costa Rica also offered a master's degree in music, but very few (1.9%) of the teachers surveyed had earned this degree, and less than a third (31.5%) held other degrees. Appendix H shows 18 different categories of music teacher positions based on academic degrees and experience—information that is used by the Ministry of Education for salary purposes. The data was provided by the San José office, along with explanations by Mario Carballo, the national music coordinator for the elementary level. Of the 814 music teachers working at the elementary level, including both public and private schools, 115 were categorized as ASP (“aspiring teacher,” without specific study); 140 teachers had bachelor's degrees; and 31 had earned a *licenciatura*. The scale categorized 131 teachers as VAU 1—teachers with an elementary “technical knowledge,” e.g., graduates from artistic schools (*colegios artísticos*), high schools with an art emphasis. Another scale categorized teachers according to the number of credits earned at universities (VT1, VT2, etc.). “VT5” designates a teacher with a bachelor's degree, and “VT6” means the teacher had a *licenciatura*. Less than a fourth (21%) of the 814 elementary music teachers had university degrees in music. This fact contrasted sharply with Guatemala, where a music degree was required in order to be appointed as music teacher in a public school.

One can infer that the quality of instruction would vary according to both the teacher's training and experience. Survey results also included the number of years the music teachers had taught in the institutions where they were currently employed, not necessarily the total number of years of teaching experience. In Guatemala, the mean

number of years taught at a school was 6.85 years. In Honduras, the mean was 8.79 years, and in Costa Rica it was 7.18 years.

The instruments played most frequently by the teachers in all three countries were the guitar, keyboard, and recorder. Guitars and recorders (especially those made of plastic) were very popular in schools due to their availability and affordability. In Costa Rica, however, music teachers were more familiar with orchestral instruments than the teachers from Guatemala and Honduras (see Table 4). This finding was congruent with the survey results showing that nearly half (49.6 %) of the music teachers surveyed in Costa Rica taught band groups (see Table 5). In Costa Rica, more students played in bands than sang in choir and other group ensembles (see Table 9). The band movement that started there several years ago could be an explanation for this fact.

Most (73.7%) of all the teachers surveyed taught in urban areas. Interestingly enough, the country with a larger percentage of teachers working in rural areas was in Costa Rica (see Table 6). As the interviews showed, in Guatemala, most music teachers stayed in the cities and main urban centers, while few wanted to teach in rural areas (see Chapter 4).

The broadest coverage of teachers in this area (music) is in the capital city. There are music positions in schools where nobody wants to teach because they are not full-time jobs, for example. We often find that schools in distant rural areas have a budget for a music teacher position; the openings are offered but no one takes them. (H. Reyes, interview, January 17, 2005)

The coverage and infrastructure of music education in places away from urban centers is more developed in Costa Rica than in any other country in Central America.

The scarcity of music teachers and the few full-time positions available in music education were evident in the number of schools where a teacher worked. Approximately

half of the teachers in the three countries worked in one school. In Guatemala, most (64.8%) teachers worked in more than one school. One teacher reported working in 5 schools! The total numbers of students taught in the three countries was 158,133 students, with a median of 450 students per teacher, and a median of 25 periods per week.

Of all the teachers surveyed, 67.6 % taught in public schools and 22.1 % in private schools. In Costa Rica, the large number of respondents teaching in public schools may have been affected by the way the survey was administered since the majority of surveys (87.5%) were administered with the help of the Ministry of Education coordinators, who work mainly with public schools. In Guatemala, however, the percentage of surveyed teachers who worked in public schools was only 32.4% in contrast with 67.6% educators who taught in private institutions.

Most of the respondents (62.2 %) taught music at the elementary level; 13.8% taught kindergarten; and 40.4% taught in secondary schools. Although the main target of this research was teachers who taught at the elementary level, due to the logistics of obtaining survey respondents, other teachers were included in the survey. There were also teachers among the respondents who taught more than one level.

The monthly salary earned by a music teacher varied considerably in the three countries studied. In Guatemala, salaries ranged from a minimum of \$10.00 (in U.S. dollars) to a maximum of \$1,025.00, with a median of \$212.12. In Honduras, the minimum salary reported was \$20.00, and the maximum was \$878.00, with a median of \$350.00. In Costa Rica, the minimum was \$94.00, the maximum is \$1,500.00, and the median is \$500.00. These figures were congruent with personal communications received

from music educators in the area. The median salary for all teachers is U.S. \$385.87 per month.

Other items in the survey had to do with attitudes and perspectives on various issues on music education. As expected, most teachers strongly agreed with the statements regarding the value of music in the culture and in the cognitive and physical development of a child. However, the statements that music education prepares better audiences for concerts, the music teacher's mission is to promote classical music, and grades should be given for music classes received mostly *undecided* responses. Perhaps the issue of evaluation in music, and the purposes of music education in schools should be given greater attention both at training teacher institutions and in music education forums and workshops.

Other statements with *undecided* responses include those regarding music as a separate subject in the curricula, and if the teacher received appropriate music training. The issue of keeping music as a separate subject in the school curriculum was a theme that emerged constantly in the interviews (see Chapter 4). This was due to the most recent educational reform, especially in Guatemala and Honduras, where music education had been incorporated or diluted into broader areas such as Artistic Education or Artistic Expression. In both countries the reforms to curricula had become educational laws, with the consequent confusion from the music specialists regarding their role in the new curriculum. Also in both countries, because of the lack of music teachers, the classroom teacher was expected to teach music. Training for the new system had not been successfully planned.

The issue of combining music and other artistic disciplines was controversial among art educators. On one hand, music can enhance the other arts and the instruction of other subjects, but on the other hand, employing the educational benefits of music without preserving the value of music education for its own sake could lead to the loss of recognition of its intrinsic values, such as a unique way of thinking and problem solving.

The fact that most teachers agreed that popular music should be taught in music classes should be an indication to music teacher training institutions to include more popular music in their study programs.

As expected, most respondents *disagreed* with the statements that music should be taught only to talented children and that enough time is allotted in schools for music instruction. In the survey section where teachers were asked to evaluate their musical training, most teachers rated their training as *excellent* to *very good* in music theory and *good* to *very good* for music history, evaluation, planning, piano, recorder, guitar, improvisation, and composition. Acoustic ecology, band instruments, relation of music with other subjects, dance, folk instruments, and creative movement received ratings from *good* to *fair*. Since none of the respondents admitted to having poor training in any of the other areas, no recommendation to music teacher institutions was suggested by the survey responses.

When music teachers were asked about the music activities most frequently used in their classrooms, the activities that received *sometimes* to *seldom* ratings were dance, improvising and composing music. These important components of music education should be studied and practiced more frequently at music institutions where teachers are trained so that teachers can effectively involve students in experiencing movement in

music and encourage them to create their own music. Singing and playing instruments were the activities used more often in the classroom (see Tables 20-22).

According to the respondents, the traditional methods for teaching music—Orff, Kodaly and Dalcroze—were *often* to *sometimes* employed by teachers. All of the methods received similar ratings, so it can be concluded that no particular method received more attention than the others. According to the literature review, the Willems method of teaching music has exerted an important influence in Latin America (Frega, 1995), but the surveyed teachers reported using the method *sometimes* to *seldom*. A large majority (83.6%) of all surveyed teachers stated that they did not know or utilize a local methodology. This fact suggests that although several music textbooks and other materials are available, many music teachers did not recognize or differentiate the traditional approaches to teaching music included in them. Not knowing the new approaches or local methodologies might be the reason for such responses.

Evaluation for music was done mainly through written tests, class participation and performance tests. There were no significant differences to indicate that any particular method of assessment of music students was predominant. The fact that most teachers were undecided about whether or not grades should be given for music suggests that training institutions should include courses on evaluation and assessment for music classes.

There is a need in all three countries to implement a system of assessment on what is being taught in music education classes, how the content is presented, and when instruction takes place, and the evaluations should be done in the same manner as the other areas of the curriculum. This measure is necessary in order to add, enhance, or

improve what is being taught, especially if a national curriculum is in place. Ongoing planning and evaluation should be conducted as part of this process, but almost half of the music teachers surveyed said that they never meet with other classroom teachers to plan. The infrequency of such indispensable meetings may be attributed to scheduling, the limited time the teacher stays after school hours, and to a lack of initiative from the principal to integrate music with other subjects and activities in the school.

Over half (51.3%) of the surveyed teachers stated that they never take students to concerts outside the school; 31.4 % took such trips *every six months*; and only 6.6 % took their students to concerts *every month*. Music instruction in school should include experiences outside the school walls for hearing live music and, for example, getting to know the orchestral instruments. The logical explanation for the infrequency or absence of these experiences may be limitations on the students' time and finances. Sometimes few opportunities to hear music groups (orchestras, bands, ballet, opera, etc.) are offered to students.

Budgets or funds assigned for music activities, teaching materials, and for the purchase and maintenance of equipment were almost nonexistent in schools where the 365 surveyed teachers worked. Only 19 of these teachers reported having a yearly budget, which ranged from \$63.00 to \$5,000. It is necessary to point out that respondents included teachers from both private and public schools. The interviews indicated that in the public schools, no money was available for equipment, instruments, and other activities.

Teachers identified the lack of money, equipment and materials as the most important factors preventing the development of music programs at their schools. Lack of

government support, lack of physical space, and lack of time with students followed in order of importance. Lack of support from the principal, from other teachers and parents, little response from students, and lack of planning time were considered the least important. These findings confirmed the need for a greater commitment of financial support from the government authorities if better outcomes are expected from music education in schools. In addition, only 59.8% of all the surveyed teachers had attended professional development activities during the year, indicating an apparent lack of interest from the teachers to take advantage of these opportunities. L. F. Murillo, president of the Costa Rica music teachers association and organizer of the most recent International Music Education Congress in Costa Rica, commented:

The music teacher does not update his teaching skills; he knows he has his job, his salary at the end of the month, so why study more? Why the need to refresh? Why attend a seminar? The example is clear now that we have had a Latin American seminar on music education [January 2005]—the majority of the music teachers didn't come. (interview, July 23, 2005)

A possible explanation for the low attendance to events like this is the schedule music teachers have to meet at their schools. M. A. Carballo expressed the following observation about the Central American treaty for education signed by Costa Rica:

Among the things included was a 200-day school calendar. I think Costa Rica took that too seriously. Since it became a law, they try to respect it in its entirety. Therefore, with these 200 days, the school year was longer, but it was prohibited, for example, for teachers to miss any of their classes for professional development, because the children would not have received 200 classes per year in that subject. So this has been an obstacle for us [the Ministry of Education] to give teachers more opportunities for continuing education. (interview, July 25, 2005)

In Guatemala, organizations like *¡Viva la Musica!* and other private institutions have organized music workshops for teachers. E. Batres believed that some progress may have been made among music teachers in the private schools:

It seems to me that where there may have been some progress is at the private school sector. The younger generations graduated from the Alfredo Colom School, as well as the Jesús Maria Alvarado School, and those who have come through the conservatory and have found work in the private sector are mainly the ones who attend the seminars given by *FLADEM* or by anyone else who comes to give seminars. This means that there is an audience and interest for these activities. (interview, July 2, 2006)

Generally, private organizations, rather than the government (Ministry of Education), provided professional development opportunities for teachers. *FLADEM*, for example, was the primary music teacher association in the area, having national chapters in each of the three countries studied. However, only 19.4% of all the teachers surveyed reported being members of a music teacher association.

The teachers were also asked about books on music education they had read in the previous year. Only 38.6% reported reading at least one book. Although there are some books printed in Spanish on Music Education, they are not always available and affordable to the teacher.

To what extent do music education programs vary in each country and what traits do they have in common?

Music education programs varied primarily according to the place of music in the elementary school curriculum. In Guatemala and Honduras, music as a subject had been incorporated into broader areas such as Artistic Expression or Artistic Education, whereas in Costa Rica, music was still an independent subject.

Governmental support is another area where each country differs. Although exact data on the amount of money invested in music education in each country was not available, Costa Rica was the country with more infrastructure and resources for artistic education in general. Honduras was the country where, at the public level, less

governmental support was found. No music teachers were employed by the state to teach in public schools, and the only state school where a degree in elementary music teaching was offered closed its doors in 2005. In spite of the severe deficit in education in Guatemala, 201 teachers were hired by the state to teach in public school, and three normal schools for music teachers were funded by the government. In 2006, a person was hired to direct the Artistic Expression Unit of the Ministry of Education, and funds from international and private organizations were being used to sponsor training for teachers and the publication of educational materials.

Government support or lack of it was somewhat directly related to the funds designated for education. In 2004, 2.3 % of the Gross Domestic product (GDP) was designated for education in Guatemala, a country which allocates very limited funding for school subjects still considered peripheral or nonessential. Music education in this country was just a sub-area of Artistic Expression. In Costa Rica, however, where music was labeled among the “Special Subjects” (*Materias Especiales*) together with religion and physical education, 4.9% of the GDP was designated for Education. Interestingly, in the same year, Honduras designated 7.1 %, but there were no music teachers for the elementary public sector, and there was no office in charge of artistic education in the schools (*Programa de Promoción*, 2005).

Guatemala and Honduras differed in terms of the funding provided by external sources to education in general. The artistic expression area of the curriculum in Guatemala, in which music is a sub-area, was part of the latest educational reform, which, in turn, was claimed to be an outcome of the political agreements between former communist guerrillas and the government. Because of this political element, support for

some of the projects involving music education had been received from international aid organizations, mainly from Europe and the United States.

A lack of planning for projects for music education, including teacher training and evaluation, was also a common trend in the music education proposals and programs in the area. Based on her experience, E. Batres concluded that “things go on inside the Ministry of Education without any real planning” (interview, July 2, 2006).

Other common trends among the three countries were the difficulty of obtaining educational materials, instruments, and adequate music teacher training, as well as the lack of clear values for music in education at all levels—among government authorities, school administrators, parents, students, and often among the music teachers themselves.

Is there a difference between how music education is taught at public and private schools?

Since no reliable data on the number of music teachers teaching in private schools was available, especially in countries like Guatemala and Honduras, it was not possible to conclude how music education in private schools differed from public schools. Even in Costa Rica, where there is official data for the number of music teachers in both settings, due to logistics, it was not possible to obtain significant samples from teachers in private schools. Perhaps all that can be inferred regarding differences between public and private settings is that private schools budget more money for musical equipment and music teachers' salaries than do public institutions. P. Zuniga, who taught at the largest private school in Tegucigalpa, claimed that his school owned “the best equipment for music education” and emphasized music reading. In addition, he said:

Music is taught twice a week, and the students can take home their instruments. The truth is that the best music education is being offered mainly at private

schools. Private schools provide better working conditions and continuity in what is being taught. (interview, August 5, 2005)

L. F. Murillo explained why music teachers preferred teaching private school:

Public schools have too many students, and some are very poor. That is why, at times, a teacher would rather teach in a private institute, because there he has some resources, while in a public school it is more difficult to get things done. For example, if a teacher wants to start a recorder ensemble he will say, "Everybody bring recorders," but few can buy them, so the music teacher is very limited. (interview, July 23, 2005)

What recommendations (suggestions) can be made to the educational authorities and the music teacher training institutions in each country for improvement of their music education programs?

To governmental offices (ministries of education and culture):

1. Continue working to increase the budget for education at national level, giving attention to artistic education, especially music, one of the more evident components of a nation's culture and identity.
2. Take seriously the deficiency in the number of music teachers, especially in rural areas, and implement ways to solve this problem.
3. Inquire about avenues of funding and human resources from international organizations that promote the integration of music and other arts in education.
4. Develop short- and long-term plans for projects with the purpose of expanding the school music programs. Implement them where there are none, and include in the planning teacher training, research, and evaluation of the programs to assess their effectiveness.

5. Exchange programs and successful music education initiatives, materials, and resources among music programs in other countries in the area, so efforts won't be duplicated and the local programs and practices will be enriched with such experiences.
6. Supervise and improve the functioning of music teacher training institutions seeking alternative ways to prepare music educators.
7. Promote the publication of song collections, music curricula, recordings, and other educational materials that will enhance the teaching/learning of music in the schools.

To music teacher training institutions:

1. In places where there is a music curriculum in place, investigate what, when, and how the content and sequence are being taught in music classes in the schools. This investigation should lead to adjustments in or the creation of courses that will enable students to teach in more effective ways, relevant to the needs and potential of the student population.
2. Give special attention in the course programs to the latest studies regarding the value of music in education, music learning theories, evaluation, and art integration.
3. Encourage music faculty to design and write local methodologies based on national elements.
4. Promote exchange of study programs, textbooks, and successful pedagogical initiatives with other music teacher training institutions in the area.

5. Ask government authorities, especially those who can produce changes to music concerts and other activities, to share accomplishments in the area of music education.

To the international music community:

Support in tangible ways the efforts of music educators in Central America who, in the midst of many limitations, are trying to provide music experiences to students. These efforts should include funding for research, production of educational materials, and exchange of music faculty and other specialists with local music teacher training institutions.

Limitations of the Study

Doing research in three countries where the infrastructure for education in general is rather precarious is not an easy task. This is especially true when research is done on a subject like music education, which many times is considered to be a nonessential subject in the school curriculum.

Due to the difficulty of acquiring information on the number of music teachers, especially in Guatemala and Honduras, representative or statistically significant samples for the survey were impossible to obtain. Another obstacle for this portion of the research was the difficulty of getting teachers to answer the survey. Most governmental offices do not keep records of the names and addresses of teachers or of the schools where they teach. Since music teachers associations are relatively new, they do not have complete lists of their members either. Therefore, personal contacts and acquaintances were crucial for obtaining the information presented in this study. Although reliable generalizations

cannot be made, this study gives a glimpse of who the music teachers are, where they teach, how they perceive music education issues, and what kinds of problems they face.

Recommendations for Future Research

Based on the findings of this study, further investigation is recommended in the following areas:

1. Historical research of music education in Central American countries is necessary to understand the evolution that has taken place in the teaching of music in the area.
2. Educational music materials, including textbooks, song anthologies, and recordings in each country, should be catalogued and analyzed to examine trends, educational and pedagogical traits, use in schools, etc.
3. Comparative studies on music teacher training should be conducted in Central America and compared with other training programs in other countries.
4. Scope and effectiveness of school music taught in combination with other artistic areas, i.e., Artistic Expression, should be compared to the traditional methods of teaching music as a separate subject.

Final Conclusions

Music education is taking place in the three Central American countries included in this study despite many limitations, which include poor economies and lack of governmental support. The financial support of music education is directly related to the amount of funding allocated to general education. Until this overall educational deficit is resolved, music education programs will not receive adequate funding. Advocacy efforts

for the inclusion of music as a core subject need to be strengthened to convince government educational authorities of the importance of music in holistic child development. Coordination of efforts and initiatives in each country are necessary to present a common front in the search for solutions to the many challenges encountered in the effort to offer music education to as many students as possible.

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APPENDIX A

MAP OF CENTRAL AMERICA



APPENDIX B

INTERVIEW PROTOCOL FOR MUSIC EDUCATORS

1. Nombre / Name
2. Edad / Age
3. Dirección y teléfono / Address and Telephone
4. Posición actual / Current occupation
5. Educación-Experiencia / Education-Experience
6. Cual ha sido su participación en el proceso de educación musical en su país? /
What has been your participation in the process of music education in your
country?
7. Cuales son los problemas actuales en educación musical? / What are the main
problems in music education in your country?
8. Cuales serian, a su criterio algunas soluciones a estos problemas? / According to
you, what would be some solutions to these problems?
9. Ha escrito UD. Algunos materiales, libros u otro tipo de publicaciones sobre
educación musical? / Have you written any books or materials on Music
education?
10. Come ve el futuro en educación musical en su pais? / How do you see the future
of music education in your country?

APPENDIX C

INTERVIEW PROTOCOL FOR MINISTRY OF EDUCATION OFFICIALS AND ADMINISTRATORS

Informacion personal / Personal Information

1. Nombre / Name
2. Educacion ,Experiencia, Transfondo musical / Education, training, musical experience
3. Puesto-Titulo / Position-Title
4. Departamento / Department
5. Tiempo en este puesto / Number of years in this position
6. Responsabilidades / Responsibilities
7. Numero de personal bajo su jurisdiccion / Number of personnel in department/district

Questions:

1. Como fue su experiencia en la escuela respecto a la educación musical? / How was your experience with music education at school?
2. Que importancia tiene para usted la música en la vida cultural de los pueblos? / What is the importance, according to you, of music in the cultural life of a nation?
3. Cual cree Usted que es la importancia de la música en la educación de los niños y jóvenes? / What is the value of music in the education process of children and young people?

4. Cual es su opinión respecto a la educación musical impartida en su país? /
What is your opinion about music education in your country?
5. En que niveles la educación musical es impartida y cual es la frecuencia? /
Which levels of instruction are being taught and what is the frequency?
6. En su opinión quienes deberían de aprender música y quienes deberían
enseñarla? / In your opinión, who should teach and learn music?
7. Existe un curriculum de musica a nivel nacional (guias curriculares,
estandares, competencias)? / Is there a national curriculum for music (national
standards, curricular guides, competencies)?
8. Cual es la proporción de alumnos por maestro de música en su país? /
What is the student/music teacher ratio in the country?
9. En que forma su departamento o ministerio apoya la educación musical? /
In which ways does your office/department support music education in the
schools?
10. Podría decirme cuantos maestros de música y en que niveles enseñan
actualmente en su país? / Do you know how many music teachers are working
in the public school system and at which levels they are teaching?
11. Cual es el presupuesto especifico para educación musical? / What is the
specific budget for music education?
12. Cual es el % para salaries para maestros de música? / What percentage is for
music teachers?
13. Varía esto para maestros en diferentes regiones del país? / Do these vary in
different schools/regions in the same country?

14. Cual es el porcentaje del presupuesto para equipo, materiales y desarrollo profesional? / What is the percentage of the budget for equipment, materials, and professional development?
15. Esta la educación musical dentro de las políticas culturales de su país? De que formas? / Is music education part of the cultural policies? In which ways?
16. Cual ha sido el lugar de la educación musical en la ultima reforma educativa? / What it has been the role of music education in the last educational reform?
17. Cree Usted que la música debería de enseñarse independiente del área Expresión artística? / Do you think music should be included as part of the artistic expression area?
18. Cree UD. que halla peligro de que la educación musical sea eliminada del currículo escolar? / Do you think there is a danger of music education being eliminated from the curriculum?
19. Existen planes de publicar algún libro de texto u otros materiales de música para ser usado en las escuelas? / Are there any plans to publish a music textbook to be used in the schools?
20. Cuales son los planes futuros para la música en las escuelas de su país? / What are the future plans for music education in your country?
21. Que clase de música cree Ud. Que debería de ser enseñada en las escuelas? /What kinds of music do you think should be taught in the schools?
22. Existe una reforma para las escuelas normales de música? / Is there a plan to reform or restructure the Normal Music Schools for Teachers?

APPENDIX D

COVER LETTER FOR MUSIC EDUCATORS AND MINISTRY OF EDUCATION OFFICIALS

Mr. or Mrs. _____
Title/Position _____
Address _____

My name is Edgar Cajas. I am a Guatemalan citizen currently doing doctoral studies in Music Education at the University of Oklahoma-Norman Campus, United States of America.

I would like to invite you to participate in the research study: **Music Education in Central America: A comparative study of educational policies and practices in Costa Rica, Guatemala, and Honduras**, being conducted under the auspices of the University of Oklahoma-Norman Campus. The purpose of this study is to analyze and compare the current situation of music education in selected countries in Central America, in particular the trends, main problems, and future goals. This will allow for suggesting some guidelines on how to solve these problems and to implement strategies to materialize these goals.

You were selected to participate in this study because of your involvement with the education process in Guatemala. Your participation will involve answering questions in an interview that I will conduct at the time and place of your convenience. This interview should not be longer than one hour. Your participation in the study is voluntary, and you may choose not to participate or to stop at any time. However, I will really appreciate your full cooperation with this important project for the future of music education in our country. The results of the research study may be published using your title/position in the case of Ministry of Education officials and full name in the case of Music Educators.

By participating in this interview you can help me with your opinion on the role of music education in our country or to direct me to the person who can give such information. Please, let me know when it will be a convenient time to set up this interview.

If you have any questions about this research project, please feel free to contact Dr. Barry by phone (405-325-4146) or email (barrynh@ou.edu), or you can contact me by e-mail at ecajas@ou.edu. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

Thank you for your consideration to this matter.

Sincerely,

Edgar Cajas,
Ph.D. Candidate, University of Oklahoma
Telephone in Guatemala: (502) 2434-0225

APPENDIX E

INFORMED CONSENT FORM

In order to document the study **Music Education in Central America: A comparative study of educational policies and practices in Costa Rica, Guatemala, and Honduras**, I am interviewing Ministry of Education officials and Music Educators of these countries to find out information on issues related to the current situation of music education in the education process in the area. The purpose of this study is to analyze and compare the current situation of music education in selected countries in Central America, in particular the trends, main problems, and future goals. This will allow for suggesting guidelines on how to solve these problems and to implement strategies to materialize these goals.

Estimated time required for participation will take less than an hour. During the interviews, I will take notes for later analysis. Some interviews will also be audio-taped to help in the note-taking process. After notes are taken from the tape-recorded interviews, the tapes will be erased.

The results of this study will be components of my dissertation, and the analysis may also result in published articles, and presentations at professional conferences.

If you choose to participate in the study, you are free to withdraw at any time. You may also decline to participate.

If you have any questions about this research project, please feel free to contact Dr. Barry by phone (405-325-4146) or email (barrynh@ou.edu), or you can contact me by e-mail at ecajas@ou.edu. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

Thank you in advance for your cooperation and support.

Sincerely,

Edgar Cajas,
Ph.D. Candidate, University of Oklahoma

Please indicate whether or not you wish to participate in this project by checking a statement below and signing your name. Please sign both copies of this consent form. Please return one copy to me and keep one copy.

_____ I wish to participate in the interview, have read this consent form, and agree to be audio taped.

_____ I wish to participate in the interview and have read this consent form, but I do not agree to be audio taped.

I hereby agree to participate in the above-described research. I understand my participation is voluntary and that I may withdraw at any time without penalty or loss of benefits.

(SIGNATURE)

[Signature required for any interviews that are audiotaped.]

(DATE)

APPENDIX F

SURVEY FOR MUSIC TEACHERS

Dear Music Teacher:

Please answer the following questions.

1. Information about yourself

- Age _____
- Sex: M__ F__
- Degree _____
- Years of teaching _____
- Graduating date _____
- Name of Institution _____
- If not graduate, training and years of experience _____
- Monthly Salary (US \$) _____

Area of teaching:

Please make a check in the area you teach:

- General music _____
- Instrumental music _____
- Vocal Music _____
- Special programs _____
- Others _____

2. Place of work information

Please enter the information for each school where you teach:

Name of School	Private or Public	Location: City, District, Country (Rural or Urban)	Level: K, 1-6, Secondary	Number of students taught	Number of hours taught (days per week)	Salary
1.						
2.						
3.						
4.						

3. Number of students involved in:
- a. Band _____
 - b. Choir _____
 - c. Orchestra _____
 - d. Folk/Pop music ensembles _____
 - e. Marimbas _____
 - f. “estudiantinas” (a popular ensemble made of guitars, mandolins, accordion, and singers) _____
 - g. Other _____
4. Do you get paid extra for teaching these groups? Yes _____ No _____
5. What special programs (patriotic, Mothers Day, School Anniversary, etc.) presented involve music during the year?
6. Which of the following equipment and materials are provided for your teaching?
Check all that apply:
- a. Piano/Keyboard _____
 - b. CD/Cassette players _____
 - c. Guitars _____
 - d. Recorders _____
 - e. Music classroom _____
 - f. Percussion Instruments _____
 - g. Other music instruments (specify) _____
 - _____
 - h. Computer/ Music Software programs _____
 - i. Sound System _____
 - j. Other _____
7. What music textbooks are used?
- Author _____ Publisher _____
8. Do they belong to the school or to the students? _____
9. Is there a curriculum guide for the grades you are teaching? Yes _____ No _____

10. Who provides the curriculum guide? Please write a check:

- The Ministry of Education ☐
- The Principal's Office ☐
- The music teacher ☐
- The text book ☐
- Other ☐ Explain_____
- Please provide a copy of the curriculum guide or "Programa de Estudios".

11. Are the goals and objectives of the music program in your school stated in a written document? Yes___ No___

12. Please select the response category, by making a circle, that best represents your reaction to the following statements:

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
	1	2	3	4	5
A) Music is one of the most important components of a nation's culture	☐	☐	☐	☐	☐
B) Music will help children to understand and appreciate other cultures	☐	☐	☐	☐	☐
C) Music Activities in the school help children to develop their intelligence	☐	☐	☐	☐	☐
D) Music helps children to develop physically	☐	☐	☐	☐	☐
E) Music helps children to grow emotionally	☐	☐	☐	☐	☐
F) Teaching music in school will produce better and more informed audiences for concerts	☐	☐	☐	☐	☐
G) My job as a music teacher is to teach mainly classical music	☐	☐	☐	☐	☐
H) Only students with natural musical aptitudes should be included in music activities	☐	☐	☐	☐	☐
I) Music should be used to teach other subjects	☐	☐	☐	☐	☐
J) All classroom teachers should use music in their classes	☐	☐	☐	☐	☐
K) The time allotted to music instruction is enough in my school(s)	☐	☐	☐	☐	☐

- L) More popular music should be used in schools ☐ ☐ ☐ ☐ ☐
- M) No grades should be given in music, only Pass or Failed ☐ ☐ ☐ ☐ ☐
- N) The main goal for music in the schools is to represent the school in community activities ☐ ☐ ☐ ☐ ☐
- O) Music should be taught as part of a more general area (i.e. Artistic Expression) ☐ ☐ ☐ ☐ ☐
- P) The music teacher is seen with respect among other subject teachers ☐ ☐ ☐ ☐ ☐
- Q) Music, as the other subjects, should have clear objectives for each grade level ☐ ☐ ☐ ☐ ☐
- R) One of the purposes of music in the school is entertainment ☐ ☐ ☐ ☐ ☐

13. My training as music teacher was:

Excellent___ Fair ___ Appropriate ___ Deficient_____

14. How do you rate your level of preparation in each of the following areas? Please make a check in one of the following options:

	Excellent	Very Good	Good	Fair	Poor
Music Theory					
Piano/Keyboard Skills					
Recorder					
Guitar					
Choral skills					
Music Education Methods					
Improvisation					
Composition					
Music from other cultures					
Relating music with the other arts					
Relating music with other subjects					
Philosophy of music education					
Lesson Planning					
Instrumental music					
Folklore music					
Music and movement					
Acoustic Ecology					

15. On a scale of 1 (never) to 5 (frequently), please indicate, by circling the most appropriate box, how often you have used the following activities in your music class:

Activity	1 Never	2 Seldom	3 Sometimes	4 Often	5 Always
1. Singing					
2. Playing recorder					
3. Playing other instruments					
4. Memorizing/learning names of notes					
5. Music reading and writing					
6. Sight-Singing (Solfege)					
7. Learning about composers					
8. Listening to music					
9. Improvising					
10. Composing music					
11. Practicing the national anthem					
12. Relating music to other arts					
13. Relating music to other subjects					
14. Talking about music as part of the culture					
15. Moving/Dancing					
16. Doing Singing Games					

16. Which methodology of music education are you familiar with and how often do you use it?

Please write a check in the most appropriate box:

	1 never	2 seldom	3 sometimes	4 often	5 always
a. Orff					
b. Dalcroze					
c. Kodaly					
d. Willems					
e. Schaffer					
f. Other					

17. Do you know any national (local) methodology in Music Education?

Yes _____ No _____

If yes, can you describe it? _____

18. What system for assessment do you use in your class?

a. Written Exams ☐

b. Class participation ☐

c. Projects ☐

d. Other ☐ Explain _____

19. How often do you meet with other teachers in the building to plan together?

Please make a check in the most appropriate box:

Never	Sometimes (every six months)	Often (once a month)	Regularly (once a week)

20. How often do you meet with your principal? Please make a check in the most appropriate box:

Never	Sometimes (every six months)	Often (once a month)	Regularly (once a week)

21. How many times during the year have you been observed in your classroom by your principal or supervisor? Please make a check in the most appropriate box:

Never	Sometimes (every six months)	Often (once a month)	Regularly (once a week)

22. How often do you meet with the parents of your students? Please make a check in the most appropriate box:

Never	Sometimes (every six months)	Often (once a month)	Regularly (once a week)

23. How often you take your students to concerts outside the building? Please make a check in the most appropriate box:

Never	Sometimes (every six months)	Often (once a month)	Regularly (once a week)

24. What is the yearly budget in your school for music activities? (In US\$) Please make a check in the most appropriate box:

Never	Sometimes (every six months)	Often (once a month)	Regularly (once a week)

25. What are the main problems in carrying a music program in your school?
Check all that apply:

- a. Lack of money_____
- b. Lack of support from:
 - Principal_____
 - Other teachers_____
 - Parents_____
 - Students_____
 - Education Supervisor_____
 - Ministry of Education_____
 - The whole government_____
- c. Resources (Physical facilities, Instruments, Scores)_____
- d. Lack of motivation (financial)_____
- e. Other_____

26. In the last year, which of these activities did you attend?

Activity	How many?	Was it required?
Workshops sponsored by your school/government:		
Workshops sponsored by private companies		
Workshops sponsored by local music teachers associations		

27. Are you member of a music teacher association or organization? Yes____ No____

Which one? _____

If so, please indicate how long you have been a member _____

28. Can you list two books or articles on Music Education which you have read in the last year?

Title_____ Author_____

Title_____ Author_____

APPENDIX G

COVER LETTER FOR MUSIC TEACHERS

Mr. or Mrs. _____
Title/Position _____
School Address _____

My name is Edgar Cajas. I am a Guatemalan citizen currently doing doctoral studies in Music Education at the University of Oklahoma-Norman Campus, United States of America.

I would like to invite you to participate in the research study: **Music Education in Central America: A comparative study of educational policies and practices in Costa Rica, Guatemala, and Honduras**. The purpose of this study is to analyze and compare the current situation of music education in selected countries in Central America, in particular the trends, main problems, and future goals. This will allow for the suggestion of some guidelines on how to solve these problems and to implement strategies to materialize these goals.

Your participation will include filling out a survey with questions related to some aspects of music education. This survey will be administered one time and will take approximately 20 minutes. By participating in this survey you will be expressing your opinion on the role of music education in your country, an opinion that I highly value because of your daily involvement in the educational process.

Your participation in the study is voluntary, and you may choose not to participate or to stop at any time. However, I would really appreciate your full cooperation with this important project for the future of music education in our countries. The results of this study will be components of my dissertation, and the analysis may also result in published articles, and presentations at professional conferences. Your name will not be asked in the survey. Subjects will be identified only by a code describing your level of teaching, educational setting (public or private), and country. You will receive a stamped envelope with the address where the completed survey should be returned.

If you choose to participate in the study, you are free to withdraw at any time. You may also decline to participate.

If you have any questions about this research project, please feel free to contact Dr. Barry by phone (405-325-4146) or email (barrynh@ou.edu), or you can contact me by e-mail at ecajas@ou.edu. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

Thank you in advance for your cooperation and support.

Sincerely,

Edgar Cajas,
Ph.D. Candidate, University of Oklahoma
Telephone in Guatemala: (502) 2434-0524

APPENDIX H

Costa Rica: Elementary Music Teachers by Professional Experience and Academic Degrees

N= 814

Category	Frequency
ASP = Aspiring teacher , without specific study	115
PAU 1= with elementary general basic education knowledge	1
PAU 2 =	11
PT 1= general basic teaching (pay scale)	8
PT 2	6
PT 3	18
PT 4	15
PT 5	31
PT 6	28
VAU 1= technical elementary knowledge in the area (music). For example graduates from “ <i>colegios artisticos</i> ” art high schools, with no educational training.	131
VAU 2	58
VT 1= pay scale for music education. It is distributed according to the number of credits earned at universities	29
VT 2	78
VT 3	92
VT 4	77
VT 5= Bachelor in Music education	140
VT 6= “Licenciados” (5 year program with thesis)	31
Other	22

Source: Ministry of Education of Costa Rica, 2006

APPENDIX I

Music Textbooks as Reported by Surveyed Teachers

Guatemala			
Author	Textbook	Publisher	Frecuency
-----	Do, Re, Mi	Editorial Colombiana	1
Acevedo, Carlos	Formación Musical	*	1
Amado, Carlos	Formación Musical	*	2
Aranda, Alfredo	Mis Amigos Musicales	*	1
Ballesteros, Jorge	Música Por Siempre	*	1
Batres, Ethel	Viva La Música	Editorial Piedra Santa	40
Cotí, Roberto	Formación Musical	*	1
Donald, S.	Vivamos la Música	*	1
Tánchez, Eduardo	Formación Musical	Editorial Educativa	17

Note: *= not available

Honduras			
Author	Textbook	Publisher	Frequency
Aceituno, Isabel	Educación Musical	*	1
Campo , Guadalupe	Educación Musical	*	1
Godoy, L.E.	Manual de Flauta	Lithopress	2
Secretaría de Educación	Material de Himnos	*	
Secretaría de Educación	Rendimientos Básicos	*	1
Valdez, José Ramón	Educación Musical	*	1
Vides, David	Educación Musical	*	1

Note: *= not available

Costa Rica			
Author	Textbook	Publisher	Frequency
Vargas, Ana Isabel	Descubro el Maravilloso Mundo de la Música. Tomo I y II.	Parramon	17
ABEICA	Music Theory I & II	*	1
Trejos, Janet	Enseñanza de la Música	*	1
Barquero, Lucy	Música para I y II Ciclo	UNED	2
Pilonieto, Jose	Do, Re, Mi	Editorial	9
Pardo, Isidro	Acerquemonos a la Musica	Voluntad	16
Ramón			
Ministerio de Educación Pública	Lo que se Canta en Costa Rica	MEP	5
Castillo, Luis	Música Costarricense	*	1
Diaz-Wesby	Método de Música	*	5
Volio, M.	Educación Musical	*	16
Rodriguez, Luis	Pedagogía Musical	*	6
Murillo, Luis	Libro de Trabajo	*	2
Castillo, Luis	Método de Flauta	*	1
Ministerio de Educación	Libros de Texto	MEP	6
Bonilla, Jesús	Cánticos Didácticos Musicales	*	1
Yamaha	Método de Flauta Yamaha	*	1
Díaz, Diego	Compendio de Educación Musical		1
Torres, Luis	Teoría Didáctica de la Iniciación Musical	UCR	2
Espinoza, Alan	Didáctica de la Flauta Dulce	*	1

Note: *= not available

APPENDIX J

INTERVIEW CODES AND SUB-CODES

1. Budget for music programs (BMP)
2. Educational reforms and music education (ERME)
3. Infrastructure equipment and pedagogical materials for music (IEPM)
4. Interviewees personal contribution to the process of music education
(IPC)(materials published, lectures, workshops etc.)
5. Interviews music background (academic credentials and experience) (IMB)
6. Music as mandatory subject in the curricula (MusMSC)
7. Music Curricula in place (MusC)
8. Music education problems (MEP)
 - a) danger in taking away or limiting music as part of the school curriculum
 - b) deficient music teaching
 - c) few number of music teachers
 - d) formal music education does not satisfy the needs of the population
 - e) formal music education is culturally non-relevant
 - f) government control in music teacher training (Guatemala)
 - g) lack of appropriate methodologies,
 - h) lack of continuity in programs (political element)
 - i) lack of curriculum for music
 - j) lack of equipment and pedagogical materials
 - k) lack of evaluation or supervision for music teachers,

- l) Lack of governmental support for music education programs
- m) lack of music learning sequence especially between elementary and secondary levels
- n) lack of planning and no relation between music programs and projects
- o) low budget
- p) low music teacher self-esteem
- q) low value for music in society
- r) unbalance between public and private education concerning music education.

9. Music educators in each country that has contributed to the advancement of music education in the country (MECAD)

10. Music ensembles in schools (MES)

11. Music teacher training: (MTT)

- a) Historical facts
- b) Deficiencies in teaching programs
- c) Program descriptions

12. Music Teachers Certification (MTC)

13. Music Teachers Salaries (MTS)

14. Number of music teachers in the country (NMT)

15. Organization (if any) of the music department of the government (OMDG)

16. Political influence on music programs (PIP)

17. Professional development for music teachers (PFMT)

18. Proposals to solve problems, successful projects and initiatives, publications, etc. (PSP)
19. Sources for financing music programs (SFMP)
20. Supervision for music programs and music teachers (SupMP)
21. Music Teachers appointment and hiring (MTApp)
22. Values of music in education given by society and individuals (VMEd SI)