

# Greek Art Music in Greece's Schools: A Socio-Cultural Research Based on Content Analysis and Educators' Interviews.

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## ABSTRACT

Music, as a subject of primary and secondary formal education, is described in the Curriculum and is consisting of educational material and teaching practices. Inclusion of all three distinct music categories –art, traditional and popular–both domestic and western is a current bibliographical matter with cultural and social correlations. Focusing on Greek Schools of Primary and Secondary Education as a case study, research of mixed methods was conducted, to depict both material and practices, regarding their inclusion to music categories. In the first part of the research, the educational material was indexed quantitatively (content analysis) and triangulated qualitatively (critical content analysis). The results of the first part identified the questions of the second part: a qualitative interview survey –including quantitative triangulation– on teaching practices for music teachers.

The results of the first and the second part of the research correspond to a considerable extent, proving that the educational material identifies the content and the practice of the educational process. The three distinct music categories –art, traditional and popular– are contained in different quotas in the educational material and the teaching practices. The works of Greek art music constitute the minority of quotations, while the place of art music is occupied by Western art music. In fact, Greek music is approached through traditional and popular songs, with the latter often being confused with art creation. Further interpretation of the research results through Bourdieu's theory highlights cultural extensions which reproduce the structure of the Greek society.

**Keywords:** Greek Art Music, Educational Material, Teaching Practices, Socio-cultural Correlations, Mixed methods, Content Analysis, Educators' Interviews

## LITERATURE REVIEW

In the 34<sup>th</sup> World Conference of the International Society for Music Education (ISME), in August 2020, has emerged emphatically “the central role of western art music (WAM) in the teaching of theoretical knowledge of music” (Wilkinson, 2020, p.624). At the same time, scholars highlight the broad reflection on the domestic and western music categories included both in the Curriculum (Antonelli, 2020; Silva Queiroz and Medeiros de Pereira, 2020; Su and Luo, 2020), the educational material (Nugent, 2020; Ruippo and Sallinen, 2020) and the teaching practices (Oliveira, Paula, Martinez and Pederiva, 2020; McCabe, 2020). Furthermore, socio-cultural correlation regarding the content of school's music lesson were underlined (Arenas and Barros, 2020; Cantero and Berrocal, 2020; Carriage, 2020; De Villiers, 2020; Kraan, 2020; Lorenzo De Reizabal, 2020).

Research on Greek Education has indicatively focused on the issue of music categories reflected in the Curriculum, educational material and teaching practices. In Primary Education (PE) it has been underlined

the significance of Greek Traditional Music (GTM), not only for the educational material but also for the educational process (Poulou, 2006; Stavrou, 2006). Regarding Secondary Education (SE), so far research highlights in general the importance of the Curriculum and the teaching practices (Kteniadaki, 2008), while it emphasizes the importance of teaching the history of WAM (Androutsos, 2002).

Furthermore, Greek scholars have especially dealt with the socio-cultural correlations of the content of school music education. “Briefly, the way in which the content and methodology of the music course are structured historically excludes its local aspects and invents a corpus of western-European orientation, for exclusive school use. Then this corpus is enriched with elements from popular music traditions, not independently though, but strictly mediately, preserving the boundaries of ‘school music’ while safeguarding the general mechanistic character of art education.” (Zoumbouli and Kokkonis, 2016, p. 186). By excluding local art production from the teaching content, Greek music is ascribed to the cultural capital of reduced complexity (Tsetsos, 2020). A cultural capital of limited complexity is not consistent with the pluralism the inclusive, intercultural and cross-thematic contemporary education evangelizes about (Kokkidou, 2016). In fact, “the mechanisms of promoting individuality and diversity are misinterpreted and function as forms of inequality and social discriminations” (Vlachadi, 2009, p.57). In other words, the above remarks appear to be consistent with the implicit role of formal education in the reproduction of social structure (Argyriadis, 2015, Askouni, 2007).

### **The music Curriculum**

Condensing the above, Kraan’s (2020, p. 213) point of view “The importance of teaching local music genres is significant for the development of ties with the cultural heritage of the students’ social environment” is in accordance with the United States National Association for Music Education (NAfME): “to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond” (NAfME, 1994, p. 1). A similar approach regarding the subject of school music is followed by the Department for Education of the UK (2021), which is structured on three Key stages: “appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians” (Key Stage 2).

On the other hand, the Curriculum of Music in PE and SE in Greece, as it is expressed both in the Cross-Thematic Unified Curriculum Framework (CTUCF) and the Analytical Curriculums (AC) (FEK 304B/13-03-2003) defines the content of the educational material and the teaching practice as listed below:

1. For PE, the proposed content on cerns traditional and church music: “To bring them to contact with the older components of contemporary Greek national music tradition (folk songs and byzantine Church genre) and appreciate their value” (FEK 304B/2003, p.340).
2. For SE, the proposed content concerns the aforementioned genres plus Greek popular music: “To learn about the older components of contemporary Greek national music tradition (folk songs and byzantine Church genre) and foster their love towards them, appreciate the musical heritage of other peoples and foster their ability to evaluate and choose compositions of popular and lighter music” (FEK 304B/2003, p.345). WAM as well as traditional and popular music of other countries are generally determined as the “musical heritage of other peoples” (FEK 304B/2003, p.345).

Obvious in the Greek CTUCF and AC there is absence of an inclusive reference to all musical categories with an emphasis on domestic ones, as it emerged from the literature.

### **RESEARCH GOAL – RESEARCH QUESTIONS**

The highlighting of the non-inclusiveness –regarding music categories– of the Greek schools music Curriculum points out to investigate the other two parameters emerged from the literature: the teaching

material and the educational process. Thus, as goal of the present research is set the investigation of the presence of domestic and western music categories in the Greek PE and SE. For this purpose, it is going to be studied both the educational material (or educational packages, consisting of school books and additional material) and the teaching practices as well (otherwise referred as educational process). Furthermore, socio-cultural correlations regarding the content of material and practices have also to be specified. The relevant research questions correspond to this division and develop into two axes:

How are music categories reflected and what are the emerging socio-cultural correlations in the subject of Music in Primary and Secondary education:

1. Concerning educational material?
2. Concerning teaching practices?

## METHODOLOGICAL FRAMEWORK

The investigation concerning the two research questions requires the collection of two categories of data: quantitative for the study of the educational packages and qualitative for the study of the educational process. The integrated existence of the quantitative and qualitative data for interpretation demonstrates that the appropriate methodological framework is the research of mixed methods. Besides “when we combine quantitative and qualitative data, we acquire a very powerful mixture and we can develop a complicated aspect of the phenomenon under investigation” (Creswell, 2016, p. 537). “By determining widely, the mixed methodology as data collection and analysis, integration of findings and drawing conclusions using not only quantitative but also qualitative approaches, poses as a key for discussion around mixed methods integration” (Tashakkori and Creswell, 2007, p. 3). Consequently, assessment of findings in every phase of research to the next stages, as integration, is of paramount importance in the present study.

The present research design is determined as explanatory sequential (Creswell, 2016, p. 544) since the quantitative investigation of teaching material precedes and determines the separate questions of a qualitative investigation of teaching practices that follows. In fact, explanatory sequential constitutes the most popular form of a data approach in educational research, based on the rationale that “quantitative data and results offer a broader aspect of the research problem and require more analysis through the collection of qualitative data” (Creswell, 2016, p. 545).

More specifically, in the first part of the research (A), the collection and process of the quantitative data from the educational packages are conducted with the methodology of “content analysis”, as it is presented in Robson (2010, p. 418-424). The data are analyzed with descriptive statistical analysis through the Statistical Package for the Social Sciences version 22, release 0, modification 0 (SPSS 22.0). In this way the first sub-question of the first axis of questions is analyzed, which is, ‘How are music categories reflected in the subject of Music in Primary and Secondary education concerning educational material?’. The second sub-question, which is ‘What are the emerging socio-cultural correlations concerning educational material?’, is investigated by assessing the qualitative methodology of “critical analysis of manuals”, as suggested by Bonid is (2009, p. 5-6). This content critical analysis, bearing distinct qualitative features, is developed in four levels: A. Study of schoolbooks for hidden ideologies, B. Characteristics of the ideologies, C. Proposals for changes in schoolbooks, D. Evaluation of changes. With this additional qualitative approach of the educational packages through critical analysis, as methodological triangulation, greater validity is achieved for the A?–quantitative– part of the research (Robson, 2011, p. 207, 443). Consequently, the interpretation of the data of the A? part of the research determines furthermore the data which need to be further explained, in the next part of the research.

In the second part of research (B), the collection of qualitative data from the educational process is conducted with the interview methodology (survey of aspects), as it is described by Creswell (2016, p. 217-223).

More specifically, the music educators' aspects are investigated, concerning the sub-questions of the second axis of the research questions, which are: 'How are music categories reflected in the subject of Music in Primary and Secondary education concerning teaching practices?' and 'What are the emerging socio-cultural correlations concerning teaching practices?'. The target-population constitutes music educators of PE and SE general education (Creswell, 2016, p. 142), in correspondence with the educational material which was studied in the A? part of the research. As "a tool for the collection of qualitative data" the personal interview was used, by phone or online, with structured and semi-structured questions (Creswell, 2016, p. 218). The data collection tool is developed in four sections: Informed consent form, Participant demographic characteristics, Part I quantitative questions of closed-type (multiple-choice) with a graded four-point answer scale ("very", "moderately", "a little", "not at all"), Likert type (Creswell, 2016, p. 167), asking about the teachers' opinion on the music categories found (i) in schoolbooks, (ii) in the whole educational packages, while in Part II through eight open-ended questions, is being sought teachers' opinion regarding the usage and historical framing of music categories during educational process (Appendix 1). Important to clarify here that data of questions II.1 and II.2 revealed the quantities in which the music categories of the educational material are incorporated into teaching practices, while questions II.3 to II.10 revealed teachers' opinion on the functional use and historical approach of domestic and western music categories in the educational process.

The quantitative data coming from Questions I.i, I.ii, II and II.2 of the questionnaire triangulate data of the A part of the research with teachers' views and were analyzed through descriptive statistics (SPSS 22.0). The collection of quantitative data during the qualitative, B part of the research as data triangulation aimed at "ensuring maximum validity of the research procedure" (Robson, 2010, p. 207) and enforcing the connection with the A? quantitative part of the research.

The completion of the data collection tool from the B? phase of the mixed research design was conducted during the period from 27<sup>th</sup> February 2021 to 5<sup>th</sup> April 2021, both online (google form: <https://forms.gle/LTwpWdtiRN67GkJ78>), and on the phone. In the first case, the questionnaire was filled in and submitted by every participant online. In the second case, the questionnaire was filled in by the researcher on the phone. The recorded content of every telephone interview was sent to the corresponding participant for him/her to check it and confirm it. Overall, from the 29 collected questionnaires, 4 were filled in by the researcher and 25 by the participants (14% and 86% respectively). Important is to clarify, that the final research sample consisted of 27 out of the 29 participants, since two (2) of the participants did not meet the requirement of teaching in a school of general education. Furthermore, the analysis of data was carried out with codification and the interpretation was based on the "grounded theory design" (Creswell, 2016, p.425).

The Grounded Theory, which resulted from the B? part of the research, included also the results from the A? part of research, so that both axes' research questions can be clarified. To fully formulate the Grounded Theory and more specifically reveal the socio cultural correlations in the educational material and the educational process, the Bourdieu (1977) theory of cultural capital was being used.

Consequently, the total research design of the present research of mixed methods is shaped as follows:

1. Quantitative analysis of educational material(content analysis) – Qualitative critical analysis of educational material(critical analysis) / Methodological Triangulation – Determining results for further explanation.
2. Qualitative research concerning educators' aspects on teaching practices (with inclusion of quantitative questions) – Qualitative findings and quantitative data / Data triangulation – Ground Theory formulation – Interpretation on the way in which the educators' aspects concerning teaching practices explain the content of educational material.



## PART A' OF RESEARCH.

### Quantitative content analysis of educational material.

The content analysis “is a coded description and interpretation” of written documents of wide spectrum” (Robson, 2010, p. 416-418). In the present research the written documents include the educational music packages for PE and SE (enriched with Student’s Book, Activity Book, Teacher’s Book, Compact Discs/CDs with sound samples, Music Anthology) (IEP, 2019). The conduct of content analysis is carried out in six (6) stages (Robson, 2010, p. 424): (1) research question, (2) collecting data strategy, (3) recording unit, (4) categories for analysis, (5) pilot analysis, (6) content analysis.

In particular, every music example/citation of the educational packages, regardless of its form (music text/sheet music, sound archive, verbal reference) was determined as one recording unit (3). Every recording unit was classified in the music category it belonged to, based on its specific stylistic features. The categories for analysis (4), “based on the principles of observation structured systems, are universal and mutually excluded” (Robson, 2010, p. 421), with the first term ensuring the categorization of all recording units and the second safeguarding the uniqueness of the categorization. The critical stage of the construction of categories in the present content analysis used the widely acceptable tripartite categorization of music creation into “traditional, art and popular” (Glahn and Broyles, 2012). These three categories were furthermore differentiated as to their geographical distribution into Greek and western (or other countries). Pilot analysis (5) was conducted to specify the recording units as well as the categories for analysis.

The content analysis (6) of teaching material of music in PE and SE is depicted in the quantitative data capture demonstrated in Table 1.

Music Categories	Primary education (n=613)		Secondary education (n=614)		Sample total (n=1.227)	
	av.	SD	av.	SD	av.	SD
<b>Greek Popular Music / GPM</b>	<b>23.40</b>	22.69	<b>61.00</b>	68.95	<b>42.20</b>	45.82
<b>Western Art Music / WAM</b>	<b>37.40</b>	15.57	<b>42.00</b>	43.35	<b>39.70</b>	29.46
<b>Greek Traditional Music / GTM</b>	<b>28.00</b>	18.11	<b>21.33</b>	20.01	<b>38.66</b>	19.06
<b>Western Popular Music / WPM</b>	<b>9.40</b>	9.72	<b>31.67</b>	12.66	<b>20.53</b>	11.19
<b>Greek Art Music / GAM</b>	<b>6.60</b>	6.95	<b>22.66</b>	28.55	<b>14.63</b>	17.75
<b>Other Countries' Traditional Music/OCTM</b>	<b>8.20</b>	8.79	<b>15.67</b>	12.66	<b>11.93</b>	10.725

**Table 1. Averages and standard deviations of the domestic and western music categories per level of education in the educational material (Kalopana, 2021, p. 120).**

More detailed, Greek popular music/GPM can be traced as the predominant category in the educational packages, closely followed by WAM. Its high standard deviation, by twenty-nine (29) points, does not influence its ranking, neither in the PE package (1<sup>st</sup>), nor in the SE package (2<sup>nd</sup>). GTM follows with a minimum difference, which in PE packages comes second (2<sup>nd</sup>) and in SE packages fifth (5<sup>th</sup>). This range of values in the ranking of GTM is reflected in the great difference between standard deviation and average. Western popular music/WPM follows with lower values. The great difference between average and standard deviation in this category shows a periodical quantitative presence in educational packages, with its position in the final ranking being relative. Greek art music/GAM follows, which in SE presents a much larger distribution compared to PE but has no significant fluctuation in its dispersion (slight difference between average values and standard deviation values).

The last category is other countries' traditional music/OCTM with also a small difference between average value and standard deviation value, an element stating its constant low presence in educational packages. All in all, the highest difference among the categories is located between GTM and WPM (18 points). The rest of music categories do not show a large quantitative difference from the adjacent categories when ranking in decreasing order.

The decreasing order of music categories is presented as follows:

- Overall: **GPM, WAM, GTM, WPM, GAM**,
- PE: **WAM, GTM, GPM, WPM, OCTM, GAM**,
- SE: **GPM, WAM, WPM, GAM, GTM**,

In conclusion, the overall ranking of music citations of PE and SE per music categories coincides almost completely with the one of SE, the only difference being the upgrade of GTM in the third place, a change which arises based on the ranking of category in the packages of PE (2<sup>nd</sup> place). GAM in general ranking came in next to last, as contrary to SE, its distribution (offsetting measures of central tendency) in PE school is very low. It is interesting though, the paired citation of Greek and western categories in the overall ranking, an observation which underlines the inseparable connection of the whole of Greek music with the western and the global one.

### **Qualitative critical analysis of educational material (triangulation).**

The critical study of the content of the educational packages (verbal texts, music texts, images) (level A, according to Bonid is, 2009) revealed hidden ideologies. These ideologies are mainly regarding (level B, Bonid is, 2009) the functional use as well as the historical approach of domestic and western music categories. The two last levels of critical content analysis (C. Proposals and D. Evaluation) are discussed in the Conclusion Section. The characteristics of hidden ideologies found in critical analysis are described in the following paragraphs.

The functional use of music categories in the educational music packages of PE and SE serves the triple axis on which the music course develops; active hearing-musical performances-music creation, in correspondence not only with CTUCF and AC, but also with the triple relation to the music work of art, in the reverse sequence: composition-performance-reception (Stanley, 2001). More specifically, WAM is used as the basic material of active hearing and teaching theoretical musical knowledge (duration, pitch, volume, timbre, form, texture, style etc.). GAM has an alternative role, much more limited though. In specific cases GTM is also used functionally while OCTM is used rarely. As far as musical performance and music creation are concerned, GPM (older classes of PE and SE) enters dynamically among with GTM (PE), without other genres absent (WPM, OCTM).

The historical approach of domestic and western music categories in the educational music packages of PE and SE focuses on WAM, as a reference pole not only for art music but for popular music as well. More specifically, the history of western music is presented in 6<sup>th</sup> Grade of PE mixed with the history of Greek music: ancient Greek music, roman music, WAM, byzantine music, GTM, GPM, and WPM. In a more specialized course in 2<sup>nd</sup> Grade of SE there is a reference to the OCTM in Europe, and to European art music up to Romanticism, while in the next grade (3<sup>rd</sup> of SE), the course involves European art music from the 20<sup>th</sup> century and western popular genres of the same period.

The overall history of Greek music is approached fragmentarily, focusing on either GTM (PE) or on GPM (SE). More specifically, in the educational packages of the 3<sup>rd</sup> and 4<sup>th</sup> Grade of PE the pattern is: Greek ancient – GTM – GPM, while in 6<sup>th</sup> Grade of PE the history of Greek music enriches the pattern with references to western music: Greek ancient – (roman-western art) – byzantine – GTM – GPM – (western popular songs). In both cases, the inclusion of GAM in the historical consideration of Greek music is omitted. Finally, the approach of Greek music history in the educational package of SE presents the following pattern: GTM – GAM (through WAM) – GPM.

## B' PART OF RESEARCH – QUALITATIVE INVESTIGATION OF EDUCATORS' VIEWS

### Demographic characteristics of the sample

Demographic characteristics of the research sample are shown in Table 2. More specifically, from the 27 participants in the research sample, 8 were men (29.6%) and 19 women (70.4%), while 17 of the participants (63%) serve in PE (23.5% men, 76.5% women) and 10 participants (37%) in SE (40% men, 60% women). Based on the demographic characteristics, the data of the B part of the research probably emphasize on the women's views and mainly record more analytically the educational process in PE. In every case, the ratio of one (1) to three (3) which exists in the sample between PE and SE is not forbidding as far as the equal reflection of the educational reality is concerned, especially if the duration of PE (6 years), which is twice as long as the one of SE in study (3 years), is taken into account. The average age of the sample is 43 years old and the average employment of the educators in both PE and SE lies in 15 years. This characteristic in combination with the average age of the sample reveals that the participants finished their studies at the end of the 1990s and started working professionally a while before the implementation of the CTUCF and AC in 2003.

Characteristics	Primary Education		Secondary Education		Sample Total	
	n	%	n	%	n	%
<b>Gender</b>						
Male	4	23.5	4	40.0	8	29.6
Female	13	76.5	6	60.0	19	70.4
<b>Age</b>	Av. = 41.35, SD = 7.42		Av. = 44.80, SD = 6.71		Av. = 42.63, SD = 7.23	
<b>Educator's employment</b>						
Permanent	9	52.9	8	80.0	17	63.0
Full-time Substitute	7	41.2	2	20.0	9	33.3
Other	1	5.9	0	0	1	3.7
<b>Previous employment</b>	Av. = 15.24, SD = 7.04		Av. = 15.50, SD = 9.12		Av. = 15.33, SD = 7.70	
<b>Basic studies</b>						
University	15	88.2	9	90.0	24	89.0
Conservatory Diploma	2	11.8	1	10.0	3	11.0
<b>Additional studies</b>						
Master's Degree	8	47.1	6	60.0	14	51.9
PhD	4	23.5	0	0	4	14.8
Other	1	5.9	3	30.0	4	14.8
None	4	23.5	1	10.0	5	18.5

Table 2. Participants' demographic data (Kalopana, 2021, p. 137)

### Quantitative data (triangulation)

Data of questions I.i and I.ii resulted that educators in PE have a more concise image of the percentages of music categories in the educational material –in agreement with the results of the first part of the research– while in SE the coincidence is low (Kalopana, 2021, p. 141). More specifically, educators in PE list categories as: WAM, GTM, GPM, GAM, OCTM, WPM, while A part research results indicated: WAM,

GTM, GPM, WPM, OCTM , GAM. Music teachers’ upgraded view of the presence of GAM is highlighted here. On the other hand, educators of SE list categories as: GTM, OCTM, WAM, GPM, WPM, GAM, while A part of the research indicated: GPM, WAM, WPM, GAM, GTM, OCTM. It is obvious that there is little overlap between the actual contents of the packages and the teachers’ views.

Data of questions II.1 and II.2 revealed the quantities in which the music categories of the educational material are incorporated into teaching practices. In descending order of preference, we have for PE: WAM, GTM, GPM, GAM, WOM-OCTM, which coincides both with educators’ views on the material, as well as the material itself. The descending order of preference regarding SE: WAM, GPM-WPM- GTM, GAM, OCTM, coincides more with the material itself, than the views of educators for it (Kalopana, 2021, p. 149).

**Qualitative findings –Systematic Grounded Theory Design**

Qualitative data coming from the questions II.3up to II.10 of the opinion survey were analyzed, according to the Grounded Theory Design (GTD). In Systematic GTD three stages of analyses are applied, to develop “a rationale or a conceptualization of the emerging theory” (Creswell, 2016, p. 426). The three stages correspond to Open Coding, Axial Coding, and Selective Coding.

**Open Coding**

At this stage “the researcher creates initial categories in relation to the phenomenon under study, by segmenting data” (Creswell, 2016, p. 426-427). The coding data of the educators’ sample showed several dozens of codes, the grouping of which created fourteen (14) sub-categories of coding (Kalopana, 2021, p. 171). The sub-categories are summarized into eight (8) categories for the phenomenon under study which correspond to questions II.3 to II.10 from the educators’ views’ questionnaire (Table 3).

<b>CATEGORIES</b>	<b>AXIAL CODING</b>
(3) CHOICES OF MUSIC GENRES IN EDUCATIONAL PROCESS	<b>INTERVENING CONDITIONS</b>
(4) APPROACH TO MUSIC CATEGORIES	<b>CAUSAL CONDITIONS</b>
(5) TEACHING DISTINCTION BETWEEN GAM AND GPM (PARTIAL AND OCCASIONAL)	<b>INTERVENING CONDITIONS</b>
(6) LEARNING ABOUT GAM	<b>FRAMEWORK</b>
(7) COMPOSERS AND WORK OF GAM WITH TEACHING UTILIZATION	<b>FRAMEWORK</b>
(8) APPROACH TO GAM	<b>CENTRAL PHENOMENON</b>
(9) ROLE OF GAM IN EDUCATIONAL PROCESS	<b>CONSEQUENCES</b>
(10) FACTORS FOR ROLE OF GAM IN EDUCATIONAL PROCESS	<b>STRATEGIES</b>

Table 3. Axial Coding of categories of educators’ views (Kalopana, 2021, p. 176).

**Axial Coding**

During this phase of the GTD, “the researcher chooses a category of open coding, sets it at the center of the process under investigation, as the central phenomenon, and then relates the rest of the categories with it” (Creswell, 2016, p. 427). The categories are correlated with the central phenomenon through predestined interconnections: causal conditions, strategies, intervening conditions, framework and consequences. The relations among the theme categories which emerged in the research concerning the educators’ views, and interrelated by axial coding, are shaped in the Model of “Grounded Theory Coding” (Figure 1), according to Creswell (2016, p. 429).



## Selective Coding

Selective coding is the third stage of data analysis in GTD. During this phase the researcher “expresses a theory coming from the interrelation of the categories in the model of axial coding” (Creswell, 2016, p. 429). Overall, the content of the educational packages constitutes the first factor in the choice of the music categories (3) in the teaching practices, altogether with the existing confusion between GAM and GPM (5). Getting to know with Greek categories and GAM in specific (6), depends on the functionality and historical approach of the composers and works (7) selected in the educational process. As the basic reason for the kind of incorporation of GAM in the educational process (8) stands the whole of the approach to music categories (4). At the very core of teaching practices are put the factors concerning the role of categories (10), consisting mainly of teaching targets (theoretical music knowledge, music genres, work and composers, musical instruments, repertoire), that give priority to the categories which present greater functionality and experiential features (WAM, GTM, GPM). As a coincidence, the role of GAM (9) is depended furthermore on the school environment and the educators’ professional profile, that formulate the educational process.

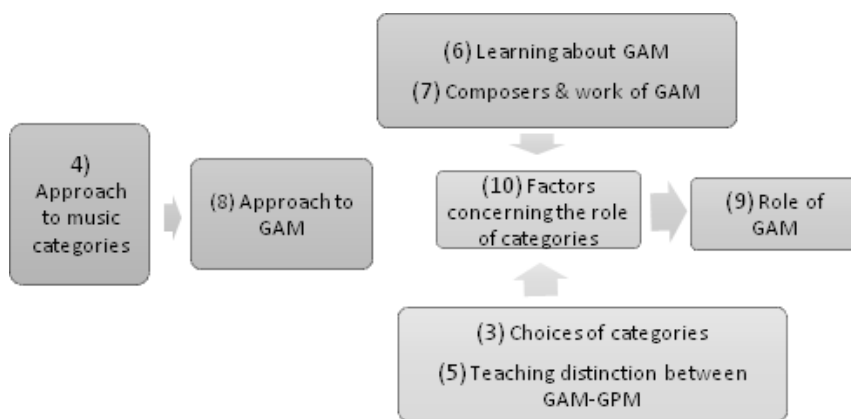


Figure 1. Model of the Grounded Theory Coding (Kalopana, 2021, p. 179).

## Grounded Theory

Consequently, the music category that dominates the educational process is WAM, followed by GTM in PE and GPM in SE. Their so far experienced increased functionality guarantees that these categories will be integrated into teaching practices, in addition to educational material. In the same concept, the works of GAM in corporate into teaching practices are only those that present interconnections with the dominating music categories of the educational process.

Evidently, the students get to learn about music categories through experience, functionality and historical utilization in the educational process. All these parameters are related to the educator’s professional profile and the school environment. As a result, the three factors mentioned above are not fulfilled to the extent they would allow an inclusive and equilibrated acquaintance of domestic and western music categories. Furthermore, excluding an in-depth familiarization with GAM, becomes impossible the full comprehension of Greek music. This aspect emerges importance of the integration of GAM as a real part of the Greek cultural heritage. As far as this factor is concerned, the music educator’s profile maintains the decisive role. Therefore, the uneven integration of domestic and western music categories in the lesson of music in PE and SE, points out cultural and social correlations that are analyzed below based on the theory of Bourdieu’s (1977) cultural capital.

## Extension of the Grounded Theory based on the Cultural Capital Theory

According to Bourdieu (1977), the cultural capital –among its other two types, economic and social– emerges in three types of habits: internalized (habitus, social practice), externalized (possession of books, paintings etc.), institutionalized (university degrees etc.). The subject of music in schools (PE and SE) corresponds to the first form of cultural capital (habitus, social practice), which is divided into “cultural tastes and preferences, ability of distinction between ‘beautiful’ and ‘ugly’, objective knowledge of arts and culture, cultural skills and competence (ex. musical performance) and formal qualifications (university degrees)” (Smith, 2006, p. 216-217). These aspects were indeed located in the educators’ views and have created patterns, which were incorporated in respective categories during the analysis of the research findings (Kalopana, 2021).

The most important axis though of Bourdieu’s theory is “the importance it renders to the transference of cultural capital” (Smith, 2006, p. 219). In other words, through osmotic and educational contact with cultural creations, students do not only obtain culture, but also the type of relationship they will create in the future with it (Bourdieu and Passeron, 2014). Unlike to social and economic capital, “the cultural capital needs years to be obtained and appears deeply rooted in each individual’s self-consciousness. This means that it may prevent the mobility of society” (Bourdieu, 2013, p.17). This position draws attention in two aspects: in the duration of the educational interventions –due to the long-term transference of the cultural capital– and in the effectiveness of the educational interventions, due to their significant influence on the individual and the society. The educational process is the one way through which the transference of the educational capital will be accomplished, and its characteristics are those that will determine the effectiveness of the transference. The integration of the cultural capital will ultimately shape the students’ views and attitudes, according to Bourdieu, determining to a great extent their social mobility.

In other words, the confused aspect about the whole of the Greek music cultural capital (non-inclusivity of music categories in Curriculum, educational material and teaching practices) does not reinforce an effective transfer and consequently integration. The non-communication of GAM, as the formal part of Greek music creation, deprives the Greek cultural capital of its further sophisticated aspect, influencing decisively both the cultural tastes and preferences and the ability to discern the “beauty” within Greek creation. An incomplete incorporation of domestic musical culture capital interferes with the conception of world musical heritage, again confusing musical categories.

The interpretation of GT through Bourdieu’s cultural capital, must also take into account the social strata that seem to favor the content of educational material and teaching practice. According to a wide Athens’s audience music preferences research (Souliotis and Emmanouil, 2016, p. 89): “there is a clear difference between a relatively interclass field of music consumption which is conducive to social integration [popular music], and a field of music consumption which is connected more with supper-class groups and favors social distinction [art music]” (Souliotis and Emmanouil, 2016, p. 89). As a result, in terms of social stratification, upper class tends to be connected mainly to WAM and poor to GAM, middle class mainly to WPM and GPM, while lower classes to GTM and OCTM. Common meeting point of the musical preferences of all social classes remains GPM, a conclusion that is also clearly echoed in the research results.

In the same way Bourdieu highlights the fact that “groups try to transform one capital form into another, wishing to consolidate the power of the class they belong to” (Smith, 2006, p. 219). The significance of this position is compatible with the concept of “conceptual displacement” which was observed between popular and art music (Tsetsos, 2013). The explanation of this aspect may correspond to the fact that the both CTUCF and AC, and the educational packages reflect the cultural capital of the powerful social groups of the time they were written. On the other hand, in the interpretation of the educators’ views there needs to be

sought not only the connection with past attitudes but also locate new emerging aspects which may express a differentiated social hierarchy or even social mobility (emerged code of teacher professional profile as a determining factor of teaching practices).

Finally, one more parameter of vital importance in the cultural theory of Bourdieu, which ought to be correlated with GT, is the concept of “field”, meaning the sector of social life, where dominating games are carried out between individuals and groups. If music genres operate as implicit representatives of social groups, their extension and role in the packages and the educational process represent a game of cultural domination with social correlations. In the same way, the position of GAM in the educational process reflects its social role; non-central position in teaching practices, in terms of “field”, non-central social role, resuming that the social groups with which it corresponds are not at the top of the stratification.

## CONCLUSIONS

### Discussion

The results of the A?part of research (educational packages: quantitative content analysis and triangulation with critical analysis) determined the B?part of research (educators’ views: qualitative research with quantitative triangulation). Consequently, the GT which resulted from the B?part and extended in combination with the cultural capital theory of Bourdieu, also explained the quantitative results from A?part. All in all, the mixed research design with the basic characteristics of Sequential Explanatory Design, was utilized with reliability and validity.

The research results confirmed and clarified to a great extent the issues which were set in the literature review. Specifically, the domestic and western music categories included in the educational material (Nugent, 2020; Ruippo & Sallinen, 2020) and the teaching practices (Oliveira, Paula, Martinez and Pederiva, 2020;McCabe, 2020) of the subject of music in Greek PE and SE were quantitatively and qualitatively described. Findings indicate that GPM stands overall as the most presented category, followed by WAM that dominates the category of art music(Androutsos, 2002; Wilkinson, 2020), while GAM is marginalized; GTM takes a really high importance in PE (Poulou, 2006; Stavrou, 2006).?he results confirm and exceed the data set by the official Curriculum (Kteniadaki, 2008).

Socio-cultural correlations of the content and practices of school music education were also emerged (Arenas and Barros, 2020; Cantero and Berrocal, 2020; Carriage, 2020; De Villiers, 2020; Kraan, 2020; Lorenzo De Reizabal, 2020).?he corpus of WAM enriched with GPM (Zoumbouli and Kokkonis, 2016) together with the exclusion of local art production (Tsetsos, 2020) resulted in a cultural capital of limited complexity (Kokkidou, 2016), that cultivates social discriminations (Vlachadi, 2009) and is consistent with the implicit role of formal education in the reproduction of social structure (Argyriadis, 2015, Askouni, 2007).

Furthermore, in the music stratification attempted on Bourdieu’s theory (1977), WAM was associated with upper social class and domestic music categories with the middle (GPM, GTM) and base of the social hierarchy (GAM).

### Restrictions

The basic restriction of the present research has been the research sample (27 participants) for the questions of the collection of quantitative data in the B? Part of Research (data triangulation). A larger research sample would create stronger correlations with the indexing itself of the educational material (A?part). However, the number of the research sample was quite satisfactory for collecting qualitative data through the open questions of the research tool.

## Proposals for future research

The model of content critical analysis of Bonidis (2009), which was used in the A-part, refers to proposals for changes (level C) in the schoolbooks and to subsequent assessment of these changes (level D). This prospect is coincided with the timely actions from the Institution of Educational Policy (IEP) of Greece for the Upgrading of Study Programs and the preparation of the writing models for the new educational packages of PE and SE (Act MIS: 5035542), as well as for the corresponding training of educators (Act MIS: 5035543) (IEP, 2019). Thus, the conclusions of the present research can stand as a relevant recent bibliographic reference for the redesigned strategy of the subject of music in Greece's schools.

Finally, expanding the socio-cultural correlations of the present research highlighted, it would be interesting to study the same music cultural capital which is transferred to the students of PE and SE in Greece, regarding domestic and western music categories.

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## APPENDIX 1

(original in Greek language is available at <<https://forms.gle/c1fp5GeTDJ1rFtpW9>>)

Interview Protocol (oral/written)

### DEMOGRAPHICS

- GENDER: Male/Female
- AGE: .....
- TEACHER EMPLOYMENT RELATIONSHIP (current year): Permanent, Full-time Substitute, Part-time Substitute, Hourly
- LENGH OF SERVICE (IN YEARS): .....
- BASIC STUDIES:

- **LEVEL OF EDUCATION OF SERVICE (current year)**

Primary education/PE

Secondary education/SE (General education school)

Other: .....

- SCHOOL COUNTY WHERE YOU SERVE (current year)
- SCHOOL MUNICIPALITY/SCHOOL MUNICIPALITIES WHERE YOU SERVE (current year)
- Your e-mail account (optional, for sharing the results of the survey).

### QUESTIONS

1. CONTENTS OF TEACHING MUSIC MATERIAL
2. At what level are the different domestic and western music categories included in schoolbooks (Student's Book, Workbook)?

	very	moderately	a little	not at all
Greek Art Music /GAM				
Western Art Music/WAM				
Greek Popular Music/GPM				
Western Popular Music/WPM				
Greek Traditional Music/GTM				
Other Countries Traditional Music/OCTM				

1. At what level are the different types of music included in the whole educational package (Enriched Student's Book, Workbook, Teacher's Book, Audio material-CD)?

	very	moderately	a little	not at all
Greek Art Music /GAM				
Western Art Music/WAM				
Greek Popular Music/GPM				
Western Popular Music/WPM				
Greek Traditional Music/GTM				
Other Countries Traditional Music/OCTM				

1. EDUCATIONAL PROCESS

2. Which music categories do you use most during the educational process with your students?
3. Which music categories do you use least during the educational process?
4. Can you describe the rationale for your choices?
5. In what ways do your students historically approach the categories of Greek music?
6. How do you differentiate in your teaching the works of GAM from GPM?
7. How do your students get to know GAM?
8. Can you give indicative names of composers or works of GAM that you have utilized in teaching?
9. How do you and your students approach the history of GAM?
10. Overall, what is the role of GAM music in your course?
11. What factors do you consider determining the role of GAM in the educational process?