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FOREWORD

This was the second National Conference of the **Association of Music Education Lecturers,** this time held in conjunction with the **Australian Society for Music Education.** The three day residential conference was at St. Mary's College, University of Melbourne. There were participants from every State and Territory, from universities, C.A.E.'s and Education Departments.

This was a follow up to the 1978 conference which had as its theme – **'Towards a Rationale for Music Education'.** As the 1979 conference coincided with the National Enquiry into Teacher Education, it was decided to take as a theme, **Music in Teacher Education.** As a result of discussion and papers, a submission to the Enquiry was prepared.

The conference organizing committee was:–

Jennifer Bryce
Glynis Dickins
Faye Dumont
Jan Stockigt
Barbara van Ernst

Barbara van Ernst,
President (AMEL)

Professor Roger Covell
President (ASME)

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MUSIC IN TEACHER EDUCATION: PROBLEMS, PERSPECTIVES, PROSPECTS AND PROPOSALS

Dr. Doreen Bridges, Music Educator and Researcher, N.S.W.

Of those areas of education which come under scrutiny from time to time, the arts in general and music in particular seem to present the most problems. Over the last ten years or so they have probably given rise to more investigations and reports than any other aspect of the curriculum. Despite the present almost over-riding concern for standards of literacy and numeracy in schools, nobody can say that consideration of the arts has been completely pushed aside.

In between the publication of Graham Bartle's **Music in Australian Schools** (1968) and the joint study of the Schools Commission and the Australia Council on **Education and the Arts** (1977) came the Unisearch Report by Roger Covell, **Music in Australia: Needs and Prospects** (1970), **The Arts in Schools** report by the interdepartmental committee appointed to enquire into the education of school children in New South Wales (1974), the joint ASME-ACE inquiry into **Music in Kindergarten, Infant and Primary Schools** (1975), the **Curriculum Services Inquiry** of the Victorian Education Department in 1976, and similar inquiries in other states. In all these reports there is a consensus that, despite pockets of excellence, the classroom teaching of music is inadequate and ineffective, particularly during the critical learning periods of early and middle childhood. The reports stress the lack of confidence and competence in music teaching and comment on the fact that large numbers of teachers have little or no commitment to music as part of the educative process. Most see it mainly as entertainment. Insufficient professional support for non-specialist teachers and inadequate teacher preparation emerge in the reports as key factors in the low standards and status of music in primary and pre-primary education. Institutions concerned with the pre-service education of teachers are urged to devote more time to music, to see that course content is relevant, and to ensure that students undergoing practice teaching are advised by music specialists when giving music lessons.

Finding ways of improving the preparation of general classroom teachers to handle music with children will therefore be one of the main tasks of this conference. But we must also be aware of other groups of teachers; some take music as a major study within a general teacher education program, others are preparing to become full-time music consultants, music specialists in secondary schools, or teachers of instrumental performance. So we have many different needs to consider, many realities to face, and perhaps some myths to dispel.

One of our main problems is the unfortunate and widespread tendency to discuss music education as though it were one amorphous, all-embracing conglomerate, whereas in fact it has a variety of functions and objectives, takes many different forms, including individual, small group and large group teaching, can be both formal and informal, and encompasses a broad spectrum of skills and competencies. These involve, for example, auditory perception and discrimination, aural imagery and memory, cognitive and conceptual development, aural-visual co-ordination, analytical listening, composing and improvising, movement, individual and group singing, and performance on one or more of a whole range of instruments played alone or in various combinations. Music education provides opportunities for emotional and aesthetic response, self-expression and the development of muscular co-ordination and fine motor skills. It contributes to the education of the whole person as its objectives are drawn from all three domains – cognitive, affective and psycho-motor. The repertoire covers a diversity of styles from mediaeval times to the present day, from non-western as

well as western civilisations. Music is closely linked with dance and drama; it may be recreational or associated with ritual or ceremony, performed in public or private, indoors or out of doors, and produced from an infinite range of conventional and unconventional instruments and other sound sources. It can be reproduced electronically and people can listen to it selectively at will. On the other hand, its dissemination by the media and the incessant background it provides to activities such as eating, shopping, travelling, even talking, lead to blunting of the aural sense in order to shut out unwanted and intrusive sound. So, when we speak of music, of music in education, or of education for music, what exactly do we mean? And on what basis do we select from the available riches what we think ought to be taught to specific groups in specific situations?

Let us now look more closely at the broad groups of teachers whose music education is our responsibility. First we have those who will teach preschool, infant or primary school children. The prevailing educational philosophy is that the class or group teacher is responsible for all curriculum areas, including music. No doubt all of us are familiar with the many good reasons for this, and in theory most of us would subscribe to them. Yet the reality we face every working day shows that many, probably the majority of the students we have to prepare for general teaching have passed through the school system relatively untouched by music. Some are indifferent, even hostile, most are inhibited about singing and moving, which ought to be natural, instinctive activities. Those who cannot play an instrument or imagine themselves unable to sing are daunted by the prospect of achieving any musical skills. On the other hand, some students who have had extensive tuition in playing an instrument and in music theory consider that they have little to learn. Unfortunately a number of those who have 'learnt' music lack basic aural awareness and conceptual understanding. They exhibit no musical feeling and play like trained parrots; they can neither read music fluently at sight nor improvise and are often very rigid in their attitudes to music. One must wonder whether such students are in fact innately 'unmusical' or whether their self-styled 'music teachers' are to blame. There is a lot of evidence to suggest the latter, and this could be an area for fruitful research.

Whatever the causes, the musical self-concept of trainee teachers is in general so poor that college lecturers have an uphill battle to convince them that they will ever be able to master the basic skills and elements of music themselves, let alone teach them to children. Shortage of time is certainly a difficulty, for many colleges reflect in their own programs the priorities given to particular subjects in schools. Is it any wonder that so many music lecturers feel pessimistic, and transmit this pessimism to their students? Is it any wonder that many student teachers, aware of their own musical shortcomings, try to avoid giving music lessons during teaching practice and after they enter the profession? Is it any wonder that they perpetuate their own inadequacies in the next generation, and is it any wonder that musicians and many teachers are calling for music specialists to be placed in primary schools?

But is this the answer? Reality says 'No' – in terms of cost and manpower it would be impossible to provide music specialists for every classroom, particularly as music is not a once-a-week-on-Friday-afternoon subject, but should be practised and experienced every day if it is to have any impact. This does not mean that there is no place for music specialists in early childhood and primary education. In most states specialist consultants are now employed to advise classroom teachers, conduct inservice courses, and help with resource material. But these consultants are very, very thinly spread, and a great many more would be needed to make much impact on the present state of affairs. In some states, too, visiting instrumental teachers visit **some** schools and teach **some** children – again they are spread so thinly that what they can achieve is only a drop in the ocean. A few schools are adopting flexible programming to allow for team teaching if they have teachers on the staff with special ability to

teach music. But all of these palliatives, welcome as they are, can only be seen as makeshift and inadequate, for they fail to get to the root of the problem: from children's earliest years they need a developmental, sequential music program which has continuity, which is structured in such a way as to enable each child to experience the pleasure of success, which is integrated into children's total education, and which is clearly seen to be as important to the class teacher as any other subject.

What then can colleges do about preparing students to be more effective teachers of music in the general education of children up to the age of twelve in particular? We music lecturer-ers are trapped in our own backgrounds. In seeking to produce little editions of ourselves, of those who taught us, or of others whom we admire as models, perhaps we both overestimate and, paradoxically, underestimate what students realistically can achieve in music. In addition, many of us find it impossible to imagine how it feels to be unable to perceive, recall, conceptualise or use basic musical materials which to us seem always to have been second nature. The easy solution is to concentrate our energies on those students who appear to be the most willing and able to achieve reasonable proficiency in music, and to do little more than go through the motions with the others. I suggest that it is time we took a good look at ourselves and examined our own attitudes, prejudices, convictions, theories, teaching strategies, expectations of students, methods of assessment, organisation, use of resources, priorities and purposes. Many of us act on assumptions that deserve to be challenged, and either endorsed or abandoned according to the findings of empirical research. Some examples of assumptions long standing in the musical profession are:

- people are born musical or unmusical
- it is a waste of time trying to develop musicality in people who appear to be innately unmusical
- it is possible to classify students as musical or unmusical on the basis of what they can do when they enter colleges of advanced education
- students who have received tuition in music prior to college entry have a distinct advantage over those who have had no formal music experience.

As well as attempting to establish the validity or otherwise of such assumptions, we need also to explore a number of other questions with detached and open minds:

- Given the difficulties we face, what are our priorities for different categories of students?
- What kind of balance is possible between students' own musical development and level of sophistication and the relatively un-sophisticated, even primitive musical materials and activities they need to be able to use with children?
- How can we make use of the benefits of modern technology and at the same time try to combat its aural and musical ill-effects?
- How do we balance the requirement to offer courses of tertiary content and standard to satisfy accreditation criteria with the responsibility of providing students who are virtually beginners in music with the kinds of courses they need?
- Should we adhere to fixed pass/fail criteria in order to maintain standards, or should objectives be set in accordance with individuals' needs and capabilities?

- Do we ourselves know enough about the processes involved in learning music to be able to break them down into basic components for the benefit of students as learners and as teachers?

In the course of this conference no doubt we shall raise many other questions relating to the music education of the general primary and pre-primary class teacher.

I should like to refer now to matters of concern in the training of music specialists. First, are we trying to create jacks of all trades and masters of none? Do we honestly expect the music specialist who will work in a secondary school environment to be able to take on any musical job which turns up as well as teach a non-music subject? Is it better to play a number of instruments badly or one or two instruments well? How are students physically able to meet all the requirements of a degree course in music education? To what degree should music specialists be music generalists? Do we need more specialisation within a music program or should we aim to develop students' teaching skills as the primary goal? Can the organisation and structure of music teaching in the secondary school be changed so as to make better use of the specific skills of music teachers? To what extent would it be possible to streamline their courses so as to make their pre-service education more relevant and more satisfying?

While we seem to be over-loading the music specialist who will teach in the classroom or act as music director in a school, we show relatively little concern for the education of another specialist group – the thousands of music teachers in this country who teach singing and instrumental music privately, mostly on a one-to-one basis. Although community pressures in most places are such that class teachers in the education system must have recognised qualifications, anybody can practise as a private teacher of music. It is true that some states are beginning to set up voluntary accreditation procedures which may possibly merge with the registration scheme proposed by the Australian Society for Music Education, and part-time or week-long refresher courses are organised from time to time by teaching institutions and Music Teachers' Associations. But there seems to be no real reason why those specialising in teaching a particular branch of music privately should not have to undergo the general and professional education necessary to qualify other teachers. These days many private teachers are beginning to interest themselves in small group teaching, and some conduct classes in general musicianship as well as teaching instrumental performance to individuals. They need to know as much about class management, teaching techniques, educational psychology, child development and theories of learning as do teachers in schools. This is an area in which CAE's and schools of music could well take more initiative.

Properly qualified instrumental teachers could have a much wider role and higher status in the education system if certain administrative and organisational changes could be made. Instrumental teachers might be attached to schools or groups of schools to supplement the work of general teachers, to give lessons to children after school, and teach adults in the evening, thus serving the whole community. As in Hungary and some other European countries, certain schools would become music schools after school hours.

Education is a lifelong process and should not end when a child leaves school or when a teacher or any other person gains a qualification. Teachers as well as taught learn by doing. One only really learns how to teach by teaching, and however helpful a pre-service course may have been in equipping a person for the teaching profession, it is after practical experience in the field that guidance, consultation, refreshment and the stimulation of new ideas have most meaning and purpose. It would seem that a properly regulated scheme of on-the-job advisory service co-ordinated with inservice courses is one of the best ways of remedying some of the deficiencies we all recognise. To be of real value, inservice education needs to be much more planned and continuous than most of the present, largely ad hoc

arrangements. There could well be a strong link between inservice courses, the consultancy and curriculum development services of education departments and lecturers in colleges and music institutions. This pre-supposes an administrative structure which could bring about very close contacts between schools, general and specialist teachers, college lecturers, and education departments, perhaps on a regional basis.

Finally, I should like to return to the rationale for music in general education which we tried to formulate at our last conference. From Plato onwards, educators have had to justify the inclusion of this non-utilitarian subject, music, in the curriculum, and arguments have swung from one extreme to the other, advocating either the intrinsic or the extrinsic values of music. Currently the stress is on teaching music for its own sake, but it seems to me that now is the time for these two opposing viewpoints to be reconciled. I cannot accept that they are mutually exclusive.

We have seen for ourselves, most of us, the differences in children's behaviour, attitudes, and learning achievements in classrooms where there is an excellent music program and those in which the music teaching is poor or non-existent. Our observations and hunches must now be confirmed by research. Already there has been a start, as you will hear later on during this conference.

I spoke earlier about the pessimism of dedicated music educators. A pessimist has been described as one whose glass is half empty. However, to quote words which were spoken many years ago in a different context, "I have seen the future and it works". I am an optimist, so my glass is half full.

'THE PHILISTINES ARE UPON YOU' — An Education Lecturer looks at the Education of Music Teachers

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Introduction:
This paper is presented with a certain degree of trepidation, as the writer is conscious that he is undoubtedly the least musical member of the conference! As a title for the paper, I have quoted words from the sixteenth chapter of the book of Judges, which records the four times repeated attempt of Delilah to destroy Samson the Israelite. The words seem not altogether inappropriate, since, during this conference, we are trying to get at the heart of the great strength of music's contribution in the education of children and adolescents. Further, by way of encouragement may I remind you that the Old Testament story tells us the Philistines were defeated, though it cost Samson dearly.

All this is by way of an apology for my temerity in appearing before you. For I come as one who has taught Education to prospective music teachers for the last eight years at the N.S.W. State Conservatorium of Music. During that time, we have had the opportunity to study the needs of the would-be secondary music specialist, and have gradually developed a course which attempts to meet that need. Naturally, what we have done has been designed to meet the needs of the schools of New South Wales, and in particular, the needs of our major customer, the New South Wales Department of Education. But it is the hope of my colleagues and myself that our ideas on how to prepare music educators may be of value in promoting discussion at this conference.

Factors to be considered in planning Pre-service Teacher Education for the Music Teacher:
Before an attempt can be made to plan a suitable teacher education programme for the prospective music teacher, consideration must be given to:

(a) features of the music teacher's role which differentiates it from the role of most other teachers,

(b) the place of music in the school curriculum,

(c) the present state of music in the schools, and

(d) steps to be taken to improve the overall quality of school music education.

The music teacher's role:
In the majority of secondary schools, the music teacher finds himself or herself either the only teacher of the subject, or one of two or three specialists. This means he has a wide range of teaching and other tasks to perform and very little guidance and supervision from experienced people in his field.

The music teacher characteristically has a large number of classes to teach, often meeting each class for only one or two periods per week. There are consequent difficulties in getting to know the pupils and their interests and ability levels, in developing programmes of work to cover wide ranges of age and ability, in adjusting teaching techniques to suit the various groups, and in providing representative experiences in the wide range of activities and types of music which must be included in any worthwhile music programme.

But the music teacher's work will not be limited to the classroom; much of it, indeed, will be extra-curricular in nature, making heavy demands upon skills, time, enthusiasm and energy. School principals testify to the benefit a school receives when its life is enriched by musical activities of this kind; both the morale and the public reputation of the school are thereby enhanced.

If the music teacher is to succeed in the classroom and in the extra-curricular activities referred to above, he will need to develop considerable administrative and organisational skills. Equipment and stock have to be ordered, maintained and used; rehearsals organised; performances carried through; programmes of work devised; results of tests recorded ... the list could be extended.

Somehow, the pre-service programme for the music specialist has to take account of these needs.

The place of music in the school curriculum:
Anthropological and sociological evidence supports the contention that music is an important element in the culture of every nation and every race. This suggests that music exists to meet very deep and almost universal human needs. Not only has each nation its own musical tradition, but also each has contributed to a store of music which is part of the inheritance of mankind. Music, then, is part of the cultural heritage of each child and for this reason it justifies its place in the school curriculum.

Educators have, for many centuries, recognized the need for balance in the school curriculum. Perhaps at no time in history has the necessity for what might be called aesthetic education been more obvious. As the American National Association of Secondary-School Principals observed in its 1962 report, **The Arts in the Comprehensive Secondary School** (pp. 4-5):

> Youth today faces two radically different forces. Schools push for excellence in all subjects. At the same time, the mass media outside the schools all too frequently focus students' attention on shallow, mediocre models of the good life. Students exercise value standards as they make independent, intellectual judgments about artistic quality in all their experiences ... Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programmes should reflect a balanced image of social and artistic values.

The place of music in such a programme could hardly be challenged. The importance of an adequate treatment of music in Australian schools becomes clear when one considers that music in our country today is a multi-million dollar industry. It invades almost every facet of contemporary life. The school has a responsibility to help its pupils develop standards of taste and judgement so that they can 'discriminate among the barrage of music that permeates their world'. **loc. cit.** Discrimination can come only with and through experience, and, if the school does not provide experience of the first-rate, it is clear that many children, regrettably, will not have it.

Music in all its forms, is a very valuable form of self-expression. It fulfils deep emotional needs and offers an opportunity, through performing, listening and composing, for the expression of these feelings. It is sad to reflect that many adults are denied this opportunity because, in their earlier years, they were not enabled to master the performing and music literacy skills necessary for mature self-expression. To state the position positively, music offers

many people the opportunity to occupy their leisure time in ways which are satisfying, fulfilling and enriching. Community music making provides individuals with social experiences which are not easily achieved in our mass society.

One of the major objectives of any aesthetic education programme must be to heighten and broaden sensitivity and perception. Music is well able to satisfy this objective. Music can enliven and console, it can excite and soothe, it can stimulate action and it can induce reflection. In short, music is one of mankind's richest legacies; no worthy school curriculum can ignore it.

If this be true then the aims of music education may be summarised as follows:

(a) To establish a learning environment in which positive attitudes and habits towards music may be fostered.

(b) To provide musical experiences which at each stage of his development are both enjoyable and profitable for the pupil.

(c) To develop in each student a deepening insight into, and wider understanding of, the art of music by providing a strong foundation in the areas of the music experience, namely, performing, creating and listening.

(d) To develop musicality, that is, musical awareness, musical skills, musical initiative, musical discrimination and musical insight.

(e) To develop within each student the capacity to become an intelligent, perceptive, discriminating and appreciative member of an audience.

To achieve these aims, the music teacher in the school must provide the student with a stimulating musical experience. This experience must challenge his intellect and stir his emotions. If music would be presented in this manner, and each student be allowed to develop intelligent criteria for its evaluation, music will become a positive and lasting force in life.

The present situation of music in N.S.W. schools:
The present situation in New South Wales is widely regarded as one in which music education in schools too often fails to fulfil its valuable educational purpose. This failure is clearly recognised in two recent reports. **Education and the Arts** (1977) observes, "The present situation in New South Wales appears in many instances to be much less effective than it should be". **The Arts in Schools** (1974) comments, " ... apart from a minority of pupils with a strong personal commitment, the level of interest in school music is not commensurate with its high importance in the education of young people".

Despite this recognition of lack of success, there is evidence of advance and of partial success. These are important in providing a basis upon which to develop more satisfactory music education programmes in the future.

Perhaps most important and most encouraging has been the ability of the New South Wales Department of Education to provide its high schools with trained music specialist teachers. This has not been an easy task and credit must be given to those administrators who have worked hard to ensure that each high school has one or more music teachers on its staff.

The implementation of the staff policy referred to in the previous paragraph has meant that the recommendation of the Wyndham Report that music should be one of the core subjects in the junior high curriculum has been realised. All high school pupils have some music experience.

Another result of this generous staffing policy is the widespread and increasing involvement with school choirs, orchestras, bands and ensemble groups. Many schools stage musicals of varying kinds. It may be claimed that, at least partly as a result of this activity in schools, there is growing community interest in music, with ever increasing attendance at concerts, operas and other musical performances.

It is encouraging to note that a concern for the quality of music education has stimulated experimental/innovatory work: mention might be made of interdisciplinary programmes, Deanna Hoermann's work in adapting Kodaly methods, Harry Billington's use of discovery techniques, the international Orff conference held in Sydney recently, and so on.

Despite all these advances and achievements, there is widespread agreement that the estimates contained in the two reports **Education and the Arts** and **The Arts in Schools** are substantially true. Indeed the latter report endorses the opinion of an experienced senior music teacher:

> 'Some of the most successful teachers of non-elective music seem to have won only because of a fanatical dedication to their profession ... and I see no reason why such superhuman qualities should be necessary before success is achieved'.

Successful teachers deserve commendation, but it should be realised that all too often the relatively highly publicised achievements of the very gifted few have distracted attention from the constant problems of most secondary school music teachers. In short, the individual achievements of the few do little to relieve the problem generally, a problem which is indicated by the low numbers of pupils electing to take examination music, by the apathy, if not rebellion, which typifies many non-elective music classes, and the growing willingness of teachers to relinquish non-elective classes and retire into the more refined and selective area of 'exam music'. The Reports referred to above provide ample supportive evidence on this point.

Music educators accept that a child's musical training should commence at an early age. For example, Kodaly, Orff, Nye and Nye,and Reimer refer to the important connection between skills and understanding which begins with the child's earliest learning. They base their arguments upon extensive research into the relationships between early learning experience and conceptual growth.

This evidence draws attention to the very inadequate provision being made for music education in our primary schools. This inadequacy is discussed by both the Reports and **Education and the Arts** urges that 'one immediately desirable project would be to re-examine the scope and structure of the primary syllabus with a view to its becoming part of the 'lifelong music education programme'.' (12.26) Many of the problems confronting the music specialists in the secondary schools derive from the poverty of music experience in primary education; the secondary teachers are unable to offer programmes suitable for secondary children because the children lack basic music skills and knowledge and have a poor attitude to the subject.

The primary teacher is called upon to teach in a wide range of subject areas and is generally ill-equipped in music. **Education and the Arts** suggests that, in the arts generally, the primary teacher's own secondary schooling will not have equipped him to teach arts subjects:

> 'It would appear from statements made by teachers, consultants and administrators cited previously, that while in primary subjects

> such as reading, writing, mathematics and social studies, teachers are able to draw upon their own school experiences, few teachers have relevant experiences in arts subjects'. (6.60)

Further, it is suggested that the trend towards less prescriptive primary school syllabuses and towards the school-based curriculum has made the situation with regard to primary school music even more unsatisfactory than it was previously. Teachers with a very limited musical background are unable to make use of the freedom offered them. It is perhaps, encouraging that large numbers of primary teachers recognise their inadequacy and are seeking help from in-service courses.

Lecturers in music education working in many, if not most, primary teacher education courses seem to be facing an almost impossible task. Music competence cannot be achieved by young adults of nineteen or twenty in a two-or-three hour per week course, even when, as is not often the case, such a course spreads over two or three years.

To sum up, music education would seem to be in this unsatisfactory situation because the means are not available whereby a sustained and co-ordinated programme can be implemented throughout the pupil's school life. The lack of appropriately prepared teachers at the primary school level appears to be the major area of weakness and this weakness renders ineffective much of the work being done in the secondary school.

Improving the quality of school music education:
General:
Technological changes and consequent changes in work patterns mean that serious attention must be paid to the question of education for leisure. School music courses must be designed with this in mind; making music and listening to music are rich emotional, intellectual and aesthetic experiences.

An increasing emphasis must be placed upon the practical performance aspect of music. We believe that this is vital if pupils are to understand music and become interested in it.

Plans should be developed to employ peripatetic instrumental teachers in both primary and secondary schools. Such appointments would enable children to learn to play an instrument as part of their school experience. The class music teacher would obviously be unable to teach a wide range of instruments, but can act as organizer and can follow up the work of the peripatetic teachers.

If the objectives suggested in this paper are to be achieved, it is essential that a continuous music course be developed to cover both the primary and secondary school years. Music must be introduced in the primary years and allowed to develop with a minimum of interruption into the secondary years. We believe that there is substantial truth in the claim that music courses have frequently been characterized by 'a number of beginnings with very little development' (cf Jennifer Bryce, in 'The Educational Magazine', 34, 6, 1977, p. 43). The pupil's sense of achievement is vital if the programme is to be successful.

The development of sound school music programmes requires that research be undertaken so that what is known about children's cognitive development can be applied to the teaching and learning of music.

Further, strong Music Education Resource Centres should be established to assist in the development of the co-ordinated course we have in mind, to provide advice and resources for teachers in both primary and secondary schools, and to undertake research in music education.

Primary Education:
We propose the institution of a system of staff sharing between high schools and feeder primary schools. It is suggested that music specialists appointed to high schools be freed for one or two days per week to act in associated primary schools as resource-advisory teachers. Such teachers could advise and stimulate their primary colleagues, providing the specialist music skill and knowledge which the general primary teacher is unlikely to have. This sharing arrangement would also assist the development of a continuity in the music programmes in the primary and secondary schools. The advantages of such an arrangement can be seen in the musical development of pupils in those independent schools where music staff operate at both primary and secondary levels.

We are convinced that many primary teachers avoid teaching music because they lack confidence to do so. We suggest the production of a primary music handbook containing detailed suggestions about content and methods of teaching and written specifically for the teacher with limited musical knowledge. Such a handbook would be a valuable aid in the development of the continuing music programme we advocate.

Special courses should be provided for experienced primary teachers with particular interests and abilities in music. Such courses, extending over, say, two semesters, in which the student's instrumental skill could be developed and his attention focused upon the teaching of classroom music, would provide the primary schools with leaders who could encourage their colleagues in the development and implementation of sound music programmes.

Secondary Education:
Music teachers must be encouraged to make their subject more attractive. To do so, more emphasis must be placed upon musical activity, musical performance – pupils must become involved in music. Music classes should be regarded as practical classes (as in Industrial Arts and Home Economics) and limited in size in the same way. The appointment of peripatetic instrumental teachers would be a major contribution towards the achievement of this emphasis. The secondary music specialist must be encouraged to develop programmes with a serious commitment to quality performance.

We are pleased to note instances of more flexible timetabling in secondary schools. This trend should be encouraged so that the music performance type programme to which we refer in the previous paragraph may take place in regular school time, rather than as an extra-curricular activity in the lunch hour or before or after school.

Music must be seen as part of the total curriculum – it must not stand in isolation. Links between arts subjects should be developed and we recommend the establishment of Arts Departments in schools. As well as facilitating the development of correlations between the arts, such an arrangement would help reduce the feeling of isolation experienced by many music teachers and their colleagues in other arts areas.

The strengthening of the advisory service is recommended, because, as we have noted, it is not uncommon for there to be only one music teacher on a school staff. Young teachers, in particular, need the help and encouragement that only a person who has worked in their particular subject area can give. In-service courses are of value and should be widely utilised, but they are no substitute for person-to-person consultation.

Pre-Service Programmes in Music Education:
Music in primary teacher education:
Primary education students with special talents in one or more of the arts fields should be given the opportunity to develop that ability. Music is one such field.

All primary education programmes should devote attention to the development of music courses. It may well be that the most valuable means of doing this would be to give the student a systematic and fairly comprehensive introduction to one of the methods of teaching music to children (e.g. those of Kodaly and Orff). The students should be encouraged to understand that music, perhaps even more than many other subjects, needs systematic learning. 'In many elementary schools, for example, children dance, play games and paint to music; they sometimes listen to recordings but with no purpose beyond that of immediate satisfaction and pleasure. Teachers often use music for recreational purposes and for a kind of emotional catharsis ... This use of music is appropriate, healthy and consistent with music's great powers, but **it does not represent a valid music education programme because it leads nowhere and results in no significant music learning'.** (Leonhard, 1963, p. 40 – our emphasis).

As has been indicated above, we believe that many primary teachers are hindered by a lack of confidence in their ability to teach music. Students preparing to teach at this level should be encouraged to maximize their abilities and be helped understand what advisory services are available and how to use them.

For the secondary music specialist:
Pre-service courses must be designed to develop the teacher-to-be as both musician and classroom teacher. Lack of musical knowledge and performing skill will make for a poverty of content taught and an insecure presence in the classroom. On the other hand, the quality musician can contribute but little if he is unable to communicate with the pupils he teaches.

Emphasis must be placed upon courses designed to help the student understand the place of music in the school curriculum. 'He needs to know the reasons why music is part of a general education, the goals of music education, its organizational plan, and its sequence of content ... Only then can wise decisions be made which involve the continuity and sequential learning of music'. (Nye and Nye, 1970, p. 105.)

If the kind of continuous music programme which we have advocated is to be achieved, the teacher must be acquainted with both primary and secondary music.

The teacher must be acquainted with the other arts. To better appreciate the critical techniques and philosophical issues of his discipline, he needs to see it in juxtaposition with another major arts form, such as literature and language. This experience would have the additional advantage of facilitating the development and teaching of interdisciplinary courses.

Our experience strongly supports the view that a teacher education programme in which musical studies and education studies are undertaken concurrently is to be preferred to an 'end-on' pattern in which the education segment of the course follows the completion of musical studies. The students' in-school experiences provide strong motivation for musical learning; students see the need for performance ability and deficiencies in their knowledge are made plain. Similarly, practice teaching benefits from the students' on-going studies. New material, new ideas and new methods gained from course work are utilized rather than being 'filed away in the memory' and, to a large extent, forgotten.

Teacher education courses for future music teachers must provide opportunities for learning how to train choirs, orchestras, bands and other ensembles. Students should also be helped to acquire the skills needed in the presentation of stage productions. They should be made aware that their success as music teachers will be related to their ability to participate in the lives of the schools to which they are appointed.

The music teacher, especially if serving out of the metropolitan area, is frequently required to be a leader in community musical activities. The pre-service programme should provide for this need; participation in the organization of and performing in orchestral and chamber concerts, operas and recitals is a valuable part of this training.

For these reasons, it is important that these students be educated in an institution in which music is performed at a high standard, so that they develop discrimination and judgement, through their own performance and participation under the guidance of distinguished musicians. Further, the concert programme of an institution like the Conservatorium enables students to hear first quality performance and become acquainted with a wide range of music.

The Conservatorium as a teacher education institution:
The N.S.W. State Conservatorium has had a long involvement in teacher education. After informal beginnings, it was involved in a service function along with the Teachers' Colleges, until the present course was established in 1971. It is suggested that the Conservatorium has a great deal to offer the students who plan to become teachers of music. As has been pointed out above, the Conservatorium is able to offer its students a musical training of the highest quality, taught by a staff of distinguished musicians. Students inspired by contact with first-rate performers and composers, are encouraged to develop high standards, and become acquainted with an extensive musical repertoire. They have the opportunity of participating in a wide variety of musical performances (orchestras, choirs, operas, small ensembles, jazz, brass bands, electronic music). It is no exaggeration to say that no other institution could provide music education students with such a range of excellent musical activity.

Further, when compared with other tertiary institutions, the Conservatorium must be considered to be relatively small. Students quickly become known to staff and are encouraged to develop as individuals. As personal relationships are important in teaching, the Conservatorium provides a good model.

The development of musical skill is a long and individual process, which cannot readily be accommodated in the kind of academic units which are common in many other disciplines. In many ways, the development of teaching skills is similar, and a course in which these skills and musical skills are encouraged to develop side by side over a period of years has much to commend it.

Staff involved in teaching education courses to music students have a vital role to play. Some of them will need to be well qualified musicians with good teaching experience. Others, while needing to be sympathetic to the music teacher's role, should be well qualified in disciplines related to education or in one of the arts. Such staff can help the music education student to discover relationships between music and other subjects, especially other arts, and to appreciate the place music can play in the total curriculum of the school.

The development of an understanding of, and skill in, the classroom role of the teacher must be regarded as being of the greatest importance, and given due weight in teacher education programmes. This is as true for the future music teacher as for any other, and a music education programme designed as is suggested above should provide for course work in education and music education throughout its duration. This course work should be closely related to a programme of school experiences.

In recent years we have developed a school experience programme, which we believe, is achieving good results. First year students begin with an intensive series of demonstration lessons and a micro-teaching/mini-teaching programme made possible through the co-operation of the principal and staff of Fort Street Primary School which is close to the

Conservatorium. In their second semester, students attend primary schools on Monday each week and gradually learn to teach class lessons. A block practice period at the end of the year enables the students to consolidate what they have learned.

In their second year, students are gradually introduced to teaching in the secondary school. We have secured the co-operation of a small group of schools where there are well-established music departments and the student's first secondary practice is spent in these. Students teach small groups and share lessons with their colleagues, taking responsibility for full lessons only when it is considered that they are likely to do so successfully. The aim is for the students to experience success in a school where standards are high and teacher dedication evident.

Thereafter, students undertake three-week practice sessions of a more traditional kind, culminating in a final session during the fourth year of the course in which students come close to accepting and carrying out the duties of fully qualified teachers.

It is our contention that this pattern of school experience work has a number of advantages. Students are able to see the development of music education from kindergarten to year 12. They are given every opportunity to succeed and to test their suitability for teaching. Their increasing musical knowledge, re-inforced by developing courses in educational theory and practice, finds outlet in work in the schools. Finally, it suggests to students that there is a unity of purpose in the course they are following.

Selection of Students:
It must be clear from what has been said above that the selection of the right students is vital. We believe that two major criteria must be considered, namely:

(a) suitability for teaching, and

(b) musical knowledge and competence.

Under (a), regard must be given to the general level of each candidate's academic performance, as reflected in, for example, the candidate's performance at the Higher School Certificate examination and/or school record. The music education student will be required to take courses in education and liberal/general studies and some evidence of ability to operate in such areas at a tertiary level is necessary. In addition, it is important that indications of interest in, and suitability for, the profession of teaching be sought. Reports from the secondary schools and interviews conducted by the teacher education institutions are two possibilities.

In addition to these factors, which apply to all prospective teachers, the music education candidate must be able to demonstrate performance ability, musical knowledge and potential for development. Some of this information may be derived from examination results (e.g. H.S.C., A.M.E.B.), but the teacher education institution will need to supplement such measures by conducting its own auditions and tests.

Over recent years, the Conservatorium has developed a selection procedure based upon the consideration of five factors, and the evidence suggests this procedure is much more effective than our earlier reliance upon H.S.C. aggregates and marks in music. These factors are:

(a) H.S.C. aggregate,

(b) H.S.C. result in music,

(c) An audition on the principal study instrument,

(d) Tests in musicianship, aural ability etc., and

(e) An interview.

It is worth noting that changes in senior school syllabuses have an impact upon the abilities students bring to tertiary courses, and a decline in the aural ability and the knowledge of basic theory has been noted in recent years. This necessitates the provision of bridge courses for a considerable proportion of the students entering the course.

Conclusion:
Out of our experience and our consideration of what should be attempted in the future, we should like to place before you a number of major recommendations, in the hope that these will stimulate thought and discussion.

We recommend:

1. Students to be admitted to pre-service music education courses need to have had a sound secondary education, should give evidence of music ability and potential, and show an interest in teaching music.

2. Because there are many aspects of the music teacher's role which are not shared by other teachers, the preparation of music teachers should be regarded as a highly specialised task.

3. The prospective secondary school music teacher should be given the opportunity to see school music education developing from kindergarten to year 12, and in relation to the total school curriculum.

4. The pre-service course in music education should provide for concurrent studies in music and education, so that the student develops as a capable educator and a competent musician.

5. Such a course should be offered in an institution which offers a wide range of first quality musical studies and activity.

6. To secure wider pupil acceptance, music in schools must become increasingly performance oriented. To achieve this, efforts should be made to produce better qualified general teachers, and peripatetic specialist teachers of the various instruments should be appointed to supplement the work of the generalist.

7. Urgent steps should be taken to improve the quality of primary school music, and the the introduction of special courses in music education for experienced, interested primary teachers is strongly recommended.

THE PLACE OF MUSIC IN TEACHER EDUCATION – A PHILOSOPHICAL POINT OF VIEW

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In this short paper I wish to put forward some ideas on the justification of the study of music as an educational pursuit. By themselves these ideas do not constitute a justification; rather they are part of what might be called the groundwork necessary before arguments to do with justification can proceed. More specifically, they attempt to show how philosophy can contribute to a rationale of the curriculum as far as music is concerned.

Before expounding these ideas, some preliminaries need to be stated. First, and this point may not be as obvious as it seems, our teachers-in-training must engage in reasoned argument concerning the justification of music in an educational curriculum. The foregoing remark may appear to be stating the obvious, for we are aware that pressures on school timetables tend to crowd out those subjects that cannot defend themselves – hence the place of music requires to be justified. But note that I spoke about **arguments** concerning the justification of music: the sets of slogans which pass for justifications in some instances do more harm than good. They give the teacher a false sense of security in that when questioned he will most likely be unable to argue for them, and they appear to relieve him of the need to think those matters through for himself. Note also that I mentioned the need to **engage** the student-teacher in these arguments. He must see where each step in the argument leads, and must to some extent be able to continue the search for knowledge on the justification of his subject. Ideally this search should continue beyond the training years and into the teacher's professional life. Finally, note the suggestion that all teachers in training – not just those concerned with music – should be exposed to arguments on the place of music in the curriculum. By the same token they should consider arguments on the place of other subjects – science, mathematics, literature, history, etc. – as well. For we are not training narrow subject specialists, but people who will be able to contribute to the education of their students.

My second preliminary point is about the ways in which the study of a school subject may be justified. It would appear that this can take place in either (or in some cases both) of two ways:

1. By reference to valuable results; thus music may help in the understanding of other subjects and with the development of desirable social skills; training in reading and writing enables one to communicate with others, and so on.

2. By reference to the value the study of a subject has in itself, irrespective of results; the study of literature may for example be justified in that an acquaintance with certain masterpieces is valuable in itself. (In many instances a study may be valuable both for its results and in itself; for example, the study of science may be a necessary preliminary to a beneficial technical career and also provide an intrinsically worthwhile understanding of some of the basic laws of the physical world. Similar cases could be made out for music and other subjects.)

The foregoing distinction is useful in that it helps clarification of the respective justification methods. With those studies whose value lies in the production of valuable results we have to show that such results are brought about by the studies in question, and this requires the methods of empirical research. On the other hand, with studies whose value is said to lie in themselves alone, we must ask what such statements mean and how they can be known. These questions of meaning and knowledge lie at the heart of philosophical investigations into

value judgements, and since my talk concerns the part played by philosophy in the preparation of the music educator I shall concentrate on justifications of the second type.

But at the outset a warning must be given. Properly interpreted, philosophical argument on aesthetics is intended to clarify certain concepts and questions in that area: e.g. the concept of beauty and the question as to whether certain pieces of music are intrinsically valuable. As far as I am aware, there is no philosophical proof of the conclusion that some music is intrinsically worthwhile, or beautiful, just as there is no philosophical proof of the conclusion that one way of life is morally better than another, or that God exists. We must not expect of philosophy more than it can legitimately give. But nevertheless what it can give is of value, I maintain, in constraining us to be as clear as possible in the questions we ask and the statements we make, and in restraining the scope of our conclusions in aesthetic arguments to what can be adequately supported by reasons. These rather sobering limitations are especially relevant at a time when music educators feel threatened by pressures from other subject areas, so that their desperation or enthusiasm leads to claims for the value of music that on scrutiny turn out to be either unintelligible or unsupportable. That is why I want now to give some philosophical attention to claims that works of art put us in touch with reality in a way that nothing else does, and that herein lies the intrinsic value of the study of music as an educational activity. Instances of such claims may be easily found and here is one example:

> If music is a curriculum subject – i.e. if it really does have a role to play in the general curriculum – it must have something to offer the majority. I suggest that it has indeed, and what it offers is that very thing which it has in common with artistic experience in any other medium; in Susanne Langer's words, 'it yields insight into the 'unspeakable' realities of our brief, sentient existence'.[1]

also,

> (The arts can offer) insight into the non-verbal, intuitive areas of experience .... which can open doors on a totally different kind of 'knowing', not dependent upon received information'.[2]

A good way to begin examining these claims is at their source: why should music educators want to characterise their subject in this way? An answer might be contained in the way we talk about education: the emphasis is now upon knowledge. For example, part of the message of the return-to-basics movement is that certain knowledge regarded as essential for desirable and important pursuits is being neglected. Again, some educational thinkers follow R.S. Peters in claiming that the concept of propositional knowledge is a part of the concept of education: nothing can be correctly called an educational activity, they say, unless it is concerned with knowing that something is the case.[3]

Now if anyone knows that something is the case, then it follows that what he knows is a true statement. For example, if Jones knows that Beethoven's second symphony is beautiful, then the statement 'Beethoven's second symphony is beautiful' is true. This is not to say that Jones' knowing makes the statement true, but rather that a conceptual requirement of knowing that something is the case is that what is known is true. But what is meant by saying of a statement that it is true? Some philosophical controversy surrounds various attempts to answer this question, but one of the main theories, traceable at least to Aristotle, [4] is that all and only true statements correspond to facts. And I suppose that to speak of the facts and of reality is much the same thing; perhaps the term 'reality' is reserved for those facts that exist independently of us – the so-called 'objective world'. So that the claim that certain music gives special knowledge of reality requires that music be involved in some way with

true propositions about the objective world, and that such knowledge is somehow connected with what is valuable in itself. If this is so, then the study of music would appear to be eminently qualified for a place in an educational curriculum, and no more need to be said.

But on the way to that desirable conclusion lie a few philosophical hurdles. The first contains the nature of the truths thus musically disclosed. Perhaps we have here a number of possibilities, but I shall concentrate today on one. It arises from the belief that the study of music in an educational context is concerned, among other things, with aesthetic appraisal. (I am not suggesting that aesthetic appraisal is an essential part of school music study at all levels, for it would seem that below a certain stage in their development, students would find the necessary concepts difficult to deal with. Perhaps it is not until somewhat late in their schooling that the students' musical education, as distinct from their musical training, can take place.)[5] By 'aesthetic appraisal' is usually meant the evaluation of works of art based on reasons which in turn come from a study of certain features these works are said to possess.

Do statements of aesthetic evaluation in music fit the criteria for putting us in touch with reality in a special way? If they do, then they must at least satisfy the condition necessary for knowledge already mentioned. That is, statements to the effect that certain pieces of music, or certain sections of such pieces, are, to some degree, aesthetically good or bad must be, in some cases at least, true. But it would seem that those who regard such statements as giving information about reality mean more than this. Their use of the word 'reality' suggests, as I have said, reference to 'the objective world'. And here they mean to assert that aesthetic evaluations are true or false independently of what we might believe to be the case. The truth of the statement that Beethoven's second symphony is beautiful, they would say, does not depend on what you or I or anyone else thinks about the matter. We can no more bring about the truth or falsity of that statement than we can make the world flat by believing it to be so.

Such a point of view is sometimes put by saying that statements of aesthetic appraisal are objective, and this means simply that their truth or falsity does not depend on the beliefs or other mental states of those who make the appraisals. Thus aesthetic judgements (to use another name for them) are on this view like statements about the physical world – e.g. 'This table is brown', 'All metals expand when heated', and unlike statements which are said, on the other hand, to be subjective – i.e., whose truth or falsity depends on the mental states of whoever believes them (e.g. 'I like this cake'). Now I think that those who hold that arguing for aesthetic appraisals in music is a legitimate educational activity would claim that such appraisals give information about objective rather than subjective reality. The descriptions 'aesthetically good', 'beautiful', 'ugly', etc. are closer to descriptions like 'brown' and 'solid' than to 'nice', 'painful', or 'pleasant'.

But herein lies one of the most well-known philosophical controversies. For there are many who believe that aesthetic judgements like 'Beethoven's second symphony is beautiful' mean no more than that the speaker likes the work in question. Who is right?

Now my purpose in drawing attention once again to this debate is not to provide a knock-down answer on one side or the other. Indeed it seems to me that no such answer has been given. What can be done, however, is to look closely at some of the arguments that have been put forward on both sides, especially those that have recently claimed allegiance.

On the side of the side of the subjectivists, one argument often regarded as overwhelming is that disagreement is much more prevalent in matters concerning aesthetic judgement than in beliefs about, say, the shape of the earth or the behaviour of heated metals. Assuming for the moment that this observation about degrees of disagreement is true, how is it relevant to

the question of whether aesthetic value judgements are subjective or objective, in the sense of these terms just distinguished? The argument on this matter is worth giving in detail.

First, let us look at these alleged disagreements. As I said earlier, our concern is aesthetic appraisal, which is not merely the making of aesthetic value judgements but basing the judgements we make on observed features of the work of art under consideration. The point to be noted here is that it is possible for two people to agree on the observed features of an aesthetic situation (e.g. the musical form, the period of composition) which are said to give rise to the value judgement, and yet differ in the value judgements which they respectively give. This brings out the important point that value judgements are not entailed by statements of the features that give rise to them. Hence such judgements are unlike the conclusions of deductive arguments, which are entailed by their premises. Nevertheless the observed features are regarded as grounds for the value judgements, and so it is puzzling when people agree on the former but disagree on the latter. It is puzzling because we have here instances of reasons which apparently support equally well two conflicting conclusions. To be specific, the reasons ascribe certain properties to the work in question, from which one critic argues the presence of yet another property in the same work – the property of being aesthetically valuable, and from which another critic argues the absence of the latter property, or worse still, the presence of the property of being aesthetically worthless.

One way out of this difficulty has been to say that the statements which appeared from their grammar to be about, say, Beethoven's second symphony are really about the attitudes of the speaker. When someone says 'Beethoven's second symphony is beautiful' he really means 'I like Beethoven's second symphony'. We are misled by the structure of the first sentence into thinking that he is ascribing a property (beauty) to the symphony, when he is really describing his attitude towards it. So features previously considered to give rise to reasons for an objective judgement turn out now to be the cause, or part of the cause, of an emotional attitude. And there is nothing odd in realising that, given peoples' differences in temperament, the very same features which produce pleasure in one person may bring about displeasure in another. Thus the problem of apparent conflict in objective judgement has been resolved by denying that aesthetic appraisals are objective.

This argument against objectivity in aesthetic judgements (and thus against the view that music educators can thereby present knowledge of a special kind of reality to their students) is plausible, and has convinced many, even among those engaged in teaching music. One writer, in answering those who 'insist that one kind of music is better than another', replies that 'in one sense, no particular kind of music can be considered better than another until you have asked the question 'Music for what?' Beethoven's **Symphony No. 5** is not superior to 'Stars and Stripes Forever' if one wishes to march'. In other words, aesthetic value has been abandoned in favour of functional value. He goes on to warn that 'the primary objective is to like music'. [6]

So it is not surprising to see that some teachers avoid any mention of 'value' in presenting musical works to their students: beauty is in the eye of the beholder, and telling someone that Beethoven's second symphony is beautiful is like telling him that he should like apple pie – teachers have a duty to impart knowledge, but they have no right to dictate matters of personal taste.

But is the argument from disagreement as conclusive as it appears? The philosopher's task is to examine such arguments and evaluate the degree to which they support the conclusions attached to them. In the time remaining, I shall try to sketch a reply to some of the subjectivist's arguments, as follows: Concerning the argument from disagreement, if it can be shown that there are areas of objective assessment having comparable amounts of disagreement,

then the subjectivist's case is to some degree weakened.

First, what do I mean by 'comparable amounts of disagreement'? I think it is fairly common to find that as matters of judgement become more complex the amount of agreement among ordinary people when asked for an opinion decreases. This feature is not always obvious, for we sometimes tend to remain silent on areas outside our expertise. But in complex matters like predicting election results we all have our various opinions. Yet no-one would suggest this state of affairs as a reason for saying that the result of an election is subjective. Might there not be some similarities with aesthetic judgements? Is it not the case here that 'few men think, but all will have opinions'?[7] Surely then we would expect that when people make judgements in areas of which the complexity is beyond them, there will be disagreement.

But it might be replied here that in aesthetic judgements not only the laity but also the experts disagree. How often do we read of a composer neglected by his contemporaries and re-discovered some hundred years later. The discovery by Mendelssohn of the works of Bach is an example. On the other hand disagreement among the experts occurs in matters we would not hesitate to call objective. There are areas of objective study – e.g. in science concerning the origin of our universe – so complex that even the experts disagree. And no-one would infer from such disagreement that statements about the origin of the universe are statements of subjective taste. Of course it is possible that as more is known, areas of disagreement in these matters will diminish. To take one example, it is plausible to maintain that aesthetic evaluation of a work of art involves its relations to what has gone on before and after. Thus in a disagreement between present-day and contemporary experts on the aesthetic worth of certain pieces from the Baroque period, it would be reasonable to assume that the contemporary critic lacked some of the background knowledge on which a sound judgement should be based.

So it would appear that there are objective areas of study with just as much disagreement among expert and non-expert opinion as in aesthetics. We have no right then to conclude from disagreement alone that aesthetic judgements are subjective.

At this point someone might raise the objection that there is a fundamental difference between my examples of objective concerns about which there is disagreement and the case of disagreement in aesthetic appraisals. Surely, he will say, the latter but not the former are value judgements, and value judgements are subjective. Stated as boldly as this, the objection is a clear case of question begging; for the issue at stake is whether a certain type of value-judgement – aesthetic appraisal – is subjective. Indeed I would not have bothered to mention this objection except that it is firmly entrenched in some popular thinking, as may be seen in the commonly-used distinction 'facts and values'. But it is by no means obvious that being a matter of values is in itself enough to exclude something from the realm of fact.

Here I leave the controversy in mid-stream, so to speak. Those concerned with arguments – not slogans – relevant to the justification of music as an educational study will want to pursue the matter further. In institutions concerned with the education rather than the indoctrination of teachers a study of such philosophical argument will occupy an important place. Finally, I leave the following thoughts. Music, more than many other subjects, has been forced to examine the reasons for its existence as an educational activity. Some of the others – e.g. science, mathematics, – have not needed to do so because until now they have obtained support in other ways. Their justification has been mostly in terms of valuable results, rather than intrinsic value. But justifications which rest solely on valuable results can be somewhat insecure. The shortage of scientists and technologists about ten years ago now no longer exists. Given pressure from new subjects like consumer education, teachers of science, history and literature may soon have to join music educators in arguing for the intrinsic

value of their subjects. Like music, these subjects require justifications that do not go beyond their supporting arguments, and hence an understanding of the underlying philosophical issues will be a necessary prerequisite.

Notes:

1. Paynter, John. 'The Relationship Between Music and the Other Arts in Lifelong Involvement' **Australian Journal of Music Education** no. 19, October 1976. p 23.
2. Op.cit. p 22.
3. See for example Peters, R.S. 'Aims of Education – a Conceptual Inquiry' in Peters R.S. ed. **The Philosophy of Education** London, O.U.P., 1973.
4. Aristotle. Metaphysics 1011b 26f.
5. For an attempt to distinguish education and training see Peters, R.S. **op.cit.**
6. John K. Richards 'Hate is a Four Letter Word' **Music Education Journal** December 1972.
7. The quotation is from the second of Berkeley's **Three Dialogues between Hylas and Philonous;** see Berkeley, George. **A New Theory of Vision and other Select Philosophical Writings** London, Dent, 1910 (Everyman Edition) p 248.

IMAGINATION, FEELING AND EDUCATION

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This paper is concerned with the personal education of teachers in the context of pre-service programs.

It commences with two assumptions, both of which involve a degree of over-simplification. They are first, that 'personal education', which throughout most of the paper I shall refer to simply as 'education', is essentially a values-imbued process and second, that 'education' is different from 'training'.

Many people would agree that an educated person is one who is widely experienced in reading, conversation and the arts, who has the resources necessary to make responsible decisions, who is interested in unfamiliar ideas and outlooks and who has the capacity to continue to learn. For the purposes of this paper, these characteristics are a desirable part of an adequate conception of an educated person. In the present context, however, an **indispensable** characteristic is the possession of a sensitive concern for the welfare of other people. Within the confines of this somewhat narrow view of education, the educated man, whatever other qualities he may possess or need to possess, is essentially a **good** man.

Consequently, by 'personal education', I refer to that part of a teacher's preparation which is concerned with the development of a humane values system, as distinct from relatively value-neutral knowledge and techniques. Thus, as 'personal education', I am thinking of, for example, the study of History or English Literature or Mathematics or Music as a means, amongst other things, to the development of a positive sense of values, contrasted with knowledge and techniques associated with **how** to plan and present a Social Studies or English or Mathematics or Music lesson, how to administer achievement tests of various kinds, how to achieve harmonious relationships with classes, and so on. In effect, I am drawing a distinction between education and training.

Such a distinction will make some listeners very uneasy and with good reason. However, there is a moderately clear dividing line between the two categories and I intend to proceed as if that dividing line were clearer than actually it is.

Education, in the sense proposed, is obviously important for everyone and particularly so for those who will play a major part in transmitting and shaping the essential culture which we have inherited. It is education in this sense, for instance, which determines the kind of choices which teachers and administrators will make concerning what is valuable and what is trivial, the degree of emphasis which ought to be placed on this rather than that, what ought and ought not to be included in a school curriculum, and so on.

Clearly then, in this sense of the term, it is desirable that potential teachers should be 'educated' as well as 'trained'.

Very few people would wish to suggest that teacher preparation should consist of all education and no training; some, however would advocate the opposite. Perhaps there is a wave of opinion in favour of training rather than education at the present time, mainly as a result of the public outcry about standards of literacy and numeracy. As we all know, this is a very complex issue. However, if literacy and numeracy are to be highly valued in places of teacher-preparation, as well as by teachers and students in schools, presumably they will have to be seen as having more than a narrowly utilitarian potential.

It is easy to under-estimate the importance of training, of course. Plato, for example, in 'The Republic', rather airily dismisses the value of training, excepting for war. Concerning arithmetic, he makes Socrates say that '..... those who are to hold positions of responsibility in our state ...' will be required '.... to pursue it till they come to understand, by pure thought, the nature of numbers – they aren't concerned with its usefulness for mere commercial calculation, but for war and for the easier conversion of the soul from the world of becoming to that of reality and truth.'[1]

Our kind of society in general and teachers in particular, cannot afford to ignore training. At the same time, I think, they ought to have one eye on the world of reality and truth. Implicit in what has been said to this point is that education, being predominantly concerned with the inculcation of values, plays an important part in the creation of an intellectually and affectively satisfying life. I am assuming that an essential aspect of such a life consists in a conviction that, in terms of our behaviour and attitudes, we have definite obligations towards the welfare of other people, present and future, and in our having a definite conception of what is meant by 'good' and 'evil', 'right' and 'wrong', as applied to conduct and attitudes in ourselves and in others.

If this is so, education, in an important sense, is a search for an understanding of what **are** our obligations towards the welfare of others, what **are** the conduct and attitudes which are good and evil, right and wrong, in ourselves and others.

Some might hold that an implicit or explicit inculcation of moral rules (such as are implied in the Ten Commandments) is, in itself, adequate for the fulfilment of such a search.

Kierkegaarde thought that the end of the search lay in the achievement of a state of selfless objectivity, which he defined as the religious stage:

> In ... awareness of his God the individual becomes a real person and can view himself and all life just as it is.[2]

Writing in terms of the child, but with, I think, relevance to the young adult, Piaget considered that the development from an egocentric to a co-operative outlook is essential for such an understanding.[3]

David Gauthier, of Toronto University, argues that for an adequate development of a sense of responsibility towards the welfare of others, the potential sensitivity of a person must be focused:

> ... not on the causes of human actions, but on what human actions cause
> ... on the consequences of what we have done, are doing and can do.[4]

For Lawrence Kohlberg, of Harvard University, a comprehension of our obligations towards others lies in the development of a sense of justice, achieved through the restructuring of the student's experience and reflected in an independent choice of principles of conduct such as the Golden Rule and the Categorical Imperative.[5]

No doubt an idealistic, sensitive and practical application of the essence of the rules and outlooks mentioned above can contribute significantly to the fulfilment of a search for a definition of obligation, conduct, and attitudes which manifest a concern for others.

I wish to propose, however, that the term 'education' is concerned with more than a definition of obligations, conduct and attitudes, with more than 'good' as a descriptive term. In an extended sense, it is a search for the **source** from which nouns such as 'obligation' and 'responsibility', and adjectives such as 'good', 'evil', 'right', 'wrong' and so on, derive their

meaning. I suggest that it is a search for what Plato called The Good and which he referred to as 'the end of all endeavour, the object on which every heart is set, whose existence it divines, though it finds it difficult to say just what it is ...'[6]

At this point, I wish to propose an old and familiar idea, expounded with great force and subtlety by Plato and taken up by many others, including Hegel and, in our own time, Iris Murdoch. It is that the concept of ideal balance and harmony, of the poised resolution of conflicting elements, of what Iris Murdoch calls 'the idea of perfection', is a moral one, intimately associated with the idea of Good itself.

For Plato, the Form of the Good was such a concept – the non-physical essence of the sum of all physical and spiritual possibilities. For him, accordingly, '... the object of education is to teach us to love beauty.' [7] ; '.... our artists and craftsmen must be capable of perceiving the real nature of what is beautiful.....' [8]

Hegel saw the beautiful thing as having essentially a spiritual and moral significance:

> .... a mere sensuous existence ... is not beautiful. Only when the mind perceives the Idea shining through is it beautiful. Since the Idea is the absolute truth, it follows that truth and beauty are identical. [9]

Within the intense and mystical outlook of Iris Murdoch, the concepts, 'truth', 'perfection', 'love', 'justice', 'good' and 'knowledge' are components of a single, transcendent reality, of which humane values are an essential part. She sees 'the idea of perfection' as an infinitely desirable moral object, towards which the human mind is continually attracted. She refers to beauty as ' ... the visible and accessible aspect of the Good'. [10] Thus, to her, ' ... goodness and beauty are not to be contrasted, but are largely part of the same structure.' [11]

As I have suggested, this is an old and by no means radical idea. I think it is at the basis of Stravinsky's well-known remark;

> .... I consider that music is, by its very nature, essentially powerless to **express** anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. ... **Expression** has never been an inherent property of music ... [12]

It is implicit in the exclamation of Albert Einstein on hearing the 12-year-old Yehudi Menuhin play – 'Now I know there is a God in heaven.' [13]

We could go so far as to suggest that when people speak of a 'beautiful' stroke or dive or run, they are making a moral as well as an aesthetic judgement. Many would agree that the ideal qualities associated with certain landscapes are the means to both an aesthetic and a moral response. Certainly, the persistent notion that there is something intrinsically good in children coming to know fine literature, of learning to paint, sculpt, dance, sing, play an instrument, etc., suggests a widespread belief in the idea of an affinity between the aspiration towards the physical expression of perfection, and goodness itself.

If acquaintance with ideal poise, balance and harmony, and through it, with the essence of that which is good, is of importance, how can the potential teacher most effectively experience this acquaintance?

Obviously, there must be a great number of means to such an acquaintance. Whatever the means, however, the exercise of the imagination is likely to be of central importance.

Plato recognized that imagination is necessary as a complement to rigorous and systematic

intellectual training. In his Seventh Letter he writes;

> ... after long study and discussion under the guidance of an experienced teacher, a spark may suddenly leap, as it were, from mind to mind, and the light of understanding so kindled will then feed itself. [14]

Shelley knew the value of imagination. In 'A defence of Poetry', he writes;

> A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. [15]

Iris Murdoch observes;

> 'We use our imagination not to escape the world but to join it, and this exhilarates us because of the distance between our ordinary dulled consciousness and an apprehension of the real. [16]

At this point, it is pertinent to observe that in using our imagination, we may be escaping from the real world; retreating to a world of sentimental, unrealistic and self-fantasising aspiration. It is evident, for example, that the exercise of the imagination does not necessarily lead to a perception of ideality and an associated apprehension of the Good. Certain kinds of imaginative experiences can and do lead to destructive, sadistic, masochistic and lustful feelings and inclinations to action. Many of the arguments opposing the depiction of violence and the ready availability of pornographic material, for example, are no doubt based on a realistic grasp of the power of the imagination to stimulate destructive feelings, inclinations and actions.

I have suggested that an ultimate poise and harmony is a moral state, intimately associated with Good itself. If so, it follows that, if the mind is concentrated on objects which display this poise balance and harmony, the imagination and associated inclinations to action, are likely to be stimulated, in the direction of ultimate resolution, of the ideal, of:

> ... The peace, the end of the quest, the last harbour, the joy of belonging to a fulfilment beyond men's lousy, pitiful, greedy fears and hopes and dreams!

as Edmund puts it, in 'Long Day's Journey into Night'.

I have mentioned strikingly beautiful aspects of landscape, sport and musical performance as phenomena which may have the potential to stimulate in the imagination an apprehension of the ideal and the Good. No doubt there is an almost infinite range of such phenomena which could, in appropriate circumstances, form the basis to important aspects of education, in the sense in which the term is being used here. I wish, however, to refer to a small part of this almost infinite range of possibilities. I wish to speak briefly of the educational potential of what have come to be called excellent works of music.

I propose that such music is characterised to an unusually high degree by a total balance, poise and resolution. Accordingly, I am suggesting that what has come to be called excellent music has aesthetic and moral qualities to a marked degree. I would go so far as to suggest that this is why such music has come to be called 'excellent'.

We know that composers of the highest aspiration to excellence are and have been intensely aware of the importance of total poise. Dufay and J.S. Bach have been especially recognised as such. In the context of our own century, I mention the search for an ideal system on the part of Schoenberg and Webern and Berg, Bartok's preoccupation with the Golden Section

and the Fibonacci series as a foundation to his music, and Messiaen's interest in unequal rhythmic augmentations and diminutions, which he derived from Hindu rhythms.

I am not suggesting that ideal poise in music manifests itself in a state of static serenity, but rather, that it is a living, vibrating tension-in-resolution. One has only to think of superbly poised music such as the 'Kyrie' of Palestrina's 'Pope Marcellus Mass', the last movement of Mozart's fortieth symphony, the last movement of Bartok's 'Music for Strings, Percussion and Celeste', and the 'Stabat Mater' of Penderecki, to realise that such a poise often emerges as an ultimate resolution of simultaneously occuring elements of violence, conflict, and even ugliness.

I do not suggest either, that excellent music is perfection itself. Being the work of transient human beings, however gifted and visionary, this cannot be. Rather, I suggest that implicit in such music is the **idea** of perfection and through this, the **idea** of the Good.

I suggest that it is the implicit presence of this idea of perfection, of the Good, which sets the imagination and feelings of the responsive listener working in a familiar yet mysterious way. Characteristically, the receptive listener to an excellent performance of a great work of music experiences a sense of being raised to a level of apprehension above and beyond the ordinary, a sense of profound meaning and significance, of something greater than the sum of the definable elements of the work. At this level of experience, what Ernest Newman said of the inner spirit of Beethoven's music becomes true of all great music;

> It is the peculiarity of Beethoven's imagination that again and again he lifts us to a height from which we revaluate not only all music but all life, all emotion, and all thought.[17]

It is such a revaluation which is the essence of the sense of this discussion.

In this paper, my thesis is that one of the ways to education, as a search for the Good, is through excellent music. Such music, having the capacity to create an imaginative response which is a reflection of the ideal and the Good, can lead to a feeling for the ideal and to an associated desire for the practical realization of ideality; that is, for that selfless objectivity, co-operation, awareness of consequences and sense of justice which were mentioned earlier.

I am aware that the validity of this paper rests on assumptions which will always be in dispute and that it raises more questions than it attempts to answer. However, contentious assumptions and questions to which answers are available only at an intuitive level, are and always have been the very substance of educational thought and debate.

As we know, not everyone is responsive to the power of excellent music. For such people, there are other avenues to personal education. The substance of this paper concerns the responsive and the potentially responsive. Its claim is modest, yet significant at a time of pragmatism in education. It is that if 'personal education' is understood as 'value-imbued preparation' as distinct from 'training', then a close attention and vivid response to excellent music can be a valuable means to the personal education of potential teachers.

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MUSICAL THOUGHT: A neglected aspect of music education?

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At the last ASME Conference in Canberra, Dr. Clive Pascoe spoke on 'Music in the Community'. After a closely reasoned argument, he concluded by claiming that *'the intrinsic value of music in the community, and, hence, the intrinsic value of music education in the community, lies in its power to order and structure thinking processes of the human mind'.*

It is not difficult to agree with this conclusion, and in an earlier paragraph Dr. Pascoe had made it clear that he was referring to such specific musical thinking processes as sonata, fugue, and so on.

But it is precisely at this point that my concern arises. What is musical thinking, what is the essence of musical thought? Can such essence be demonstrated, can we all hear it in the concert hall, can it be summarized in words? What, for example, is the essential musical thinking behind, say, Beethoven's Fifth Symphony or the Prelude 'Canope' by Debussy?

Can the essential musical thought of a composition be discovered through the analysis of Schenker, Reti, and their present-day followers? Certainly at times some of their analytical statements seem eccentric, confused, and even misleading. In addition there are yet other analyses varying from those which seem merely to recount the events of a composition without showing their significance or interrelatedness, to those which are so full of technical minutiae as to suggest they have missed the music for the notes, and render it virtually impossible for us to believe that the musical argument would ever be comprehensible in the concert hall.

Finally, it should be noted that, as late as 1971, Arthur Komar – a follower of Schenker – could state that *'no-one has authoritatively accounted for the way in which movements of a large-scale work cohere'.*

If this is so, if indeed we cannot do this, then what can we do? What are we doing? What are we teaching and can we as teachers demonstrate about the quality and development of musical thought – let alone defend the statement that musical studies are (or can be) as intellectually demanding as mathematics or science! Through a brief analysis of a major symphonic work, I hope to show that any analysis worthy of the name should be able:

(1) to suggest the basic musical thought or thinking from which the actual, complete, work arises;

(2) to account for all the significant details of a complete work, both within and between movements;

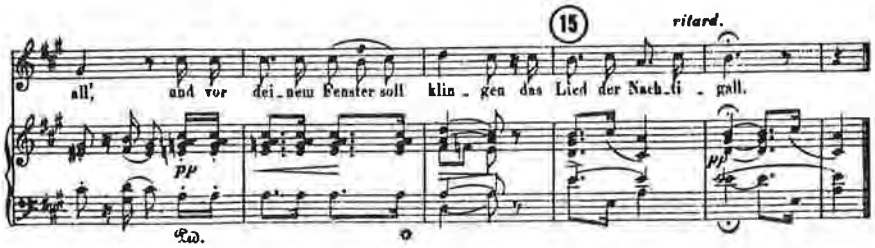
(3) to account for the coherence, interdependence – even the order – of those movements, and finally that

(4) such an analysis ensure that demonstrations of its 'proofs' be audible in the concert hall.

Let me begin by providing two or three short examples of the kind of excesses or eccentricities which can arise if one looks only at an immediate, isolated musical fact, usually thematic, without relating it to an overall conception of musical thought and its development.

In a modern analysis of Schumann's 'Dichterliebe', Arthur Komar makes this comment about

the second song: *'The major analytic issue concerns G♮ at the beginning of the fourth phrase. According to the most obvious interpretation, G♮ passes from G# to F#.*



and he continues:

'But this raises a question about the relationship between C# and D in mm. 12-14. Considering the metrical and pitch relationships of just the outer parts, C# and D form a complete neighbor-note motion by analogy with the opening linear motions of phrases 1 and 2.

He then poses the question:

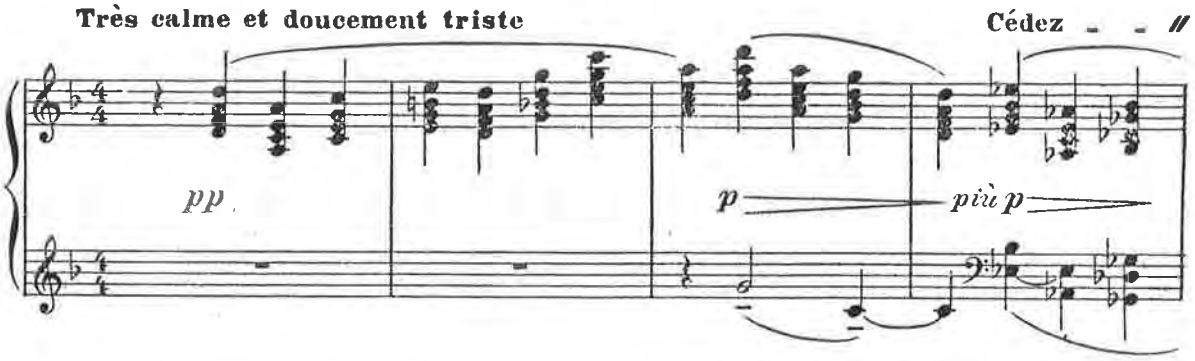
'However, if D is subsidiary to the first C#, then C# and A should resolve B and G#, respectively, from m.12. But if G# is resolved by A, then how can G♮ pass from G# to F#? (I do not share Forte's view that G♮ passes from A.) Conversely, if G♮ is inferior to F#, then the entire A7 chord should resolve to the D chord, in which case C# emerges as a passing note from B to D.

On the surface this appears to be a weighty problem – though I may add I was never worried by it in performance: are my ears on wrong too? Certainly when considering this song and pondering the 'important' (– is it really?) question of how the G-sharp could simultaneously resolve up to A and down to F-sharp, does not a very simple solution at once come to mind?

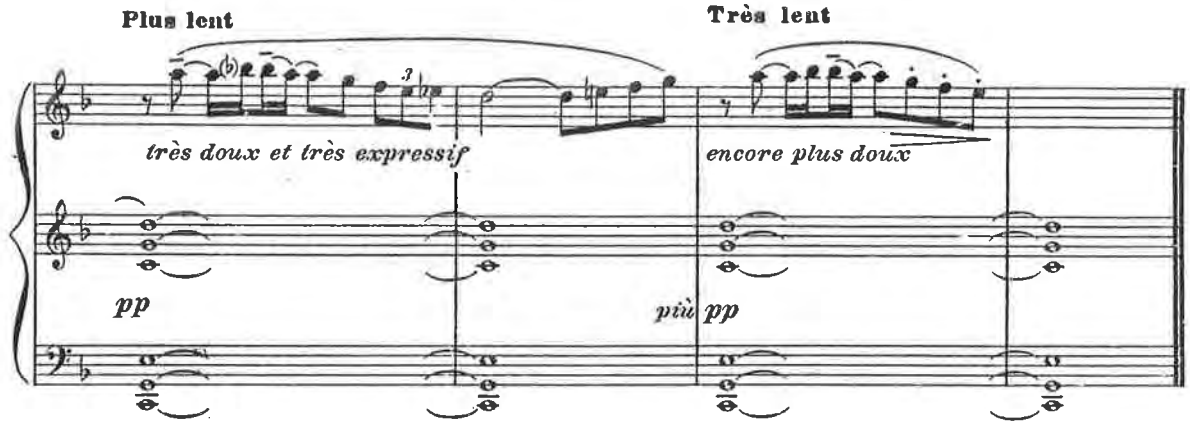
All we need to do is add another stem to the G-sharp thus:

for with two G-sharps it is now quite easy to proceed in both ways at once, and it can be observed that at the point in question, Schumann moves from a 3– to a 5–note chord. What now remains of the great analytical mystery?

For a second example, I refer to the Prelude 'Canope' by Debussy. As regards the tonality of this piece, it is frequently stated to be in a kind of modal D, or modal C, or even, at the end, to allow us a choice of 3 tonal centres. Yet both the opening



and the concluding bars:



show that in fact the piece is in C major, and that the essence of its musical thinking may best be summarized by stating: 'although you may be in a key, you need not be on its tonic'. Thus Debussy writes a piece in C major consistently characterized by the fact that the melody begins and ends on the supertonic. It is for this reason that the openings' apparently parallel chords are all minor – except that on C (and hence, incidentally, one of the reasons for writing B-flat in the key signature); further, that the first entry of the left hand is so carefully marked in terms of dynamic, thus ensuring our perception of its cadential/tonal function; and finally that the end of the first line comes to rest on a G-flat chord – which as everyone with any knowledge of Debussy will know, is simply a tritone – or flat – dominant.

The whole interest of this piece, its inner tension and primordal muscial thought can be simply put as a question/statement: 'wouldn't it be interesting to write a piece in C major (with the usual tritone-dominant) in which the melody insisted that the supertonic function as the tonic.' Consequently, Debussy's approach to this piece significantly expands our conception of C major tonality. Even relatively unadvanced students can grasp such an idea, and since this basic idea may be reworked in any number of ways, some students come to regard it as a creative revelation, providing stimulus for their own compositional efforts.

My final example leads me to a consideration of Beethoven's 5th Symphony.

Heinrich Schenker's preoccupation was with the total shape of a piece as an extension of the tonic chord of the key in which the piece was set, and at times he was concerned to show what he called *'the primary formulation of the creative fantasy'* – a phrase which I would understand to mean the essential musical thought from which the entire work arises.

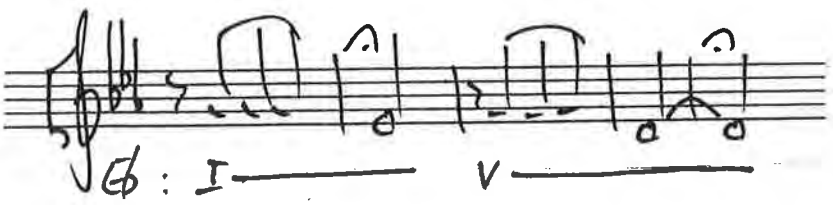
Yet because of his preoccupation with a highly linear and thematic analysis – a type of analysis that is prevalent today – Schenker, having argued that the opening motive of the First Movement of Beethoven's 5th Symphony is:

and not just:

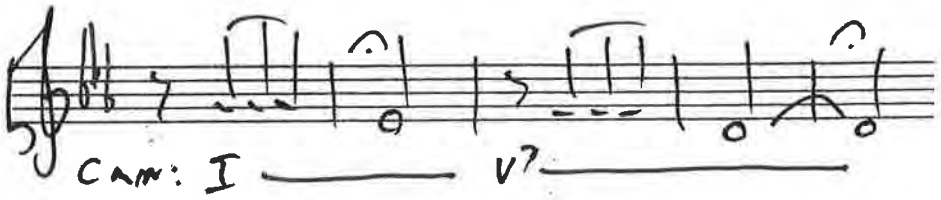
then says, *'(otherwise) it would follow that the third, G-E-flat, would have to be understood first of all as the tonic of E-flat major – an idea that certainly would not occur to anyone'.* But it is precisely because the opening motive is 5 bars long – and an orchestral unison – that I am convinced the very reverse is true, and that the initial tonal ambiguity of the opening phrase(s) is both intentional and represents the essence of the musical thinking of the entire symphony.[1]

I present, therefore, a very brief analysis of Beethoven's 5th Symphony, based on the total musical evidence – regarding themes not only as characters in their own right, but also as carriers of a **tonal argument** which can recur and may be seen to reveal itself in other movements without thematic cross-reference.

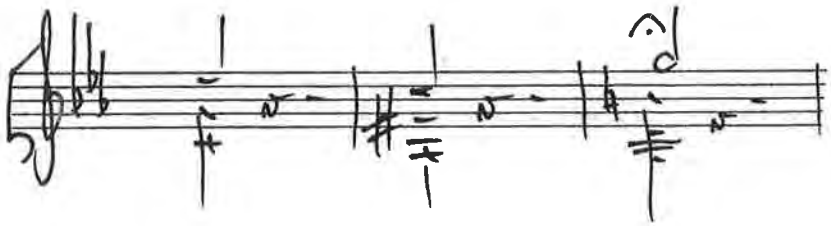
The first movement begins with a 'motto' theme (in orchestral unison) which sounds like:



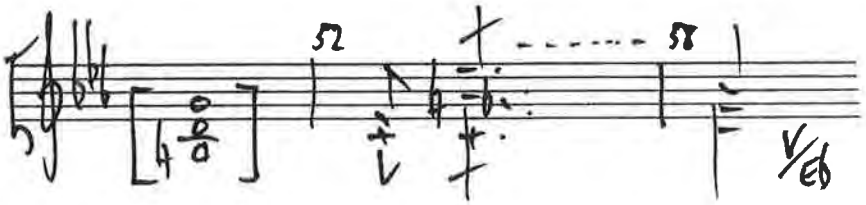
but is shown/taken to be:



This tonal fact is emphasized by the subsequent thematic statement (largely over tonic-dominant harmonies) of the first subject until it reaches an emphatic dominant chord:



which is itself emphasized by a pause on the sustained 'G'. The consequent of this opening paragraph concludes (bar 52) thus:



and is followed by:

Notice here that – for the first time – the original motive now spans the interval of a fifth, suggestive of V-1 progression that is surely significant at this point in the Movement where we are about to enter a second subject paragraph in E-flat major.

The chief theme of the 'second subject' is marked by the presence of the opening rhythmic motive:

a fact which may be more interesting for its tonal implications than its usefulness as a thematic 'link'. The second subject paragraph concludes with a series of emphatic perfect cadences and (after 2 completely silent bars) leads directly to a repeat of the exposition.

The effect – **and necessity** – of this repeat:[2]

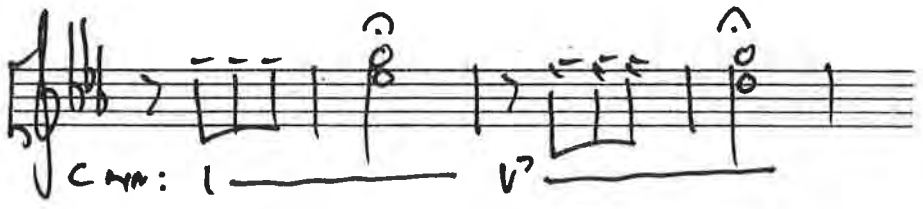
is to take up and make explicit the tonal implications of the initial statement of the motto theme, and to reinforce and aurally confirm the musical proposition of tonal conflict or ambiguity between C minor and E-flat.

The development section falls into two large subsections: the first dealing with material from the first subject paragraph: the second from the second subject. The key scheme is severely limited and runs thus:

(1) F minor – C minor – G minor;

(2) (from bar 180 onwards) G minor – C minor – F minor – which then steps up to the dominant of C minor.

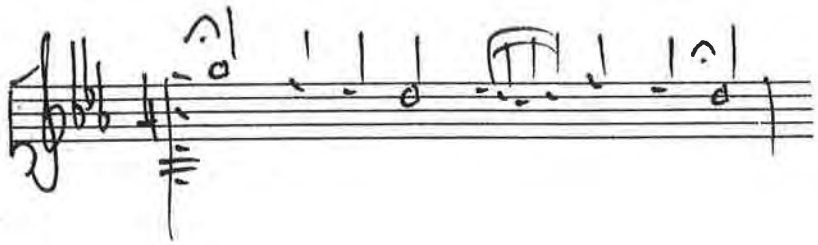
The result is that when the motto theme is heard again at the beginning of the recapitulation, it is – for the very first time – heard in an undisputed C minor tonality:



– a fact which is emphasized by the presence of the note 'G'.

The restatement of the first subject paragraph is very much as before, though the addition of various details is not merely (as Schenker suggests) to comply with the 'rule' of 'variation in the recapitulation' and avoidance of 'dull restatement', but rather more importantly to

add further emphasis to the convincing establishment of C minor; thus at bar 268 the famous oboe cadenza (an extension of the pause of bar 21):



is noteworthy for the fact that it dwells successively on notes of the dominant seventh chord, thereby enhancing and intensifying its tonal function.

The restatement of the second subject paragraph is effected by a literal transposition to C major.

This provides an 'easy' solution of the key conflict but avoids any attempt at triumphant or dramatic resolution. For this reason, the coda returns to C minor and vigorously works (and sequentially extends) the original motto theme in simple counterpoint designed to show its C **minor** tonality.

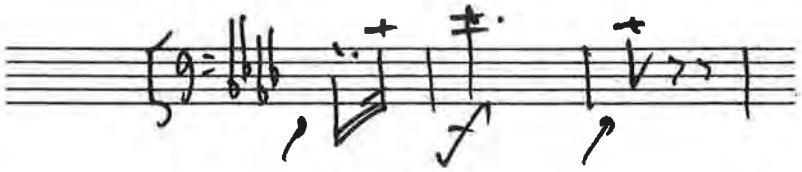
The second movement in A-flat continues the tonal argument by substituting two new (alternative) keys for those of the first movement, i.e. A-flat and C major now replace E-flat and C minor: A-flat (= $^{IV}/_{E^b}$) v. C major ($^{I}/_{C\ min}$). The plan of the movement may be briefly shown as follows:

Bar		Theme	Key/Remarks
	Verse I		
1-10		A1	A^b
10-22		Cadential After-thought &	Extended Cadence
22		A2	$A^b \longrightarrow C$
31		A2	C (later returning to $^{V}/_{A^b}$)
	Verse II		
49		A1	A^b
59		Cadential After-thought etc.	
71		A2	$A^b \longrightarrow C$
80		A2	$C (\longrightarrow {}^{V}/_{A^b})$
	Verse III		
98		A1	) A^b: Literal Repeats
106		A1	)
114		A1	)
123		New material on $^{V}/_{A^b}$	
147		A2	C
	Verse IV		
166		A1	A^b min.
185		A1	A^b maj.: in Canon
204		New material on $^{I}/_{A^b}$	
210		Cadence	

Although the movement is often described as 'theme and variations' such a description is (ludicrously) superficial since as 'variations' the writing is both limited and obvious; the

ground plan of the movement (outlined above) shows it to be specifically designed to bring the two tonal protagonists into **direct** conflict.[3] The scoring makes this abundantly clear and especially audible. Notice too how the principal A1 theme is actively supported by harmonies that work through a complete circle of fifths and thus provide a vigorous (yet succinct) way of establishing the new key of A-flat major.

Finally, it is worth noting that the main theme makes a consistent and reiterated point of ending thus:

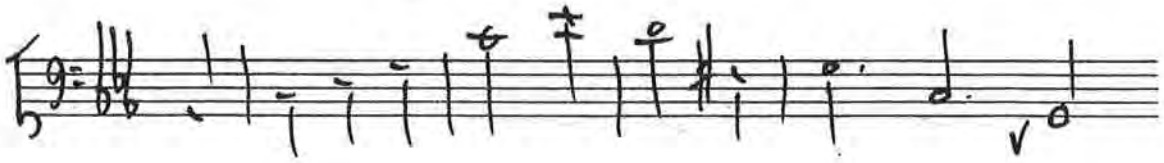


in all its statements. Is this a subtle reference to the tonal conflict of the symphony? — an example of Beethoven's wit? Before you commit yourself to an answer, just look at the flute part for the final bars:

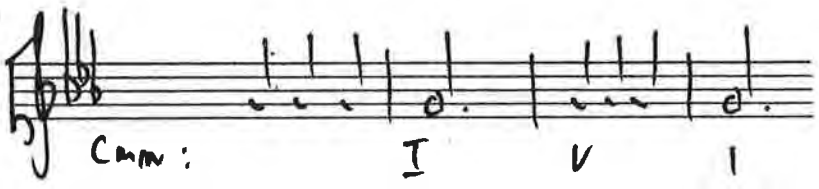
for the first time in this movement the melodic progression is finally dominant-tonic (E-flat — A-flat).[4]

I will deal very briefly with the subsequent Scherzo, Trio and Finale.

The Scherzo returns to C minor where it begins with the statement of a theme that outlines clearly the tonic chord and moves to its dominant:



Following a nearly literal repeat, a new theme is announced by 'ff' by horns:



Although much has been made of the rhythm of this theme, a more interesting important fact is that **it is immediately restated in E-flat minor:** thus marking a further advance of the tonal argument since not only are we back in a C – E-flat conflict, but the argument has now intensified by being made exactly equal, i.e. the argument is now between C minor and E-flat minor. [5]

The Trio is in C major: again an easy solution rather than a convincing resolution. For this reason the C minor Scherzo returns and leads us – via the well-known A-flat link – into the blazing C major of the Finale which annihilates any possibility of the resurgence of E-flat tonality.

Amongst others, Rudolph Reti (in his book, 'The Thematic Process in Music') makes much of the entry of the trombones at the beginning of the finale.[6] But in view of the foregoing evidence it is the entry of the piccolo and double-bassoon which ought to excite most interest. For although the entry of the trombones adds power and weight, the addition of double-bassoon and piccolo enable Beethoven to present a C major which spans over six octaves –

from to

This fact gives the C major of the finale **a fundamental quality** which previous passages in C major had lacked: the diatonic strength, indeed invincibility of the finale arises not so much from the character of its theme, or power of its orchestral weight, as from the **sheer size** of C major.[7] If Beethoven had been an author instead of a composer, he may well have written at this point: 'never mind the quality, feel the width'.

I suggest then that even a hasty examination of the score of Beethoven's 5th Symphony reveals the presence of a tonal argument that permeates the total thinking of the entire work, governs the order of its movements, characterises its most memorable moments and accounts for its most significant details. What is more, every single feature to which I have referred, is easily and directly audible in the concert hall.

Through his use of such devices as orchestral unison statements, memorable or innovative scoring, use of different themes to present different keys, use of the same theme to present the direct juxtaposition of keys in direct conflict, Beethoven ensures that we can comprehend his argument even if we do not all have perfect pitch.

In conclusion, therefore, I maintain that we desperately need to be able to demonstrate such essences of musical thought unless we wish to remain content with more descriptions of what happens without being able to elucidate or clarify. Further, I maintain that by undertaking such analyses as I have outlined above, we can provide models for both analysis and composition in any style – including those contemporary – since such models will not be limited by particular forms, structures, or materials. That, in addition, since its proofs must be audible, then such explanations and functional analyses do not in any way replace the

the actuality of the musical experience but, rather, focusses our ears and our brain on crucial, audible musical facts and thus brings us closer to the composer's intentions, to the essence of his musical thinking, and to a greater awareness and enjoyment of the musical experience itself.

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1. The basis of the musical argument can be expressed in a variety of ways: a conflict between C minor and E-flat; or: an inconclusive statement in C minor gives rise to the **possibility** of the establishment of a conflicting key centre (e-flat). The point is somewhat academic: what matters is that the basis of the argument is demonstrable.

2. The **effect** of the repeat (and the two previously silent bars) allows us to hear the opening motto as a **clear statement in E-flat major**. The **necessity** for the repeat is therefore obvious. It is all the more surprising then to find a writer of the stature of Edward T. Cone arguing that the justification of the repeat was originally that of giving *'the audience another opportunity of absorbing its materials'*, while today its main purpose is to provide formal balance *'by strengthening the expository sections: AABAC'*.

3. The intentional quality of this directness is best seen in Verse III, where in spite of the 3 literal repeats of the A1 theme – how could we consider this as serious variation writing – and an extension of the dominant, the antagonistic C major breaks in yet again, and with even less preparation than before.

The form of this movement is evidence enough for its placing as the **second** movement: it takes up on a more explicit level the conflict of the first, but at one remove: i.e. the conflict is presented in a movement which itself is in a key other than the tonic of the entire symphony.

4. There are further examples of these 'subtle comments' in other works by Beethoven.

5. Hence it **must follow** the Second Movement.

6. It is an astonishing fact to record that neither Reti nor others concerned with showing thematic derivation or thematic cross-reference appear to have observed (as Robert Simpson points out) that the main theme of the Finale is stated in full by the flute in bars 10-15 in the Second Movement!

7. The originality of this movement lies less in its introduction of new instruments into the symphonic repertoire, than that it presented a totally new conception of the **range** and depth of C major.

THE NATURE OF TEACHER TRAINING IN THE IMPLEMENTATION OF A DEVELOPMENTAL PROGRAMME OF MUSIC FOR THE PRIMARY SCHOOL

Gwynneth F. Herbert, Metropolitan West Region N.S.W. Dept. of Education

I come to this Conference as the least qualified in musical terms of all the people I see before me, a classic example of the music education of my generation, that is through the state school system, virtually an illiterate. In spite of my lack of formal music education, one of my happiest memories of high school was the singing lesson – once a week in the assembly hall with at least two hundred girls ... Nymphs and Shepherds come away, and the gripping melancholy of Miserere. A statuesque lady wielded a baton out front. Woe betide anyone who sniffed or coughed, or even turned a head to one side. No one would have dared to speak. Totally disciplined and authoritative on recollection it was fabulous and I enjoyed it. Although I have what could be termed in the educational jargon, a very low music reading age, I love to watch and listen to musicians at work, whether it be jazz in New Orleans or the orchestral symphony in Sydney. The patterns of the sounds of the single instrument and the inter-woven patterns of the group fascinate my untrained ear. Perhaps it is just this situation which accounts for my current involvement with the developmental music project in NSW and my conviction that basic music training should be an integral part of the education programme for all children, and that a well co-ordinated music programme should be introduced at kindergarten.

Having acknowledged my level of musical inadequacy I must now try to establish some level of credibility amongst this group of musicians. My work as an educational psychologist in research in the clinic, and in the field as a school counsellor has been directed towards examining the learning behaviours and patterns of the child from five to seven years of age. From this background of experience an early introduction to the Kodaly based music programme convinced me that here we had a developmental programme of music education so closely linked with the early perceptual learning processes, that it must surely help to co-ordinate and integrate the whole learning programme for the young child.

In an initial examination of the early learning patterns a long term study was commenced in 1968 in the same region as the Kodaly music project, the Metropolitan West Region of N.S.W. with a sample of one thousand children in the age range of five to seven years. It was designed to assess the level of functioning of this age group in areas of perceptual development held to be important for learning to read. This study indicated that inadequate and ineffectual listening skills were widespread, a factor which most teachers are well aware of. Some of the reasons for this will be apparent. It is a social not just an educational problem which needs to be identified and understood more fully if we are to do anything about it. We cannot just dump the problem on the school doorstep or point the finger at teacher training.

Visual perceptual skills can be developed spontaneously from the environment if the child's neurological apparatus is intact. He learns to recognise and discriminate visual shapes and patterns from the world about him. And he can do it with a minimum of personal contact, learning by trial and error for himself. Auditory perceptual functioning and the area of sound and listening is much more complex. Here one second and gone the next, we seldom get a second go at listening as we do with looking. The basic complexities associated with the recognition and discrimination of sound are further aggravated by social and environmental factors. We have a different kind of child parent interaction, often less face to face communication and more television at home. There are higher levels of noise pollution outside, and often, greater distractions in the class room. There is also a recognition of the bio-chemical factors which reduce levels of adequacy for attending and listening, as well as areas of

neurological deficit.

Here was the point at which Deanne Hoermann and I met in terms of educational philosophy and classroom practice. The partnership in musical and educational terms began. My particular concern was with the introduction of more positive and systematic procedures to improve attention and listening skills in the classroom, from the commencement of schooling at five years of age. The music education standpoint is best indicated by quotation from the current **Report and Evaluation of – A Developmental Programme of Music Education for the Primary School:** Hoermann and Herbert.

"It was not basically an innovation or an experiment which attempted to transplant an educational programme from one country to another. It was the outcome of a recognition that there there are positive advantages in a logical and sequential aural training programme for music.

The weakness of secondary students in the auditory aspects of the music elective programme demonstrated the lack of any effective aural training. There were in fact no established procedures for developing the ear essential for effective musical functioning. Only those endowed with an inherent, high level of auditory functioning were equipped to meet the levels prescribed for higher music study. The possession of an innately good ear was the key to success. The notion that auditory development might be a trainable process was never a consideration. Obviously since the expert musician had this innate ability, the question of how to train the ear did not arise. The courses nominated as aural training are basically a rote learning process of sound recognition and recall and they have neither reference point nor direction. The assumption is that practice makes perfect. There is no answer to the question of how or what to practise.

The Hungarian situation did offer the possibility of a solution:
The Kodaly programme gave real evidence that the ear could be trained to a high level in the classroom, when training was introduced at an early age. The Hungarian outcomes were impressive, and in the context of music education in N.S.W. it was clear that something could be learnt and nothing could be lost by attempting to introduce a form of aural training".

For the general learning programme the development of effective listening skills in the young child is too important to be left to chance. The refinement of auditory processes depends to a large extent on auditory experience in the home life of the child from earliest infancy. Children who are disadvantaged by low socio-economic status are found to be in general less well equipped with auditory skills. If in addition these children come from non-English speaking families they can be further disadvantaged by the lack of familiarity with language structures. It is one thing to be aware of a widespread inadequacy, and another thing to remedy it. The prospect of being able to offer a positive well-structured programme that trained both receptive and expressive auditory areas, with voice as well as ear, was exciting just in educational terms. There has been a somewhat haphazard approach to this area of training in early education procedures, and some increasing general resistance to formalised structured training procedures in favour of an open experiential approach to learning. That a programme should be able to train listening, and stabilise the attention, concentration and recall essential to the effective learning situation and bring music with it was a rich prospect indeed.

The mention of a 'structured' programme brings us to the consideration of one's own philosophy of education. I lay my own prejudices on the line at the outset, and use the word 'prejudices' advisedly. We all have them, and often it is the strength of these prejudgements and hunches that keep us on target. In spite of these prejudices, one hopes to keep an open

mind, but not so open that the current of warm to hot air flowing through it from one side to the other leaves one nothing to have conviction about. I have then a prejudice in favour of structure. To me it is elementary that some form of order is basic to any area of learning – or anything else for that matter. The sensitive and loving person knows how to interpret structure and use it well. Children need it, they find comfort and security in it: teachers also feel more competent and secure in the teaching role with a recognised framework of sequential learning steps where goals are clearly stated and the outcomes simply checked. Structure does not imply rigidity or lack of spontaneity, it rather offers a sounder basis for degrees of future freedom. It follows that I do not subscribe to an exclusive use of an experiential approach in any learning area for the schoolroom. Good teachers have always used a blend of the structural and the experiential. The one does not exclude the other but rather enhances it.

It is tempting at this stage to dwell upon all of those aspects of the developmental music project which contribute to the learning situation for the child, and the educational and musical outcomes after seven years. However, they are now made available in the recently published report.

It is sufficient to say that the Kodaly based music programme has established a core curriculum for music from kindergarten at least through to 4th grade, and also a rationale for implementing it, both of which have been seen to work. The musical outcomes are readily demonstrated, but educational outcomes must be determined by the application of specialised measurement procedures in the other subject areas, and appropriate sampling techniques. Currently we have data which has given us a clear indication that the children who have had the music programme have at 6th grade a significantly higher level of performance in eleven educational measures across the board. The highest levels of superiority were found in reading comprehension and in two of the six tests of mathematics.

It has been necessary to identify the exact nature of this programme before we can meaningfully discuss the topic which is the theme of this Conference. We have what would seem to be a viable alternative to the existing procedures for introducing music to the primary school, certainly not the only way but a model that works. Now is a crucial time. To what extent and for how long do we continue to operate on the existing rationale? Implicit in this question is the present and future nature of TEACHER TRAINING.

The unique feature of the Australian modification of what may be termed the 'Kodaly method' has been the use of the class room teacher, not a music specialist, whose teaching skills for music are actually trained with the children, by supervision and monitoring from specialist music staff all of whom have gained the necessary extra expertise for early education procedures by working with the project (e.g. Canada, Hungary, U.S.A., U.K.). During the seven years we have tried to keep up with developments in music education within school systems elsewhere, and we believe these modifications to be unique. This procedure, the use of non-music trained personnel to introduce basic music skills, raises quite a few questions and some eyebrows within the music world and outside it. We all have the instinct to preserve our own territorial boundaries, and musicians are no exception. The secret of this procedure is of course that it is implemented at the lowest, or rather we should say, the earliest formal learning level. In fact for this age group the music concepts match so neatly with the mathematical concepts of space, distance and time, the verbal concepts in language, high, low, soft, loud, etc., etc., that once you get the message the learning procedures in the music programme fit a familiar pattern for the teacher. There are really no teaching procedures involved with which a teacher of this age group is not familiar, but for most teachers they are linked together for the first time in a meaningful way with music.

It has been noted earlier that the whole programme is based on a carefully graded sequential development starting with the five year-old, when the child's conceptual and perceptual dev-

elopment is in the formative stage. The children are learning to read music at the same time as they are learning to read the language. Reading is a coding process in which the child learns to match symbol to sound. When we consider the inconsistencies of the English language in terms of sound values alone, without regard to the confusions which arise from the shape and orientation of the letter symbols, it can surely be recognised that learning to read musical notation is a cinch compared to learning to read English. The value of the music symbols is precise and constant. Here a note of caution must be sounded in connection with the use of the term 'music literacy'. The reading of the notation is not seen as a goal in itself, but rather as the natural outcome of learning the musical concepts which are recorded at a later stage on the staff; music literacy is defined as a final outcome, not used in the narrower sense of reading notation.

It can be seen that we are breaking new ground for both music and education. In administrative terms the whole concept is an anomaly. Within a bureaucratic system which has had its established subject and departmental hierarchies there is no real place for a professional enterprise that does not fit into the established pecking order. A measure of success makes it every more vulnerable. We have been fortunate indeed that within these recognised administrative limitations it has been possible to receive sufficient assistance through the regular channels to develop a viable training programme. An unfortunate side effect of such support would seem to be that the programme is not then eligible for outside funding as an innovation, and since the aim is to cater for the whole range of children within 'normal' terms, neither can it fit the categories of 'deprived' or 'handicapped'.

It was possible for the Director to make available a limited number of specialist music staff in the area, and to second at least one musician at a time when industrial action on casual or outside appointment was an issue. Throughout, the project has been dependent on a small, dedicated body of teachers with a range of music qualification. Apart from these basic provisions no special preference was given, or indeed, possible. All in all a healthy situation for experiment.

The reinforcement and extension of the work was done through voluntary attendance at In-Service courses. Holding of these courses is dependent on teacher request. In giving approval the In-Service committee has to keep a balance between the subject areas. Almost all of these courses are held out of school hours. In addition trips were made to Hungary and master teachers were brought to Australia to develop technique and expertise.

It will be recognised that we had what could be considered an ideal situation for teacher training, actually an apprenticeship system where teachers learnt on the job, and gave their own time and money to improve their teaching skills, because of a conviction that the programme had value for them.

The initial impetus of enthusiasms, convictions, and personal charisma can carry the short term project through to a successful completion of its goals, but a more pragmatic approach is needed when development involves an escalation of needs, industry and expertise to meet long term goals. In N.S.W. there are three available areas of training for the class teacher, that is apart from the training of the music specialist at Conservatorium or University level, primarily at the teacher training institution, the Colleges of Advanced Education, where music is taken as a subject option. The two other avenues are intra-departmental existing resource personnel, the music consultant and through In-service. Both of these avenues of training are regulated by established departmental priorities for the supply of the service. Consultant services are a comparatively new branch of professional training, but their use is at the discretion of the professionals involved, and there is scope for good in-service training.

As far as the teacher training institutions are concerned, the situation is open to change. Already there is evidence that in ten colleges music courses have been revised to allow for the development of musical skills. There is a lack of training courses designed to develop musical skills. This reflects the general status of music and music education in schools and institutions of teacher training in Australia and elsewhere. There is no implied criticism of musicians or music educators, but tertiary administrators must accept some responsibility for any lack of concern for music in education. Time allocation for tertiary courses clearly demonstrates the official administrative attitude to music as an area of learning. As with the procedures for acquiring the basic skills for the teaching of reading, the acquisition of skills for the teaching of music cannot be tied into a superficial ten to twenty hour course.

It would certainly be possible to make some adjustment to the priorities for music without additional funding. But it always comes down to the restrictions of budget allocation, and society values for music. Perhaps our recent findings could help to gain a new look at the role of music in education by linking it with early learning. Many teachers consider that the professional begins the real work of teaching after the child has learnt to read. The linking of music with additional gains for learning to read, for instance, could be a new way of approach.

While we continue to place the emphasis on the introduction of music to the classroom at secondary, or upper primary level, music largely remains an option for those with demonstrated musical talent. Are there some musicians who believe that it all begins with the identification of talent? If a programme of music for early education is to be regarded as an additive injected into the existing schedule and treated as an optional recreational extra, or used in some hybrid form without proper understanding of the concepts involved, as we have seen done with Cuisenaire arithmetic, most of the value for both music and education will be lost.

Talented people with highly developed skills all too often lack the patience to teach the young child. Somehow adaptations and modifications will need to be made in the classroom approach to the teaching of music. Some of us may need to leave our ivory towers in both music and education to make this vital contact with the young developing child a recognised part of the process of music education. In the absence of this personal capacity we must then at least lend our support to those whose contact with the young child is a reality.

Those who seek to foster and maintain high levels of musicianship are a minority group in our society. There is of course a tremendous emphasis on performance, and doing your own thing. The cultural formula does not necessarily include reaching an established level of excellence first, or even seeing the need for it. We have to compete with football, the Yamaha organ, the democratic process in education. If we are to develop a greater sense of the value of music we need to start young, and we may at least in time develop a wider audience that is musically literate to match the demonstrated musical talent in this country. When Australians are exposed to quality in musicianship, they seldom fail to respond. The market is there. Pockets of dedicated musicianship are not sufficient to create the climate for the desired level of music literacy.

CURRENT FINDINGS on the EDUCATIONAL OUTCOMES of the (Kodaly based) DEVELOPMENTAL PROGRAMME of MUSIC for the PRIMARY SCHOOL.

We looked at the performance of 6th grade children on eleven educational measures which included tests of reading comprehension, spelling, mathematics, tests of learning ability, and a test of attitudes.

The sample comprised 237 cases from the music programme, and 251 from the control group.

The data was submitted to the Guidance Officer Psychometrics for statistical examination. On these eleven measures the 'Kodaly' sample group showed an overall superiority across the board on a multivariate analysis, significant at the 1% level. The highest levels of superiority were gained in four of the measures – the two tests of reading comprehension, and mathematics, the positional value of numerals, and shapes (geometrics).

The Guidance Officer Psychometrics, Dr. Ian Firth, from the N.S.W. Department of Education has prepared an initial report, now with the Government Printer. A fuller examination of the data will be made in due course.

TEACHER EDUCATION FROM A SPECIAL INTEREST MUSIC CENTRE

William Shaw, Special Music Centre, Woodville, S.A.

My experience has shown that most pre-service teachers cannot be given all the skills of music education which we would like them to have by the time they enter the teaching work-force. Music education lecturers are faced with the need to:—

- begin or encourage instrumental and choral skills,
- provide some skill in notation, reading and writing,
- provide some historical perspective of the literature of music,
- teach something of contemporary music education processes,
- fulfil practice teaching commitments,

to select only a few possible areas of work.

Other activities, such as conducting, formal analysis, principles of classroom organisation (or of organising a music department), methods of starting a music programme operating, are usually dealt with very briefly, if at all. Practical aspects, such as the 'who's who' of the music education world, the best type of instruments to buy, establishing good relations with the school administration and so on, are not on the course at all. It is impossible to do it all before a teacher begins formal work in a school – there are so many other competing calls on the student, both from inside and outside the teacher education institution.

We require more than some pre-service education, followed by the rough-and-tumble of work in the field. A consistent, well-organised and continuing system of teacher education is required if we are to provide adequate music experiences for the students in our schools. I believe that the most important single factor which teacher education courses in music should be providing is one of high interest and excitement in the part music can play in people's lives. We need to provide beginning teachers with a glimpse of the potential which music has to offer, and to encourage a state of mind which continues to enquire and learn, which seeks new and better methods, which is willing to try out alternatives and is able to assess the success or failure of this work so that positive gains can be made.

To try to send into the field the 'Compleat musick teacher' is a hopeless and impossible task. We should be working at enabling teacher education students to make beginnings and kindling interest. Some basic skills obviously need to be acquired, but we need to provide ways of extending musical knowledge in the field. It seems to me that this aspect of teacher education has received scant attention in this country in the past and is an area which demands reorganisation and energetic implementation.

It is in this area of work that the Special Music Centre at Woodville in metropolitan Adelaide is striving to make a contribution. Despite the confines of recent drastic budget cuts in funds, staff, building projects and other resources, a beginning has been made to fulfil the undoubted potential which the Music Centre has for teacher education in the field. There are certain advantages which I see as being vital to music education available through a Centre such as Woodville. These include:—

- There is direct contact with children in the Centre.

Teacher education institutions have been criticised for their 'theoretical bias' and lack of

contact with the 'real world of teaching'. Whether this is correct or not I do not propose to argue here, but certainly the fact that the Music Centre is functioning within a school setting makes it an ideal place to run demonstration lessons, seminars, discussions and curriculum development workshops.

We are very close to the difficulties and excitements of the classroom floor.

Having referred briefly to the Woodville Music Centre, let me explain something further about the way in which it works. It is one of four Special Music Centres established by the Education Department of South Australia. It is situated in the Central Western Region of Adelaide and draws students largely from an economically depressed area. The responsibility for introducing most of the children of the Region to music lies with the educational services – a challenge which has been taken up quite firmly by the Education Department.

The Music Centre has had a considerable increase in numbers of students electing to study music. In 1978 there were 58 children learning music as elective and specially selected students in the Music Centre. This year we have 148, including students involved in bouzouki classes which were instituted in March 1979.

As well as functioning as a large school music department, offering quality music education to students of Woodville High School, the Music Centre is endeavouring to function in a number of ways which will improve the standard of music education in the schools of the Region. These include:–

- Increase teacher expertise in a variety of classroom music tuition methods. For example a series of workshop afternoons have been devoted to Kodaly – based music sessions for Junior Primary School teachers in two groups of schools. Staff from the Music Centre are released to give demonstration lessons with a class of Year 1 & 2 children, on a continuing basis. The group of teachers involved in the work observes the demonstration lesson, and then takes part in a question/answer discussion workshop session. They then return to their respective schools to teach their own students during the next week something of what they have learnt. They come back a week later for the next instalment.

Members of the teaching staff have also conducted workshop sessions on the use of tape-recorders in teaching music, singing in class and making simple instruments to mention a few areas of expertise. Other short courses are planned, including several which will allow teachers to make use of the often considerable holdings of Orff-type instruments lurking in school store-rooms.

- Assist teachers to implement and maintain a programme of instrumental tuition in their schools. At present there is an instrumental teaching programme in all primary schools of the Region. In order to encourage the very best use of these resources we are isolating 'key music teachers' in our primary schools, and are preparing short courses which will help them to form and conduct mixed ensembles of students, so that music instruction is not given in a vacuum.

- Assist in the development of school-based curricula in music.

The first task has been to implement a viable programme for students at Woodville. Now we are in a position to extend help and advice to other music departments, especially in the high schools of the Region.

As a broad commitment I personally am involved with curriculum writing on a state-wide basis, as part of a new music curriculum being developed by staff of the Education Department of S.A. This has involved considerable research into learning theory, child development, current viewpoints of the place of the arts in education, and constant reading and analysis of music education writing. At the moment we are preparing a draft rationale document which will attempt to co-ordinate all the resources and materials which will be issued over a period of some years.

- Professional development of high school music teachers.

Many teachers of music have had extremely formal education in music – sometimes from the point of view of an instrumentalist, sometimes from the point of view of a general teacher with some interest in the subject. It is necessary to assist these teachers to read as widely as possible about the methods of music education, and to convince them that there is a constant need for talking with others who teach the subject, to compare notes in the most positive ways possible and to keep their professional reading up to date.

I sometimes think that we are so constantly 'on the go' that we leave little time for thought, reflection and discussion. We at Woodville are beginning to attack this problem by organising a series of informal gatherings one afternoon a month or thereabouts for secondary music teachers in the Central Western Region to enable them to:–

1. meet each other,
2. discuss points of relevant interest,
3. exchange ideas on music education and school organisation,
4. hear speakers on relevant topics provide a point of view of music education,
5. provide an opportunity for them to put forward suggestions for the betterment of music education in the Region.

- Developing a register of personal expertise and skills so that these can be shared around the Region. Too often secondary school teachers do not co-operate with each other, much to everyone's loss. We seek to develop a Regional interchange of staff in the next few years, which would allow music teachers to teach in perhaps two or three schools during a given year, bringing their particular expertise to bear on a number of groups of students. Part of this component will allow teachers in the various areas to gain help from other teachers who have special fields of interest. Thus a teacher who is a practising rock musician might share his enthusiasm and his skill in this area over three or more high schools during the year; or a teacher with skills and ability in the area of Renaissance dance music, with a little co-operative planning, can share her knowledge with other schools.

By maintaining such a register, it is simple to find who might be able to help one with specific advice if needed. A teacher with a background of brass playing may be able to act as a resource person on that subject to the whole Region.

Unfortunately, progress has been hampered by lack of funding specifically for teacher education activities associated with the Music Centre. Costs involved have had to be borne by the Centre itself and from the supporting school–Woodville High. This has meant that considerable sacrifices have had to be made by the staff to maintain the teacher education initiative which the Centre has instituted. I believe that it is imperative that some funding be supplied for work of this nature, so that staff time commitments can be kept at a reasonable level, and ancillary staff can be provided to assist with the organisation of such programmes. The outlay

need not be very large, but the benefits to be reaped from an 'in the field' system of teacher education in music are great, and are immediately accessible to students in schools.

MUSIC IN-SERVICE EDUCATION IN VICTORIA

Helen McMahon, Special Services, Education Department, Victoria

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This paper will be presented in two sections. Firstly I will tell you briefly of the philosopy and rationale on which we base our In Service and Marie Hibberd will then outline in more detail how we attempt to transfer this into practice.

There are seven basic premises each of which could be discussed at some length but in the time available I shall simply put these to you and emphasise and extend one or two which I feel are particularly relevant to this conference.

1. Just as education is a continuing process then Teacher Education must be a continuing part of that process. In-Service Education is not an alternative to, or substitute for, pre-service education. Ideally it should build on and extend from pre-service. However, in practice this is extremely difficult as there is no common denominator from which to work – teachers have undertaken different pre-service programs, have different levels of experience, have different educational backgrounds and hold different values and attitudes towards music and music education.

2. As In-Service Education has the potential to reach the largest number of teachers it also has the potential for significant impact on current programs.

3. In-Service Education has two main purposes:
   (a) Program improvement
   (b) Personal/professional development

   These two purposes are not necessarily mutually exclusive, but programs can vary in emphasis. Taking the second first – Personal/Professional Development. At one end of the scale are those longer and more 'in depth' courses which are seen to be the means by which we will achieve a well qualified teaching service. They may be taken through part-time or full-time study in a tertiary institution and may lead to Degrees and Diplomas etc. There may be short term programs or conferences such as this, organized through Professional Associations.

   Then there are courses/programs which concentrate on the development of personal skills, attitudes, behaviours of a particular group of teachers to enable them to perform their specific role more effectively e.g. programs which concentrate on communication skills, human relations, organizational management etc. for teachers who are or will be working as consultants.

   There can be programs which aim specifically at program improvement or even more specifically at the use of particular approaches or methods of teaching e.g. Induction Programs. These I call the 'how to do' programs.

   I believe our emphasis in Music In-Service Education in recent years has been concentrated more on program improvement and while I am not suggesting that this emphasis has not been legitimate (and certainly necessary in some cases) I believe it may be timely to consider future directions.

   It is a fact that we have declining enrolments and a teacher surplus. Our teaching force over the next decade will probably be more stable than it has been for the past 50 years.

This throws down a number of challenges to In-Service education planners and providers.

As teachers acquire more knowledge and confidence in the 'how to do' sense they may become more concerned with extending their personal professional knowledge.

- They may be more able to identify their needs
- They may want more choices of programs
- They may be more selective
- They may not always want to start at the beginning

This is a challenge.
But even greater may be the challenge of the alternative situation. For **stable** teaching force substitute **static** teaching force. Then the challenge to In-Service Education is to inject new ideas, new levels of thinking, to help and encourage teachers to move towards and cope with changes in educational thinking and practices.

4. In-Service education is most effective when it is:—

   (a) voluntary

   (b) has a **real** input at all stages from participants.

   Most of the current writing and research both from overseas and locally support this premise — (Rand Report U.S.A. 1978 — Teacher Education, Victorian Education Department, 1977).

   Maybe I should have put those the other way because if teachers are involved in identifying needs, planning programs, presenting programs, evaluating programs then they will want to participate as the programs have a greater chance of being relevant to them.

   The overall Policy of the Education Department of Victoria is that:—

   1. In-Service education should be voluntary
   2. In-Service education should be seen as a shared responsibility between the Department and the teachers.

   The Technical Division in Victoria has begun to appoint to schools Staff Development Officers.

   This person has three main roles.

   1. Liaison with the Training Institutions
   2. Organization of Induction programs
   3. To be concerned with total staff development.

5. There is a need for co-ordination and rationalization of In-Service education to:—

   (a) effectively respond to the needs of teachers.

   (b) identify and meet the needs of the system

   (c) make the best use of resources — human and material

   (d) achieve the desired result with a minimum of dislocation to schools/students.

There are a multiplicity of agencies offering or able to offer In-Service education (not only in music but all aspects of the curriculum) – the question I believe is not 'who does it', but 'what is to be done'. If this can be established and at the same time a bank of resources marshalled then the 'who does it' ceases to be a question.

There are a number of areas currently being discussed at the administrative level of the Education Department and the Pre-service Institutions.

These concern changes in funding procedures of the State Colleges to provide a component of In-Service education as there is a strong belief that the expertise and facilities should be able to be used.

One suggestion is that V.I.S.E.C. or the Education Department should contract with the institutions to carry out courses or programs. Another is that the role of the personnel in the Colleges be extended to link in with the consultancy scheme.

6. In-Service education in subject areas such as Music should be seen within the perspective of the total education process.

and finally –

7. The ultimate beneficaries of In-Service education are the students in our schools.

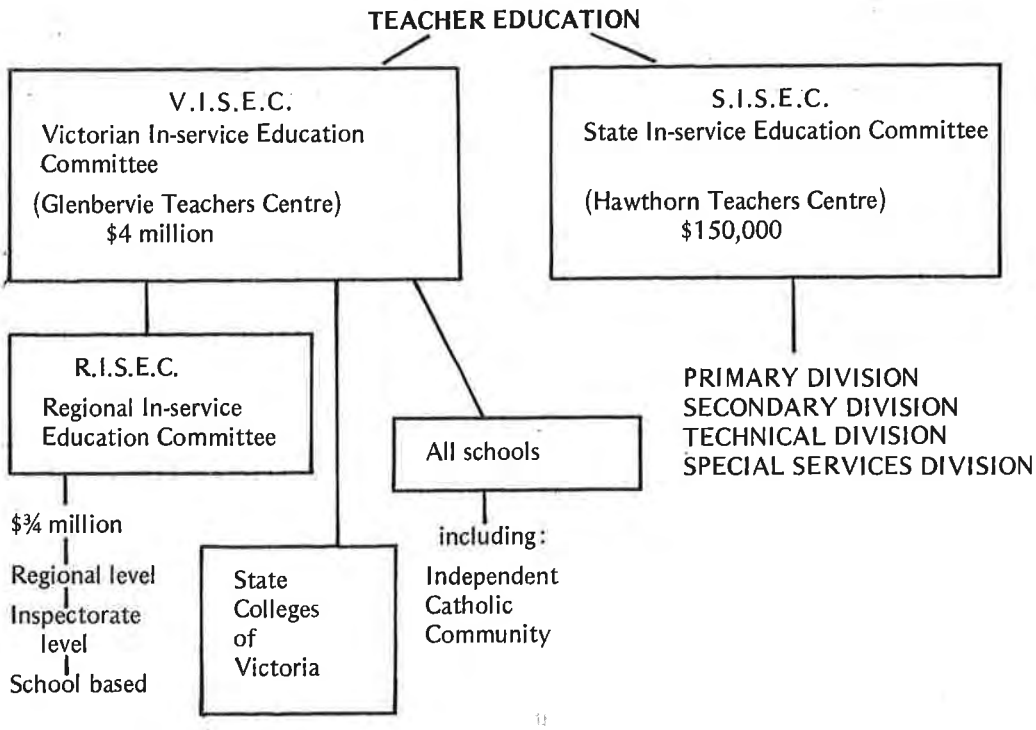
THEORY INTO PRACTICE

Marie Hibberd, Special Services, Education Department, Victoria

As a result of the 1973 Australian Schools Commission Report now known as the Karmel Report, you are probably familiar with those recommendations which have influenced the growth of in-service throughout Australia.

This outline will serve to identify the Victorian Committees through which funding is available to administer music in-service activities.

Outline of Funding Committees for Teacher Education in Victoria



* Figures given indicate approximate funding for 1978.
Approximately $92,000 was allocated to music in-service activities overall in 1978.

These represent the channels through which 'formal' in-service may be organized and funded but of course many effective in-service activities are of the informal kind. Many of the most exciting activities that I have attended are those which 'happened' in a school where teachers identified a need initiated a series of evening workshops to question, argue, discuss or extend some aspects of music for children.

Today, I wish to make reference to three categories of in-service:

1. School based in-service
2. Hawthorn Teachers' Centre programs
3. Music Branch (Special Services Division) programs

As schools now have the responsibility for school based curriculum development, each school is encouraged to determine which improvements or changes should be made with regard to the special needs of its students. Many problems are emerging. One, in particular, that is relevant to music educators is – how do we assist the primary teacher, without a music background, to plan a sequential program and to implement a program? How do we develop teachers' musical knowledge, skills and competence?

1. School Based Activities:
A decision is made by the principal, after consultation with the staff, as to the way in which in-service days may be utilized. The 'luck of the draw' may or may not include music. To avoid disruption to school organization a series of evening workshops may be arranged. Teachers will help to plan and carry out in-service programs when they see the relevance and at this most important level opportunities are provided for groups of teachers – and parents – to discuss common issues of concern. It is not unusual for groups of schools to combine for a one or two day workshop or arrange a visit to observe a program in operation at a neighbouring school. Primary music advisors, secondary and technical consultants accept much responsibility for their district in-service activities.

In some districts a music committee which consists of representatives from pre-school, primary, secondary, technical and tertiary institutions has been formed. This has resulted in greater co-ordination and understanding of music education within the district, and availability of local resources and expertise.

2. Hawthorn Teachers' Centre:
Music Education is one of the subjects available to teachers to obtain qualifications for promotion. As many colleges and universities are introducing post-graduate or conversion courses Hawthorn Teachers' Centre subjects are being phased out; but the in-service component offers valuable programs for teachers. One is the six week continuous course for any primary teacher who has been teaching for three years or longer. These programs provide a selection of music activities and practical experiences in choral, movement, instrumental and creative work. Other workshops are also well supported. Such approaches as Dalcroze, Kodaly and Orff are presented during the school vacations and teachers have the opportunity to participate in an intensive workshop situation.

3. Music Branch Service and Resource Centre:
In-service education is one of the seven sections of Music Branch. Music Branch is a central resource unit which offers support, assistance and resources to all those involved in music education in Victoria. Within the Special Services Division we also have a technical and secondary music consultant. Within the Primary in-service section 795 teachers requested assistance and 3,100 children were involved in in-service activities during 1978. One of the main areas of responsibility is to teachers who are with district music advisors or school music assistants/co-ordinators. Briefly, I will describe the types of activities and program content.

(a) Music Induction Programs for Advisors and Assistants:
These two programs are held concurrently for eight to ten days during the second week in February. Teachers are introduced to a selection of musical experiences which may assist them in the organization of a school program. Emphasis is placed on the extension of music teaching techniques and opportunities are provided to examine and clarify roles and objectives of the music advisor and assistant. In addition all teachers visit schools in their inspectorates to observe music programs, organization and school facilities. This field work, according to evaluation reports, has provided a worthwhile addition to the program.

(b) Classroom Teachers' Workshop
This year teachers were invited to participate in a residential workshop for five days. The program objectives included the following points:

- to provide vocal and instrumental activities which are appropriate to each level of the primary school.
- to introduce examples of musical approaches (such as Orff, and Silver Burdett 'Let's Make Music') which may form the basis of the classroom music program.
- to assist teachers with the planning of sequential music experiences which will develop the child's musical understanding and appreciation.

(c) Instrumental Workshops
Two residential instrumental programs have been approved for this year – one for music advisors and assistants, the other for post-primary classroom teachers of music. These activities were requested by teachers who attended programs in 1978. There was an obvious need to extend the instrumental segment and teachers suggested that an intensive four day program be offered in 1979. The objectives of both programs were to encourage a high standard of personal performance and musicianship and to provide opportunities for teachers to extend their knowledge of musical arrangements and improvisation. Instrumental festivals were available to all participants and the culmination of the program was a performance for the students who attend a school near to the I.S.E. Conference centre.

(d) District Music Advisors Conferences (5 day-residential)
There are 49 inspectorates in Victoria and all except 7, have the services of a district advisor. An advisor accepts four areas of responsibility

- to assist district schools in the development of a sequential music program
- to demonstrate the many facets of music education
- to organize in-service for district teachers
- to liaise with other interested groups
- to provide activities which will promote music education within the district.

To fulfill this role the advisor needs to be constantly developing:

(i) professionally in music education

(ii) the ability to work with, and encourage music teachers.

The advisors are encouraged by the organizers of I.S.E. to submit topics which might be included in the program. The areas of interest so identified are:

- What happens at the pre school music level?
- Administration and human relations.
- Program evaluation
- Recent developments/research in music education.
- New program material.
- Time to exchange ideas and discuss common problems.

There is much that I haven't described but time prohibits further discussion. To conclude I wish to stress that music in-service is not a luxury but an educational necessity. Perhaps in

some ways we are fortunate to have had the opportunity to organize the I.S.E. activities described above, but to the thoughtful music educator there are questions to be answered. These I present to you for discussion.

1. How may the continuity of a child's musical growth be encouraged through in-service activities?
2. To what extent should music education be taught in isolation from other subjects in a school curriculum?
3. There appears to be little, if any link between pre-service and in-service education. How can this problem be solved?

ASPECTS OF TEACHER EDUCATION IN MUSIC IN WESTERN AUSTRALIA

John Williamson, Nedlands CAE, Western Australia

In this discussion I have chosen to overview and evaluate selected aspects of historical developments of teacher education in music particularly as they relate to the College in which I work, Nedlands C.A.E., (formerly Western Australian Secondary Teachers College). Then I comment on some of the major challenges as I see them concerning W.A. State Schools and the education of music teachers. Hopefully I shall finish by listing some recommendations concerning music education which are relevant to the Auchmuty Inquiry.

While confining most of my comments to the scene in Western Australia, some of my views may well have a more general application.

Historically, Teacher Education in W.A. began in 1902 when Claremont Teachers College was founded. The content and place which music played in the curriculum was minimal, and no specific concerted programme to prepare secondary music teachers was mounted until 1952 when a Department of Music was established in the University of Western Australia. In 1965 a college was established to specifically prepare secondary specialist teachers, and so began W.A. Secondary Teachers College, in delapidated accommodation rented from U.W.A. By 1968 the new college was being built down the road from the University. In addition to these two courses, new courses to prepare general music teachers for pre-school and primary schools commenced at Churchlands, W.A.I.T., and Mount Lawley C.A.E. The course at Claremont T.C. for primary teachers continues.

By 1969 there were two sources of secondary school music teachers, both offering 3 or 4 year full-time programmes for those who qualified for entry to the courses. U.W.A. had embarked on a series of courses designed specifically for the preparation of music specialists for the secondary schools, while Secondary College concentrated on training the generalist classroom teacher for secondary schools.

For many years after 1952, the entry qualifications in Music for matriculants who wished to study music at U.W.A. was A.M.E.B. simply because it was the only course available. With few exceptions, music was not a school classroom subject, and was available only as an extra, paid for by parents of students who attended State Secondary Schools, or private schools. Grade VI Practical and IV Theory were the usual requirements, and the majority of those who gained entrance to the music course at U.W.A. were pianists.

During the later 50's and early 60's moves were made for the establishment of a secondary school music course which became known as Music A (A.M.E.B. being known as Music B). Music A was a course comprising performance, history and musicianship and except for the performance requirement it was a course which was well suited to the classroom. Today, students aspiring to become secondary music teachers through Nedlands College have the choice of either Music A or Music B. I shall not explain the long and painful manoeuvers leading the abolition of the Public Examinations Board, the establishment of its successor, the Board of Secondary Education, (with its own separate certificates for Secondary Students), and the establishment of the Tertiary Institutions Service Centre. The changes in the administration of secondary level curricula are very convoluted, and Tertiary institutions and Secondary Schools are jointly responsible for secondary curricula, as they apply to Year 12 Matriculants.

Over the past four years the Joint Music Syllabus Committee has completely rewritten the

Music A (Schools) course. The new syllabus comprises four sections; musicianship, the literature of music, performance and a project. The first, musicianship is compulsory for all students, but they may choose any other two areas of the other three. Some, under the project section, choose to do a second performance area. Others choose to do a course in composition, or a research topic. The only proviso is that the Music Joint Syllabus Committee has to approve a project before a student may embark on it. Students desirous of entrance to a W.A. tertiary institution must satisfy the criteria of that institution.

For entrance to Nedlands College for the three or four year specialist course in Secondary music, students must satisfy the following criteria:

(1) Have an aggregate of 275 or more for five of their best subjects, two of which must be English or English Literature and Music A or B. (While I have reservations concerning the low aggregate, some tertiary institutions have no entry requirements at all.)

(2) Demonstrate a high ability in at least one performance area;

(3) Satisfy the College in an interview that they appear to have the interest, potential and personality to cope successfully with teaching, and

(4) fall within the quota of 25.

For mature-age entrants the requirements include a demonstrable high ability in at least one area of performance; satisfactory performance in the College mature age entrance test; be over the age of 21; satisfy the College in an interview of their potential suitability for Teaching; and fall within the total quota of 25. I must say that the steadying and serious influence of mature age students on younger school leavers has biased my department to reserving for them five or so places each year.

The personal qualities looked for in all applicants include: their verbal expression, correctness of speech, their leadership experience, their attitudes to study and to fellow students; previous participation in group music-making, and long-term aspirations concerning teaching.

It is vitally important that those selected be the ones who are most likely to persevere in their performance areas, and also develop a sound rapport with school students. This can often be discovered by lecturing staff visiting schools and observing final year students before they have fronted for an entrance interview; by discussing particular applicants with the School Principal and music master; and by interviewing parents. I find it very helpful to have the opportunity of talking with one or both parents of an applicant for it can often indicate how strongly the parents feel about their son or daughter gaining entrance as compared to the applicant's own desire. Also, it often explains the difficulty some students have in adjusting to a freer environment.

In Western Australia, no first year student teachers are bonded, and only those who apply and meet the high criteria for Education Department bonds are awarded them at the beginning of second year. Often very good students whose parents' incomes are too high for a tertiary allowance are forced to apply for an Education Department bond, in order to survive at College. I regard the present iniquitous burden on some parents plus the low level of the Tertiary Allowance for those who qualify, as being two areas which should be carefully re-examined. In W.A. a student may obtain an Education Department bond for the last 3 years of a 4 year course at, for example U.W.A., but the bond for Nedlands College Students is only available for the final 2 years of a 3 year course. If a student wishes to convert his 3 year Diploma to a 4 year B.Ed., he must do so without the bond.

The Tertiary Allowance is insufficient for most students to devote all of their energies to study. At Nedlands College, over 80% of the full-time music specialists have a part-time job or jobs in order to cope with the necessities of survival.

In Western Australia, the status of music as a Secondary (and for that matter, primary) school subject has a direct impact on the type of pre-service teacher education programme offered. In the C.A.E. sector, none of the Primary pre-service courses could be described as having in-depth music specialist biases which allow a similar amount of specialist study in music education as does Nedlands College or U.W.A. Whether or not music has been a compulsory part of a primary college course, comparatively few primary teachers have the confidence and ability to teach thorough – going courses in music – i.e. to teach students to be musically literate and musically able. Those who do manage have often succeeded because of considerable extra personal effort and application and because of their musical ability acquired during their primary and secondary schooling. At present, music in the secondary schools is a very mixed bag, with a majority of classes being unable to read music or to be originally creative in music.

Thus secondary pre-service programmes are necessarily wide-ranging and diverse. Twenty percent of the annual intake at Nedlands College usually graduate to become instrumental peripatetic teachers, while the remaining 80% become classroom music teachers or share their time between secondary and primary schools.

Because school music is supposedly compulsory in Year 8 (first year secondary school), and in no other level of secondary school, the requirement for qualified classroom music teachers is often only for three days a week or 3/5th time, and this is only in schools where the Principal requests such a teacher. In other words, music is an elective subject from Year 9 onwards for most secondary school students, and this has resulted in music being regarded none too seriously by most secondary students; either as an optional subject, or as a subject for highly selected students in the two special music schools and in some half dozen or so other schools, and usually for relatively small numbers wishing to sit for the tertiary entrance examination. The average annual number of final year secondary school students examined in Music A is 124, a very small number indeed. One of the reasons for the small number may be related to the compulsory subjects in lower secondary education. I advocate that a serious review must be undertaken to examine the justification and benefits of the requirement that in the first three years of W.A. Secondary Schools all students must study four core subjects; English, Social Studies, Mathematics and Science. I do not argue the need and benefit of English as a core subject although I observe much that is dilettante and harmful in drama and so-called creative English. A similar criticism can also be levelled at much which happens in the name of creativity in music. But that aside, I have yet to be convinced that social studies, science and mathematics justify a large compulsory place in the compulsory years of secondary schooling. I do not advocate music as a substitute compulsory subject – that would be to commit the same error which at present bedevils our system and which I am attacking. If an examination were undertaken of most W.A. secondary schools, we would find no more than 20 percent of the students meaningfully engaged in any culturally-creative activities.

I regard the other 80 percent as culturally underprivileged. Of what use are the sciences and social sciences without the opportunity for the development of skills and understandings which at least, if correctly taught, may afford ex-students continuing pleasurable activities such as access to performance groups in the community in after-school life. This brings me to an old chestnut in educational/political circles – should teacher education redress imbalances and deprivations it sees in educational opportunities, or should teacher education support the status-quo?

Let me briefly examine these alternatives, the latter first as it relates to secondary school music. To support the status-quo is to do what we are doing, and that means continuing to tacitly agree to the view that music is for a few students (many of those being the more highly gifted who go to the two special music schools, Perth Modern and Churchlands Senior High). There are a few other schools which have 'selected' music classes. Apart from the useless or near useless token of one or two periods per week in Year 8 for some other students in some schools, music would continue to reach no more students in five years time than it does at present. I am of the view that the first alternative must be seriously tried. Music and other Arts subjects must have a better place in Secondary Schools.

Music has no prior claim to pre-eminence in cultural education, but none of the education hierarchy I have spoken to denies the benefits of music in schools. The very significant explosion of instrumental tuition has fired many headmasters with visions of music-making groups. But despite all the commendable developments, it cannot be sustained or be of longer term benefit or even expanded unless greater attention is given to classroom music where the skills and understandings related to performance are taught. Music education must be balanced and well taught, but with few matriculants, where are the teachers to come from?

It takes from four to five years from selection to graduation of music specialists for the Secondary Schools whether they be classroom or instrumental teachers. But those 4 or 5 years are just the icing on the cake. Those who gain entrance to Nedlands College or U.W.A., to undertake teacher education courses must exhibit a high ability in at least one performance area. Such skills and ability are only slowly developed and begin with a young student's first piano or instrumental lesson, often around the age of eight or ten, or earlier.

If many more young students were seriously schooled in music from primary school years, many may continue music into the secondary school. What I am advocating is the introduction of highly skilled and dedicated music teachers in all primary schools so that all primary school students are schooled in the skills and art of music; so that they have the opportunity to become literate as a matter of normal primary schooling. I do not advocate music in primary schools being the sole responsibility of music specialists – all teachers should be able to teach the basics and take elementary lessons in various performance activities, but specialists are needed to help and support the classroom generalist. One specialist for most schools could do such a task well.

This involves a revamp in W.A. of the present primary teacher college courses in music.

In the meantime, how can we break the vicious circle – no music in schools, no matriculants for College courses?

It is necessary to adopt stop-gap measures to equip the interested but the less well musically educated in order for them to serve some useful place in music education programmes. It also will be necessary to drastically change the emphasis of College courses for the musically more able to more deeply ground themselves in the difficult skills, concepts, understandings and techniques so necessary if they are to teach music successfully in the primary schools. Kids deserve the opportunities to be successfully involved in learning music, and the background skills the personal skills a teacher needs – cannot be developed from scratch in three short years.

With more College music combined with in-service music courses, many more primary teachers could be teaching primary school music.

Another way of overcoming the shortage of suitable matriculants, could include: using more

mature-age students; offering bridging courses; in-service education for interested successful teachers, and by re-training of others. Obviously no increase in school music is likely until two essential needs are satisfied. The first is sufficient teachers, and the second is timetable space, but the second is consequential on the first. All of the proposals I put forward have somewhere or other in the history of teacher education succeeded in producing satisfactory teachers but a corresponding change in the content and status of school music has to be effected. While such a change is impossible (as I said earlier) without the right sort of teaching force, that same force must be encouraged by a set of objectives and a curriculum which are likely to transform school students into sensitive and competent musicians, and by sufficient funds and time in which to accomplish such objectives. The nature and content of the school music courses should be the responsibilities of areas, schools or education systems, providing a sound scheme is available to all school students.

I wish to briefly share with you one of the new developments in W.A. In 1976 the Education Department set up a music curriculum panel, the object of which was to write a developmental curriculum for state school students. Such a course, which is still being written by numerous expert sub-committees in conjunction with full-time curricula staff, is designed to programme all aspects of music sequentially from kindergarten to year 12. At present, the earlier stages of the planned course are being trialled in selected primary schools. Eventually the course with voluminous teacher materials will be published. The Years 8 to 12 have yet to be compiled, but I am hopeful that the task will be completed in 1980.

I recognize that this approach is quite different from a community-centred or regional centred curriculum, but it would appear that if music is to become generally taught in W.A. primary schools, many of the teachers who will be involved need as much resource material and detailed outline as this new project is likely to provide in order for them to be successful. It is difficult enough to master the technique and content quite apart from having to be an expert in curriculum planning.

This approach highlights the urgent need for a deeper and more concentrated music component in primary teacher education courses. However, should the proposed new curriculum be effective in its objectives to enable school students to become musically literate and aesthetically sensitive, then the task of the secondary school could be greatly extended, with exciting possibilities for Year 11 and 12 students – whether or not they wish to proceed to tertiary education in music.

One of the grave problems in music in W.A. at present, is the antipathetic attitude which some school principals have towards music. This is understandable in the light of some of their experiences with music teachers, but unfortunate, as it mitigates against efforts to place music on a better footing. The challenge to start music again in a school where it has failed is daunting, even for the most able and stout-hearted.

As I see some of the problems throughout Australia, the recommendations which we as a national association should be placing before the Auchmuty Inquiry must reflect the needs and problems which each State is facing. There may be many recommendations which are common to all States, but the determinants of future directions and the contemporary status of music will demand many special considerations.

Because it is clear that music in schools and music in teacher education are deeply linked, I would like to see serious consideration given to the following recommendations which result from my perception of the present situation in Western Australia.

Recommendations:

1. That increased funding be allocated to teacher education music students on the basis of higher costs vis a vis other teacher education students. (This could be an index or formula based on numbers and costs. The cost should accommodate manpower and equipment costs).

2. That increased funds be available for lengthening the pre-service music courses of deserving students who desire and are able to benefit from them. The funds in this proposal are needed for two purposes: to fund the institution's Course; and to fund the student.

3. That increased funding be made available for in-service teacher education in order to up-date and/or educate teachers who are required or wish to undertake music, especially in the primary schools. (The funding could employ extra lecturing staff, buy materials and equipment. Education departments would need more staffing in schools).

4. That tertiary institution music departments be provided with extra staff so that they can initiate and/or monitor new developments and projects in music education in the schools.

5. That any rationalization of costly tertiary teacher education music courses be resolved by the State co-ordinating authorities on the basis of consultation with the institutions concerned.

While these recommendations are necessarily couched in general terms their effect in each State would be particular. In Western Australia the only steps which can be taken in order to give students a better opportunity for experiencing school music, must be made by the Education Department in consultation with tertiary institutions. Neither tertiary institutions nor state education departments should unilaterally change directions or emphasis without consulting each other. Greater dialogue and collaboration between all sectors of music education is a must if the challenges are to be met.

I do not recommend a slavish subservience by tertiary music departments to what happens in schools. Rather I see it that lack of liaison, co-operation and innovation on the part of both has led to a static or rather slow change in music education. With planning and funds many of the challenges could more quickly be met.

COMPOSITION IN SCHOOLS

An imaginatively-revised transcription of a talk given to the Conference by Dr. Richard David Hames, Victorian College of the Arts.

About 18 years ago I attended a similarly entitled lecture as this given by Malcolm Williamson to school teachers in East Sussex. That talk too was called, 'Composition in Schools' and I well remember being very disappointed when Williamson proceeded to talk about his own work all the time. I think I had expected him at least to touch briefly on the subject of children composing. But I'm afraid I have fallen into the same trap, and although I shall avoid giving you a blow by blow account of my successes and failures, I shall be talking about my own experiences as a composer albeit in a somewhat disguised fashion. Everything I say here this morning should perhaps be prefaced with the words, 'I believe' as I am talking very much on the basis of personal opinion. I have always taught 'provisionally' and I am not prepared to defend my position as the only means of achieving the most rewarding or valid educational results.

A quotation from Dr. Norman Lindsay's book **Human Information Processing,** New York, 1976. 'The world is, for the most part, conservative, each individual holding on violently to the old-fashioned, time-honoured methods which are so familiar to all of us. When these stabilising reference points are in any way threatened, there is a rebellion and a frantic attempt to avoid change'. I sincerely hope that what I have to say to you will not cause a rebellion, although I do hope that it will at least cause a few ripples and perhaps a personal re-assessment of our aims and objectives as **educators.**

One thing is certain, not just for music but for all the arts: change occurs all the time. The basis of art **is** change and it remains the one predictable attribute of all art. I speak to you today from a position defined by today's thinking. Educationally speaking this position is post – Maxwell Davies, – Paynter, – Dennis, – Schafer, et al, and I'm assuming that you are familiar with their work, for without that knowledge you will not be in a position to appreciate fully the relevance of my argument. All of what I say is directed towards creative education and the stimulation of inventiveness. My remarks apply to the classroom situation in which every child, whether they be 'musically-inclined' or not needs to participate in a valid musical experience. I personally advocate a multi-disciplinary approach in keeping with the latest demands of society at every level and I maintain that creative art at a non-professional level is for everyone and not simply the select few. In the past we have sacrificed the creative potential of literally huge numbers of individuals in favour of nurturing a musical elite who, at the end of their school education, (if you're lucky) know the difference between a crotchet and a quaver and stumble through a Mozart violin sonata badly! Having stated my position you should also remember that I am a composer, which is, of course, a very referential position, and the thoughts I am about to share with you are opinions which can only be susbtantiated through much reading and research on your part, for my time here this morning is very limited.

The concepts forming the fluid basis of my recent work, in common with many artists of my generation, are generally derived from sources outside of music. Nowadays it is virtually impossible for us to categorise. Knowledge remains fluid and connections can be made between subjects which previously apparently manifested themselves as quite separate, discrete entities. Gone too are the days when we can expect a child to accept that music is a thing which occurs once every week for half an hour. We cannot expect children to take that when they can, in the space of ten minutes in front of a television set, see events from

around the world almost as they are happening. The amount of information and the speed at which that information travels pre-supposes new criteria for the use of this information and not criteria based upon out-moded, and therefore irrelevant concepts. Education today is no longer relevant if it continues to occupy valuable time cramming facts into children. These facts have the potential for remaining true for a short time only. The world is changing more rapidly than at any other time in history and we should be preparing children with the creative knowledge of what to do with thoughts; how to think, how to pose problems and how to solve these problems once posed. That is real education in the light of today's realities!

As far as music is concerned we base our experiences and problems now on various things:—

- Information science, (in particular the work of two scientists, — Abraham Moles and Werner Meyer-Eppler) has taught us new ways of responding to sound as information and has led to the sensible use of high technology in art forms of the present.

- The new behavioural sciences, in particular the semiotics of Saussure and the psychology of persons such as Suzanne Langer and Otto Laske, have taught us much about the creative process itself, which remained shrouded in mystery until fairly recently. Of particular importance here has been Mandler's work on the psychology of emotion.

- Analytical theories pertaining to language, in particular those of Chomsky, and work in auditory perception by people like Kunst, have taught us new ways of perceiving and analysing sonic objects that approach more completely the precision required when dealing with such a scientific concept as sound.

These things form the base of my work, my thinking, my life, my teaching. From this perspective it is quite easy to realise just how much is wrong with music education today. Too many teachers still blindly insist in utilising a successful precedent as a convention which has long outlived its natural motivation. For example I know a number of musicians, and teachers in particular, resent the fact that many composers nowadays are motivated to work with ideas which require the invention of encodings other than the traditional one of the stave. This system which was almost ideal for the representation of ideas pertaining to pitch has long outlived its usefulness in the extended sound world of many composers. And yet teachers continue to regard this system as some kind of sanctified deity. Children can and do create successful music without any knowledge of notational systems and to teach any form of notation to a class today is, in any case, an anachronism. The notation is devised as and when required to deal with the specifics of a given situation, i.e. the sound; what teachers should really be teaching is how to go about inventing new and suitably specific methods of encoding ideas. This is where it's really at! The thinking about musical semantics in relation to formal analysis is another subject which requires updating in order to take into account recent discoveries. The precedents that have been set in the past for the analysis and cognition of musical works can no longer apply. We have discovered more about the human brain in terms of information processing, more about motor activity, more about our emotional response to sound and more about what sound really is and how it behaves. The common procedure of even thinking about a piece of music, let alone analysing it, in terms of a static form or jelly-mould is just so much drivel in view of what we now know to be the case. And yet many teachers still continue to teach these almost irrelevant and certainly out-moded concepts as sacrosanct and unchanging facts! This I believe to be nothing short of criminally negligent. This is **not** education and I cannot really believe that anyone could pretend that it was!

Having got that off my chest I should now like to define the creative process for you, so

that you are better able to understand the thought processes underlying creativity of any kind. These are clearly defined stages of creation which can, and do, lead to new ways of thinking about sound and its processing and organisation into music. A few years ago a number of people were involved in research into the creative process. The history of their thoughts can be explored at length in the Journal of Creative Behaviour. One thing became clear; that there are broad categories of conceptualisation which can be defined for the creation of a work of art in any medium:

1. A thinking around a set of possibilities. This eventually leads to the definition of a specific concept in the context of all previous creative experience. In my case this would be the very definite experience of my previous compositional work.

2. The gradual definition of the artistic 'problem' to be posed through consideration of (1) above. This sometimes appears in a flash of 'inspiration' but more often than not is arrived at through laborious and sometimes tedious hackwork.

3. The attempt at solving the clearly-defined 'problem'. This is the 'composition' proper and involves such details as how the musical ideas which form the piece are to be encoded, (i.e. notated) etc.

So in one sense I can define creative activity as the setting of a problem for oneself, from which a truthful solution needs to be found. The resulting work, (the solution) inevitably fails on at least one level and this gives the artist the incentive and determination leading to other, hopefully more successful, works. The final part of the creative process as outlined above which deals quite specifically with the working through of ideas is the part that most teachers concentrate upon. To the artist, however, the former more conceptual points tend to be of more significance. Aspects such as notation, sonic realisation, etc are of secondary import. More important is a truthfulness to one's ideas as an artist and the ability to develop precise communication networks. Surely then, it is these aspects of the creative process which must be dealt with in the classroom. Not easy, but then the development of new ways of thinking about things and the discovery of satisfactory solutions never has been. Until now, however, these procedures have remained solely within the task domain of artists and have never been thought to be within the realm of children's creative activities. If we are to discover the full potential of children's creativity then that has to change! Within this linear ordering, which apparently varies little from artist to artist, there must also be a stylistic awareness and an evolution from what has happened previously. It is not good enough to stand still and mark time. Art must continue to function to push the boundaries of our experience beyond what is already known.

The final part of the creative process leads in music to the sonic realisation of the art work. Although this is a vital part of music it stands almost outside the creative process for most composers working today, being regarded more as some kind of compensation for the vast amount of intellectual work that goes into the creation of any worthwhile art object. In fact a few composers known to me conceptualise their works and leave them at that! In music education, however, because of the lack of experience that a child will have in the 'visualisation' of sound, the sonic aspect must remain an integral part of the process. As such it should probably assume a central role in which children are allowed to explore fully and practically every possible aspect of the production and control of sound including body sound, animal sound, environmental sound, the sounds of technology and industry as well as the 'artificial' sounds of musical instruments. There is no need, by the way, for the educator to look for a message in such music. Music is far better thought of as a puzzle. Unfortunately, one of the concepts dating from the last century which is still doggedly maintained by the ignorant or the uninitiated is the idea that the composer's intentions are

identical to the auditor's response. Stravinsky broke that bubble of course, but I am sure that most teachers do not really understand that a musical work is like a multiple-input mixer: the 'message' extracted at the listening stage does not necessarily coincide with the composer's 'message', if indeed he even had one in the first place!

Now I should like to define what I believe to be vital attributes of music used in education. Above all this centres around the belief that a knowledge of contemporary thought through art is essential; at least if we are talking about **education.** It is vital that children are aware of their own society, with its own problems and peculiarities, and its own ways of viewing specific situations. Even history, I believe, should primarily be used to enlighten the present. Unfortunately, music education tends to concentrate, quite unnecessarily so in my opinion, upon the past. Our society has become quite decadent through its unhealthy and incestuous obsession with the past. This is the one thing that separates me as a composer from people like yourselves who are involved in music education. As an artist I am involved with the present and future tense. As music educators you are mostly involved with the past tense. I will not accept that this has to be! For children in the classroom the latest song by Kate Bush is far more significant to them in real terms than something that was created many years ago for a long-defunct society. I would much prefer that my children be creatively aware of today's music, on an analytically-appreciative level of cognition, than that they know or care about the music of the past; and here I am talking about all music, from the most intransigent of contemporary expression to the most banal and commercial of contemporary 'pop'. Contemporary expression through art, and through that art relevance to our society is the vital thing. The great masters are dead! Of course they wrote great music but it is only of use to us if it teaches us values which can appear to be relevant to our own society. Their music should not be treated as some sacred cow; unapproachable by its very nature and essence. Having said that, the universality of thought which can be found at the epicentre of Beethoven's thinking, for example, is immediately applicable to our new multi-disciplinary approach. And much commercial music, it must be said, is a purely social phenomenon which could be better dealt with by sociologists in a liberal studies programme than in the music curriculum. For me, therefore, music in education has to convey a universality of thought; it needs to exercise creative thinking and provoke and stimulate the senses, the imagination, and the intellect. It has to open minds and not close them. If value judgements must be made, – and I really do think that they are better avoided when dealing with recent art, – then I advocate Robert Raushcenburg's view that if a work of art alters your thinking in any way at all then it is probably a worthwhile work of art. If it doesn't then it probably isn't worth worrying about. If you apply that formula to much of the music that is currently taught in many school classrooms it might provide a few surprises as well as a few red faces! In the words of Marshall McLuhan, we are living in a 'global village'. Let us begin to adjust our education to this situation. Let us concentrate on sharpening and focusing all the senses to the extent that children will be able to taste sounds and hear colours. Which brings me to my next point.

What is vital for the education of **musicians?** Not professional composers or performers, but the average child in a classroom who has two ears and sufficient sensitivity to be able to create music of one kind or another. Firstly, the development of auditory discrimination and an ability, from the listener's point of view, to analyse a specific sonic event. This is of utmost importance. And then the cultivation of both syntactic and semantic memory functions. Memory is very important and is potentially capable of far greater things, both quantitatively and qualitatively speaking, than we ever ask of it. Thirdly we must try to develop musical techniques of a kind most appropriate for the style of music in question. The development of various kinds of motor/cognitive processes is vital, if we are to exercise the intellect in any radical way.

Just as these three things are vital I regard music theory and music history to be special cases which are perhaps not so vital as they once appeared to be. Music theory as it has been taught until now, (at least in schools, where it usually becomes a rudimentary fact-giving session quite divorced from true theoretical abstraction) is based, we now know, upon misleading, inaccurate and outdated concepts. New models, and a precise terminology to match, have to be found and they will not be found by unintelligent and misappropriated use of conventional precedents. Music history too is useful only in defining one's relationship to the past; to relate to that past in terms of one's own culture, and to perform accurately and as authentically as possible the music of the past. More often than not it has been used by teachers to function in place of their own lack of inventiveness; (did you know that Bach died in 1750? And Handel was born in the same year as Bach – that was 1685; and so on, and so on, ad infinitum??????)

I should like very briefly to demonstrate the philosophy of which I have been talking by showing to you two examples of work I have done involving children. Both of these pieces actually evolved from working with the children in class and both utilise specially-devised notations. I should say that the majority of my work does in fact utilise an expanded form of stave notation. Some of it however, and especially my work for children, does not. Like Murray Schafer I don't believe that the teacher's information is necessarily more significant than that information imparted to the teacher by the students. Very often children can teach us a thing or two if only we are prepared to listen.

(Dr. Hames proceeded to demonstrate to the conference his two pieces, "A Bell Ringing in the Empty Sky" for three players and tape; and, "Quasi Somnolentum Amanita Muscaria" for amplified microsounds. Both pieces are published by Edition Modern of Munich).

As you will notice, the boundaries between art and musical notation are very much blurred in these two works. In one case the actual musical instruments have to be constructed by the players from junk materials. This piece also exposes problems concerning microsounds, which exist normally only on the very periphery of our perception. Here they are amplified into a completely new sound-world and through this particular use of technology, which kids enjoy getting involved with, the work poses moral and intellectual problems of great relevance. Both works incorporate gesture and action as part of the playing process as well as controlled improvisation techniques which necessarily demand a precision of short-term memory functions. "Quasi Somnolentum" began its life several years ago through a social studies class which was researching into drugs; hallucinogenic mushrooms in particular – hence the Amanita Muscaria of the title! The emotive involvement generated from this class enabled this particular project to successfully cut across the curriculum to such an extent that teachers of social studies, art, music, language, (Alice eats cake, i.e. the Amanita Muscaria, and describes her expanded sensual awareness) science, and ethics were involved with the piece over a period of two or three weeks!

In an attempt, not to 'out-Schafer' Schafer, but rather to summarise my position I would sum up as follows:–

1. As educators we must attempt to understand the new knowledge now available to us in the fields of behavioural and information science. It will change the way we think about and respond to sound.

2. We must cease teaching irrelevant facts. The teacher that concentrates upon crotchets and quavers and dry-as-dust biographical miscellanea is both playing safe and suffering from the 'talking book' syndrome. I believe we should live dangerously in the classroom. Art is all about 'living on the verge of peril' (Murray Schafer).

3. We should teach what sound **really** is. We should then explore these sounds and the various functions of these sounds in the context of the twentieth century.

4. We must admit to ourselves, however much we should like to pretend that music is a mystery to all but the uninitiated, that musical creativity via performance is in fact nothing more nor less than a relatively sophisticated cognitive task. Creative music can be for everyone and not just a 'musical' elite. The musical elite, and there has to be one, should concentrate on identical issues but at far greater depth.

5. In our music lessons we must deal with both the concept and the sound of the sonic art object. There is no reason for ignoring the music simply because its notation does not conform to our traditional models of expectation. True artists are not afraid of change.

6. If we are to analyse sound with precision we need to derive appropriate languages that will avoid the woolly thinking of the past. It is simply not good enough to use the language, models and terminology of a bygone age. We must strive to understand all musics in terms of contemporary thought and not through the irrelevant concepts of the nineteenth century.

7. Musicians must teach music. A musician is a person with an open mind who attempts to understand more about sound by listening, composing and performing. The knowledge that the musician purports to convey must be kindled with imagination, illumined by insight, transformed by technique, refined by analysis and evaluated by application.

WHERE ARE WE GOING?

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Twenty years ago at the age of eighteen I played the part of Steve in the local production of 'Paint Your Wagon'. The opening words that I had to sing were "Where am I going? I don't know. Where am I heading? I ain't certain. All I know is I am on my way." I didn't realise then that those words would be so prophetic as to the state of many aspects of music education today. I have no doubt that we believe we are going somewhere, and I also have no doubt that we are confused as to the direction we should take.

In 1969 The Australian Society for Music Education held its first national conference. The theme chosen was 'Music in General Education'. A variety of papers was submitted and some of the topics were "Pre-School Music and Music in the Kindergarten", "Creativity in the Classroom", "Music as an Elective Study at Secondary Level", "The Essential Content of the Music Course in General Education" (1). It is possible to conclude from this that music educators then were experiencing similar problems to those that exist now.

Nearly one decade later we are gathered at this conference to discuss 'Music in Teacher Education'. Perhaps the underlying belief is that by presenting a satisfactory tertiary music programme to students, music education at all levels will improve. At the A.M.E.L. conference last year it was recommended that 'a structured music programme, spread through the entire teacher training period, be implemented as a compulsory core course as a matter of urgency'. (2) One of the propositions I wish to put forward in this paper is that until we have an overall structure **at all** levels of music education, the variety of programmes now offered at the tertiary level will, of necessity continue, and continue to add to the confusion that now exists. One of the results of this present conference will be that we will re-think our aims and objectives as educators in this area. In so doing it is important to be constantly aware of the tasks that our students will have to fulfill once they become practising teachers.

Before continuing with this issue I would like to reflect on our 'achievements' during the past 10 to 15 years. My main reference for this will be volume 20 of The Australian Journal for Music Education, published in 1977. My reasons for this excursion into the past will soon become apparent.

From the A.C.T. Gillian Bonham reported that a 1974 survey revealed that '92.1% of teachers in all schools in the A.C.T. were untrained in music education'. (3) This situation had not significantly altered by 1977. However, on the positive side, instrumental tuition that had begun in 1973 was developing strongly. By 1977 over 400 students from 20 primary and 8 high schools were receiving instruction in woodwind, brass and strings. It was pointed out that an instrumental programme was only introduced to schools that had a proven record of successful classroom education.

Dr. Clive Pascoe stated that in New South Wales 'a decade of increasing effort on the part of secondary music teachers had failed to produce anything like a significant increase in the number of students electing to study music for the Higher School Certificate'. (4) He then went on to express grave concern at the condition of music education in that state particularly at the primary level. Although he recognised that there were some excellent pilot programmes being implemented the state wide picture was bleak. However, by 1977 there had been a sixfold increase in the number of students graduating as secondary music teachers. At the 1978 A.M.E.L. conference Harry Billington indicated that in a number of primary and secondary schools creative courses based on unit guidelines were being established. Although

he was not able at that time to estimate the results of such programmes, he was convinced that 'this active participation in actually making music' (5) was rekindling an enthusiasm for music; an attitude I believe should be foremost in all of our thinking.

In Queensland there has been extensive effort put into developing an instrumental programme, and, apparently, with quite a degree of success. In 1970 a Supervisor of music was appointed, and in 1972 a full time brass teacher was employed. By 1977 the instrumental staff had increased to 109, and approximately 7,500 students from 67 secondary and 200 primary schools were receiving instrumental tuition. This project was assisted financially by the Education Department to the sum of $250,000. The money was used to purchase music, instruments, and equipment.

South Australia has also witnessed an expansion in its instrumental programme. Seventeen years ago a string programme began with three teachers who taught 120 students from six schools. By 1977 the string staff had increased to 31 teachers who were responsible for training 1,500 students from 145 primary and secondary schools. In addition 55 brass and woodwind teachers taught 2,500 students from 82 schools. As far as the general music programme went it was felt that "despite some aimless meandering from fad to fad the approach was much freer and the activities were 'less bound by a set of historically removed musical values'." (6).

During the last ten years in Tasmania music education has developed strongly in the area of composition and performance. As a reflection of this the secondary syllabus was shifting its emphasis to practical music making.

In Western Australia there has, among other things, been the establishment and development of specialist teaching for the musically talented child. 1968 witnessed the establishment of the Perth Modern High School as the centre for teaching the musically talented. In 1972 Churchland High School was developed along similar lines. By 1977 both schools provided 330 students with an extensive music programme. The success of this scheme has led to a greater emphasis on instrumental teaching in a number of schools. However, despite this positive growth it was felt that there was a 'great need for a more comprehensive and better articulated general programme for the vast majority of students in schools'.(7)

Music education in Victoria has also developed significantly in some areas, particularly that of instrumental music. Secondary division began its instrumental programme in 1965, the Technical division followed shortly after. The present figures for instrumental music in the Secondary Division are as follows: approximately 5,450 students are receiving tuition, 781 string, 2,764 woodwind, 1,082 brass, 577 percussion, 149 piano, and 68 vocal. I am not certain what the figures for the Technical Division are, but it is known that as a result of this development of instrumental music more students are electing to do tertiary music than before – a healthy sign. The Melbourne Youth Music Council administered by Secondary Division continues to provide a wide range of activities for these students in the form of music camps. The five Music Placement schools continue to provide an enriched musical environment for students who would otherwise be unable to take practical music as well as general music through to Higher School Certificate. The newly formed College of the Arts Technical School provides specialist education for talented children in the areas of dance and music. Music Branch still continues its valuable service to both primary and secondary music education.

It is clear from these reports that during the past decade or so there has been a considerable drive in most states to develop music education. What then has been the result? The National report, Education and the Arts stated 'As a school subject, music is the most respectable and

the longest established of all the arts ..... Yet music is not a popular subject with the students.' (8) The Victorian report basically supports this conclusion. The following summary will indicate those areas of music education that have been relatively successful and those that have not.

A survey of 1,043 primary students aged 9-11 and selected from 10 different schools indicated the following:-

a) When placed with 25 other subjects instrumental music ranked 10th with 46%, general music was 18th with 30%, and singing was 21st with 31%. The conclusion was that 'with the exception of general music, singing and dance, the arts are very popular with children at this age level'. (9) The 'Top of the Chart' subjects were sport, cooking, craft, painting, and woodwork.

b) As a leisure time activity playing an instrument ranked 10th out of a total of 15 with 23%. Watching T.V. was first with 91% followed by sport with 74%.

c) When asked whether they liked music as an activity 56% out of a total number of 872 responses indicated positively.

The survey of 504 secondary students aged 12-15 selected from 9 schools (high, technical and independent) brought similar results.

a) When placed with 52 other subjects instrumental music ranked 21st with 26%, music appreciation was 43rd with 15%. (It is interesting to note that no reference was made to practical classroom music). The subjects given top priority by the students were crafts, cooking, physical education, art and film and television. The report concluded 'The only remaining activity of interest in the arts group was musical appreciation which, as with the primaries, was low in the choice of ranking'. (10)

b) As a leisure time activity 76% liked to listen to music, 45% liked to go to concerts, and 26% enjoyed practising an instrument. It is significant that the first choice was listening to music, and going to a concert ranked 5th out of a total of 14.

c) Of those studying music 60% liked it. The report did not indicate whether or not it was elective music.

Many may wish to question the accuracy of these results and the validity of the conclusions on the grounds that the survey was not representative i.e. the sample was not sufficiently large enough. Be this as it may, the report does highlight the fact that music education at the primary and secondary level is often totally inadequate. If this is true, and I have no reason to doubt it, then tertiary institutions must accept some of the responsibility for this failure. However, I do not feel that the position of music education is as dismal as this report would lead us to believe.

My brief reflection on past achievements demonstrated that in at least five states there has been a positive development in instrumental music. Also in some of these states the musically talented child is given the opportunity to develop musically and academically. John Paynter (11) once drew the distinction between 'Musical Education' and 'music in education'. The former relates to the education of the music specialist, the latter to general music. It is my belief that 'Musical Education' has begun and it is now time to re-establish 'music in education'. As my involvement has been mainly in secondary education I shall direct the following remarks to that area.

It is my belief that in the short term tertiary institutions should equip exit students with sufficient skills to enable them to:

(i) implement a programme at junior secondary level

(ii) develop an elective programme for the middle school students

(iii) instruct students in music at the Higher School Certificate level while this is still a measure of academic achievement

(iv) co-ordinate an instrumental programme

(v) organize musical performances, establish choirs and instrumental ensembles, rehearse and if necessary organize the school production.

It is in the first two areas that I feel there is the greatest need. Consequently I believe that a considerable proportion of their tertiary training should be devoted to developing the students' ability to cope with and build music at the junior and middle school levels. To be given the opportunity to succeed at these levels the student must, in addition to his study of educational psychology and philosophy (the former necessary to grasp a fundamental knowledge of our cognitive and emotional development, the latter necessary to introduce the student to the skill of reasoning) the student must:

a) be introduced to a variety of approaches to music education

b) be given sufficient experience at organising creative workshops and practical classroom activities

c) understand and be able to demonstrate the basic principles of tape recording, sound mixing, tape editing, and have some basic knowledge of how to maintain the equipment

d) be able to play recorder, simple acoustic and electric guitar as well as basic piano

e) be able to demonstrate basic skills on tuned and non-tuned percussion

f) have knowledge of a wide variety of recorded music suitable for classroom use.

For the third area, that of senior music, the student must have sufficient knowledge of Western music to adequately cover the present syllabus. His academic training should give him this. Teacher training should develop the student's ability to research and present the material at this level.

The fourth and fifth areas could be covered by:

a) developing organisational skills and knowledge of school administration

b) developing conducting techniques both choral and instrumental

c) developing choral training techniques (an area that is unfortunately often overlooked)

d) developing rehearsal techniques

Having been instructed in all these areas and having completed at least 45 days of school practice, the student would be basically equipped to teach music at secondary level.

In the introductory section of this paper I stated that an overall structure at all levels of education was necessary. In the time remaining I shall expand on this notion. To begin with I would like to clarify what I mean by the term structured in this context. I do not wish to infer that at all levels of education all students will be involved in a prescribed activity, rather I would like to suggest that at various stages of their development students will be introduced to basic concepts and skills deemed to be musically relevant at that stage of their education.

In other words I am saying that it is necessary, or even imperative that some general guidelines in the area of concepts and skills for music education at primary and secondary be established. I am not suggesting that the task is easy, but I am confident that if representatives from each area of music education were to openly discuss this problem it could be solved. By so doing we would establish some unity in our thinking, therefore some direction in our thinking and music education i.e. the teachers and the students would reap the rewards.

At the thought of having to teach a prescribed course some teachers may throw up their hands and cry in despair 'This is a retrograde step, curriculum is planned at the local level to suit local needs'. Fine, I have no argument with this principle of adjusting curriculum to suit the local environment, but I am strongly opposed to this principle if it means that the teacher has **absolute** freedom. I am not certain that they can cope with it, (present indications suggest that they cannot) nor am I convinced that they want this total freedom. The implementation of, and adherence to a general prescribed curriculum from kindergarten through to year eight would help to get some stability and direction back into music education. Furthermore, it would provide assistance to many teachers who do not have the ability to devise a curriculum. For the elective years, that is years nine to twelve, a small booklet providing some aims and objectives suitable for that level could be produced.

If a general curriculum was introduced at primary and secondary level, music courses at tertiary level could be adjusted to provide the student with a variety of possible approaches that could be used to introduce the prescribed concepts and skills. In addition, members of staff at colleges and universities could provide a number of unit courses that could be used as aids by teachers.

Assuming for the moment that a general curriculum has been established and all teachers are following the syllabus, music programmes at tertiary institutions should then offer to train specialist teachers in the following areas:

1. Classroom teacher pre-school to year three.
2. Classroom teacher years four to six.
3. Classroom and instrumental teacher years seven to eight.
4. Classroom and instrumental teacher years nine and ten.
5. Classroom and instrumental teacher years eleven and twelve.
6. An instrumental specialist for primary education.
7. An instrumental specialist in double reed.
8. An instrumental specialist in percussion.
9. A teacher trained in music therapy.

My reason for suggesting that secondary teachers be trained in classroom and instrumental method (as is the case with some institutions at present) is that a team of teachers could be based at one school and thus be in a better situation to establish and develop a total music programme at this level. The percussion specialist and the double reed specialist would be employed as itinerant teachers.

One final point. As new approaches and new ideas are developing continually in music education all teachers should have annual supplementary training and, as recommended at the 1976 I.S.M.E. seminar 'at 5-7 year intervals all teachers be given further training in the form of a sabbatical term'. (12)

I began this paper by quoting the opening lines from 'Paint Your Wagon'. The song continues "Got a dream boy? Got a song? Paint your wagon and come along!" We must have a positive dream about the future and there are many indications that it will be good. By establishing a general curriculum and thus unifying our thoughts IT WILL BE GOOD.

Notes:

1. The Australian Journal of Music Education. No. 5. Page 4.
2. A.M.E.L. National Conference Report, 1978.
3. The Australian Journal of Music Education. No. 20. Page 55.
4. Ibid. Page 57.
5. A.M.E.L. National Conference Report. 1978. Page 48.
6. The Australian Journal of Music Education, No. 20. Page 62.
7. Ibid. Page 67.
8. Education and the Arts. National Report. Page 75.
9. Education and the Arts. Victorian Report. Page 75.
10. Ibid. Page 81.
11. New Patterns of Musical Behaviour. A survey of youth activities in 18 countries, Universial Edition No. 26246. Page 159.
12. International Music Education Yearbook. 1977/IV. Edition 6721. Page 98.

LET'S MAKE AN UPROAR

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'Music education as part of the secondary school curriculum is, at present a confused and divided subject'.

(Peter Sarah, AJME, Oct. 1978)

The accuracy of this statement is hard to deny and the reasons suggested for this confusion and division are several, and have occasioned the writing of many papers.

Sarah cites the following as being contributory to the state of confusion:—

(1) the fact that worthwhile musical activities (worthwhile perhaps in the eyes of the pupils) are frequently scheduled outside the timetable at the expense of the teacher's free time;

(2) the fact that musically advanced students carry the remainder of the class without being extended themselves (or that musically weak students disrupt the class);

(3) the fact that the forty minute period limits the scope and range of activities which can be attempted in the classroom;

(4) the hostility music meets from so many students — a complaint whose cause needs careful diagnosis and one which as Professor Covell notes in his article in the October 1977 AJME could be due to the fact that the Australian student is *'given access to relatively few varieties of music in a majority of cases, taught to reject it as a different art and inhibited in the use of it by the time he reaches the years of adolescence';*

(5) the conceptual confusion brought about through a lack of clear aims and objectives and complicated by the wide range of teaching methods and approaches now available;

(6) the creative music movement placing little emphasis upon the pupil's acquiring conventional skills;

(7) the individual teacher's perceptions of his own teaching situation — a perception which reflects his confusion over curriculum objectives and which is in turn reflected in his attitude towards his subject.

Frequently severe criticisms for the lack of development of a challenging music education programme are laid at the door of the individual music teacher. Hoffer states: *'The job of promoting music education rests primarily on the music teachers'*, but the music teacher is often a voice crying in the wilderness. He is expected to pit his wits against seemingly insurmountable odds, two areas of concern being perhaps uppermost — the first created by the diverse nature of the subject itself with a range from mediaeval to twentieth century and the problems of a practical programme, and the second, the systemic problems concerned with the organisation of music education and its place in the curriculum.

The National Enquiry into Education and the Arts substantiates this view of the areas of concern in paragraph 2.18 when it states, *'Part of the problem derives from the appendage-like nature of arts subjects in the secondary school curriculum and part from the lack of common cause among arts teachers. The limited time available after allocating to other*

'important' subjects, forces teachers working in the arts to compete for time against each other. They remain as a miscellaneous group of teachers rather than a unified department able to put a collective case for time and resources'.

Together with those who complain about the state of music education go the voices of those who champion various remedies among which it is common to hear cries for

(1) specialist music teachers in all primary schools;

(2) resource teachers;

(3) instrumental programmes both economic yet available to all;

(4) pop music;

(5) combined arts programmes;

(6) elective music only at secondary level.

It is true that some States appear to be grappling with the problem or at least seeking for answers. One could cite the instrumental programmes of Queensland and South Australia and the moves towards a K-12 programme in South Australia and New South Wales, but there does not appear to be any cogent policy at national level which will support the development of music education, and it must be readily agreed that only through a strong pressure group at the top will anything be achieved.

The Education and the Arts Report (F1) reminds us that *'As a report subject, music is the most 'respectable' and the longest established of all the arts. Though not regarded as of comparable importance to core academic subjects, music is considered a desirable activity by education departments and many principals, at least to the end of the junior secondary school. It is included in the primary curriculum in all States and most departments endorse the principle of compulsory music classes for the first two years of secondary school. Yet music is not a popular subject with children and students in the schools and few teacher trainees elect to study it as a major subject in the college'.*

Is this lack of popularity due as Sarah suggests to the conceptual confusion complicated by the range of teaching methods now available? If this is so, who is going to do something about it?'

What are we as a National body doing to remedy the situation outlined earlier and help the teacher in the classroom. What have we achieved in the past, what are we doing now, and is our approach vigorous enough? Of course many positive answers will be found to these questions: the very existence of ASME and AMEL speaks for our concern in this matter, and both provide a forum for the exchange of ideas; conferences as well as State and regional meetings of ASME also provide opportunities for discussion and demonstration, and always there is the publication of AJME. More recently, in its own survey of the 'Education and the Arts' National Report, ASME found that the broad objectives stated therein, viz. access, participation, confidence and commitment, and excellence, were warmly welcomed. Moreover, that the three recommendations receiving most support were:

2.41 PLANNING. It is recommended that:
in each education authority there be an **Arts Education Advisory Committee** and **Regional Arts Education Councils** linking the various divisions and sections of education departments and State arts agencies with special responsibility for the development and monitoring of plans for arts education.

2.45 SCHOOL ORGANISATION. It is recommended that:

(a) education authorities take steps to ensure career opportunities for arts teachers in secondary schools;

(b) in primary schools and junior secondary schools, twenty percent of teaching time over the school year be devoted to the arts and at senior secondary level there be sufficient time allocated to allow achievement of proficiency and commitment within an art form;

(c) the range of arts forms afforded equivalence in assessments for matriculation be increased;

(d) a wide range of objectives including confidence and commitment be taken into account in assessing the success of students in arts education programs.

5.23 PRE-SERVICE TRAINING. It is recommended that:

(a) principals of tertiary institutions which provide teacher education take the lead in ensuring adequate opportunities and time for students for arts experiences, including contemporary art forms;

(b) training curricula be adjusted to ensure graduating teachers are able to present effective programs within the facilities likely to be found in schools and in the community.

These recommendations found widespread and strong support. Surely, then, our task is to explore how best to ensure that these and other recommendations are put into effect. If we take no action we cannot complain if nothing gets done, or if 'things turn out against us', and the problems stated earlier will remain.

It is our belief that in order to put right the 'confusion and division within music as a classroom subject' we need to tackle the problems on a broad front.

We need – to explore the possibilities of a K-12 programme;
to consider the advantages of an instrumental programme based on the North American band and orchestra method;
to consider what teacher training programmes will be most effective;
to assist in the development of policy – acceptable to us – on such matters as staffing, career opportunities, and promotion criteria; and
to consider how to translate the recommendations of the National Report into reality.

The writers of this paper believe that the time for action is now – that any further delay will be dangerous. We believe that the broad objectives as outlined in the 'Education and the Arts' National Report constitute a vision of what should be. We believe that as regards music education, a national body is required to help effect the translation of those and other objectives into reality. We believe that ASME – in association with what other bodies it finds necessary could well be the national body best suited to undertake that task. To this end we are prepared to make at least one bold proposal.

We propose that ASME establish a working party to list any of those 'remedies' mentioned earlier, together with those recommendations of the National Report which it considers are appropriate for action. Further, that the working party then define the specific tasks necessary and broadly classify those tasks according to whether they can be achieved in the immediate, short-term future, or as an intermediate task requiring some prerequisite, or as a

long-term task requiring several prerequisite actions.

Finally, that through the National Council of ASME, it then establish a number of small task forces, each of which will be charged with one or more specific actions within a realistic deadline. In due time those task forces will report back as to their success or otherwise, and the working party will then review the situation and adjust its list of tasks and timetables as necessary.

Above all, let us do something now – and on a scale bold enough to match the vision of the National Report objectives; let us do something now because if we want our children to enjoy music – live music, chamber music, symphonic music, even **opera**, in the future, then we should be making an **uproar** now.

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THE EDIFICE – COMPLEX: AN EXAMINATION OF THE ROLE OF POST-SECONDARY INSTITUTIONS IN MUSIC EDUCATION

Closing Address for A.M.E.L. Conference in Melbourne, May 16th 1979.

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Just over two years ago, I wrote a paper entitled 'Let them eat crotchets' which was delivered in my absence to this conference.

At that time I had just completed a national study of post-secondary music and music education courses throughout Australia, and was both surprised and puzzled at the insularity and conservatism of many of the places I visited – insularity in that many staff seemed quite unaware of the tenuousness and insecurity of their positions, even though warning lights had been flashing for some time, since mid-1973 at least, that teacher education could no longer be the sole justification for a post-secondary institution's existence, – and conservatism in both the content and the method of much of the music and music education being taught, most of it being no more than a perpetuation of the past, not because it was good and effective, but because no other possibilities had even been considered.

It was also observed that in many cases unpalatable but inevitable changes had been forced upon music education departments, often much against the wishes of staff, but it sometimes transpired that they had been clinging desperately to the status quo and had not even been able to recognize the necessity for change, let alone realise that change could actually bring about improvement. Since then, most states have completed their own post-secondary enquiries, the Williams report has been released, the Carrick committee is in progress, several colleges have been phased out or merged, and all teacher education courses have had their intakes reduced. This last fact means that most of us will have less students in 1979 than in 1978, and will have even less in 1980. This makes it even more urgent than it was in 1977 that we know why we are doing what we are doing, and that it is right and good for us to be doing it now. And I do not accept that because it has been done for the last 50 years is in itself sufficient justification. I have deliberately defined the topic rather narrowly and quite specifically. I do not propose to discuss institutions as monolithic impersonal bureaucracies with Directors or Vice Chancellors at the top and students at the bottom and ourselves in between, but to concentrate on the only element that we can really do anything about – and that is, ourselves.

I have not differentiated between Universities, Conservatoria and Colleges of Advanced Education, because I believe that fundamentally our aims, our concerns, our problems and our limitations are much the same.

The most important role for our institutions – which means ourselves – to play is, in my opinion, to act as mirrors and agents of change.

I have chosen this as my main theme, because I believe that we must respond to, and even anticipate changes in society and more particularly changes in schools, and we must reflect those changes both in what we teach and in the way we teach it.

Before embarking on the main argument, it is only fair to offer an explanation of the title, which has become something in an in-joke in South Australia.

The term "Edifice-complex" was coined during the period June 1977 to August 1978, when the S.A. Inquiry into Post-Secondary Education (known as the Anderson Inquiry), was in progress. A special study on the arts was commissioned because the committee was quite bewildered about the proliferation of post-secondary arts courses, especially in music, and sought both explanation of the present and guidance for the future. A close investigation of the background leading to three decisions of far-reaching consequences for the arts in South Australia revealed a serious lack of convincing arguments that the proposed innovations would benefit either the arts themselves or the people who practise and enjoy them.

It is a temptation for institutions to advance arguments for their own preservation and growth, as though self-perpetuation was their main raison d'etre, and the term Edifice-complex arose as a convenient description of the phenomenon.

My topic then, thinly disguised as an examination of the role of post-secondary institutions in music education, is actually "The role of post secondary music educators as mirrors and agents of change".

Here is a brief job description, which I hope will suit most of us, to define my view of 'music educators'. Some of our work is geared to the training of full specialists who study and will teach only music and some to the training of music majors who either have a second subject and will teach at secondary level or else take several other general studies subjects and will teach everything in primary schools but will have a special competence in music and will develop this by trading off, team teaching or providing advice and assistance to other teachers. A large part of our work is spent trying to compensate for the inadequacy and ineffectiveness of what our predecessors did – and if that sounds harsh, and if you want to whitewash the fact that most of the time spent in music curriculum studies for primary teachers in the past was just a shocking waste, then you are welcome, but try taking the first part of this sentence as a basic premise and you will get the real explanation of why 85% of the students who have been coming into pre-service teacher education courses are musically illiterate, musically ignorant and lacking any experiences that would provide the foundations for finding pleasure and stimulation in music, let alone the most basic knowledge about how music is put together and what makes a guitar-different from a piano.

We are training teachers then for three different levels of concentration in music – the full specialist, the semi-specialist, and the classroom teacher.

Our institutions represent for our students the transition between school and career – and the least we can do is ensure that the person who goes back to the schools on the opposite side of the desk after 3-4 years is a different person from the one who came – and if all we do is repeat the same formula that was given to the teachers who taught these students when they were children, and if it didn't work 12 years ago and 24 and 36 years ago, when it was already old-fashioned and out of date, why the blazes should it work now, and how can we expect ever to achieve real development and improvement? During this transition it is hoped that the student will change for the better, and will learn to teach more effectively than he was taught himself, and herein lies the real crux: the extent to which our institutions reflect changes in society will determine the extent to which change can be effected in our students. The responsibility is an extremely heavy one, for more than any other single sector of post-secondary training, teacher education is in the most advantageous position for effecting change.

As Geoffrey Dutton has put it, talking on a Today programme about his T.V. series on South Australian history, "Scientists and artists are always ahead of their time – in fact you could almost say they create their time since they are discovering and recording what ordinary

people, occupied with the daily grind, are too busy or too unimaginative to see".

A source I have not been able to identify presents the view the "The arts do not effect changes in society, they merely reflect them" and we can all quote examples from music – especially opera – and from drama where the arts have given revolutionary movements a powerful push, once the direction was determined. Dr. Harry Penny, previously Principal of Adelaide Teachers' College, sees education as being unique among academic disciplines in that it is devoted to its own change.

As a first step in our examination, of ourselves as mirrors and agents of change, let us deal with some basic assumptions about our institutions, ourselves and our subjects. There is a rich range of choice, and you will surely enjoy playing this game yourselves, but I have restricted myself to three of each.

Institutional assumption no 1:

Our institution is necessary.

Many of the colleges of advanced education in Australia are very small, some with less than 500 students.

Although they are able to offer students more individual attention, than is possible in many large places, and there is distinct advantage in that, they cannot provide the range of subjects, the library and laboratory facilities, the variety of a whole lot of equipment from xylophones to electron microscopes, and the variety of staff with specialized interests and skills.

The reduction in intake numbers of teacher education students will progressively weaken the position of these places even further.

Institutional assumption no. 2:

Our institution must continue doing what it was originally intended to do.

If the product of our work i.e. teachers is not in as great demand as it used to be, it might be that our vocational emphasis should change, and that a large amount of our work will not bear any relation to music in schools.

Institutional assumption no. 3:

What is good for our institution is good for .....
(fill in as appropriate society/education/music education)

This is the root symptom of the dreaded Edifice-complex, and puts a brick wall in the path of clear and honest self-examination. It is a widespread and contagious disease, and seems to be spreading as more and more reports are released.

Personal assumption no. 1:

Each one of us is necessary.

Of course we are, this is unquestionable.

Personal assumption no. 2:

Each one of us is necessary in his/her present position.

This is, of course, to be proven by each one of us – and the extent to which it can be proven depends, I believe, on our capacities to accept the necessity for change and act accordingly.

Personal assumption no. 3 has 2 forms:

1) the job is being done properly
2) the job is not being done properly because they (the director, the head of school, the head of department) won't allow me enough time.

Not many of the lecturers interviewed in late 1976 did feel completely satisfied that their curriculum studies units were effective, but in presenting lack of contact hours as the main drawback, none of them questioned the basic assumption that the single factor of time was the most vital one.

Musical assumption no. 1:

Music is good for everybody.

Well, we know it is, but if we are going to use this as an argument to persuade directors or students or headmasters or governments we need to have a bit more than gut feeling.

Musical assumption no. 2:

The A.M.E.B. invented music.

This I'm afraid is not true.

God invented music – and this is not being blasphemous, because all music happens according to what are basically natural laws built in to various materials including air.

A great deal of our thinking about music and music education is conditioned and limited to our A.M.E.B. upbringing – and it is interesting to note the experiences of John Paynter – the John Paynter of York, England – when he describes the way that the young musical tories of England took to the Sound and Silence principles with such alacrity, having realised that the musical views of the Royal Board were just not appropriate for Modern School students' needs.

Musical assumption no. 3:

There is but one music education truth, and that is the truth according to .....
(fill in Orff, Kodaly, Paynter, Schafer or Self. Or self.)

I believe there are many music education truths, and that each one of us must find his own, and that each one of our students must find his own, and that this principle must be the source of our unity, not the principle of conformity.

I want to deal now specifically with several aspects of the question of institutional change, which means changes in people, and the people in this case is us, so this is my view – and a fairly blunt one – of the changes which must take place in those who teach music education if we are to justify our existence.

Firstly, we need to examine our own attitudes to change.

Obviously there must be a balance between the almost total conservatism and reaction that has been characteristic of most music education in Australia since it all started, and the other extreme of change for its own sake, epitomized by the statement that 'if you are still teaching what you taught five years ago, you should be dismissed immediately' and by the endless new editions of text books which are frequently only new in their bindings and not substantially in their content.

We should be receptive to and always aware of the need for change, but at the same time we need to discriminate between that which is transitory and can be left to burn itself out in its own time, that which has short-lived manifestations of a continuing and probably long-lasting phenomenon which might represent a permanent addition or replacement, and that which is eternal and universal and will last for ever. To be specific, I would put the Star Wars and Superman film scores in the first category, most electronic scores in the second with the synthesizer being the permanent element, and J.S. Bach in the third.

We should not grab desperately at every fad, imagining that each one is at last the answer to the music education maiden's prayer. We should regard Kodaly, Orff, Paynter, Schafer and Self with respect but not adulation.

If we introduce studies in pop, we must know why. If we adopt a new approach to our music curriculum studies, we must do all the thinking before, not after, and the thinking must be clear and the new labels must be accurate.

We must not talk a lot of high falutin' nonsense about creativity and integrated arts when we know very well that the first is very precious and rare and the second is semantically meaningless.

We must stop clinging to our security blankets of crotchets and F# major and the piano and 'thou shalt not use consecutive fifths' – we have had Well-Tempered Klaviers for over two hundred years and how does the A.M.E.B. think harmony began if not with organum? Around 1700, the Corelli Sonato op. 2 no. 3 was found guilty of harbouring consecutive fifths – 5 in a row – causing a terrible row known as the Scandal of the Fifths. Corelli lay low for 12 years, hoping it would go away, but the distrust of this harmless progression is still with us.

We must stop perpetuating myths without foundation about children having to begin instrumental instruction on pianos and violins at a very early age and spend long and boring hours in useless repetition just in case they turn out to be Renate Turrini or Bill Henderson or John Harding.

We must be alert to changes that are already in the wind, and judge whether they are good and merit attention and support, or whether they are reactionary or even potentially harmful and should be resisted or counteracted.

We must avoid the traps of self-indulgence and self-interest – but we must also be honest, and not advertise a position in Composition Studies and then appoint a promising and panting young composer to teach I-IV-V-I and first species, and if we decide, on close investigation, that a community desperately needs an expert singing teacher, we must be patient and make sure that we get one, and not compromise with anything less.

Secondly, I want to examine just what changes we can realistically aim for.
Apart from ourselves, which is what I have been talking about under the previous heading, we are aiming to effect change in our students – to develop and strengthen their skills and provide them with new ones, to give them access to new sources of knowledge, and to show by our own behaviour, attitudes which we believe it is desirable for them to emulate and display towards the children they will teach. For example, if we preach the importance of recognising individual differences to a passive, note-taking group whose own individual differences are totally ignored, we cannot expect to make any impression.

It is sad that we have to spend so much time weaning our students away from the A.M.E.B., but again if we don't provide the model we can't expect the result. This point represents a major change that I believe must come very soon, namely a revolution in the dependence of music teaching – both private and institutional, on the examination system but this is a topic for a paper on its own.

We can effect change in some aspects of our subject, but not in others. In our General Studies, for instance, it would be madness to stop teaching the music of Monteverdi and Bach because they are dead, but it is almost equal madness not to teach what is very much alive at present – the musics of our own country and of our own time, including the most important musical development of the 20th century – namely, jazz.

We can and must change our teaching methods, and stop pernicious habits such as dictating notes and definitions, giving the same lectures year after year knowing that we are being boring to ourselves, let alone to our students, and we must recognise that we cannot assume

that because we have taught something it has been learnt, and we must blame our ineffective teaching first, and our students' ineffective learning second, when a message has not got across.

We must learn to use instruments of modern technology, without becoming totally dependent on them for our words or for our music.

But General Studies is only one part of our work, and most of us are concerned with Curriculum Studies as well – and this is where I believe there is the greatest need for change, unless something quite radical has happened in the last 2 years, and changes not anticipated in late 1976 have taken place. As I dwelt on this point at length in my previous paper, I will not labour it now, but will only repeat the figures from data collected in late 1976.

Table 1: Content of Core Curriculum Studies in Music in Post Secondary Institutions in Australia in 1976.

n = 48

	Formal Theory	Orff	Kodaly	Instruments
Core	42	30	25	42
Elective	–	3	6	–
Nil	6	15	17	6

Thirdly, I want to describe recent changes that have been observed in the musical attitudes of school-leavers and adults. At this stage it is impossible to tell whether these changes presage a real trend that will last for any significant time, or whether the present attitudes are merely passing fads which will be replaced within a few years by something else.

The explosion of popular demand for learning to play an instrument has been going on for some years now. In S.A., the Department of Further Education is the biggest supplier of instrumental instruction, and its enrolment figures for single studies in instruments, voice and theory for the last 3 years show the following:

Table II: Enrolments in Single Studies in Music at D.F.E., S.A.

	Instruments	Voice	Theory	Total
1977	1013	35	256	1314
1978	1525	90	605	2220
1979	1971*	72*	810*	2853*
		(+ 150* waiting list)		

* = figures projected on Term I enrolments..

D.F.E. reports that at present their biggest demand is for piano, and the next biggest is for voice, for which they need another full-time teacher but do not have funds at present to pay for one. Next in line are violin, which is very heartening, and then guitar.

The same sudden increase in demand has been noticed at Sturt, where we have a general policy of responding to demonstrated need where possible, and if it continues in 1980 it will be worthwhile getting excited and collecting information from other sources to see how far the spread reaches.

The most popular choices at Sturt at present are guitar, flute and voice. Guitar is understandable because of the amount of exposure the instrument gets, and because it has brought

music out of the unattainable virtuoso realm of Menuhin and Sutherland into a fairly ordinary thing that the kid next door can do and I'm as good as him aren't I so I can too.

Perhaps the demand for voice lessons can be explained in the same way, and perhaps the expectation is that, given lessons and the breaks, the little moth Betty Bloggs will turn into a beautiful butterfly like Olivia Newton-John – but the voice teachers pronounce themselves at a loss to explain why they are suddenly so much in demand, and are actually turning students away.

Everyone is lining up for flute lessons, and in Adelaide, the de Ford flutes supplier who retired from school teaching a few years ago and took up an agency as a hobby has a full-time job servicing, supplying and scrounging instruments, and the teachers don't know whether to despair or rejoice at the long waiting-lists.

Even more puzzling is the sudden demand for elementary music theory. Up to 1977, at Sturt, we had not offered elementary theory as a separate segment because there had been no demand for it.

When continuing students re-enrolled at the end of 1977, there suddenly emerged a demand to which we responded and put on a special class for 23 students. It was listed and offered for 1979, and we now have a total of 50 in two classes.

The Department of Continuing Education at the University of Adelaide has for years offered separate 8-week courses in Music Appreciation.

Table III: Enrolments in Music Courses in Continuing Education, University of Adelaide

	Music Appreciation		
1976	Term 1	20	
	Term 3	40	
1978	Term 1	12	
1979	Term 1	cancelled –	<10
	Learn to Read Music		
1978	Term 1	30	
	Term 3	40	
1979	Term 1	60	

The lecturer, Christabel Roose, is as puzzled as I am, and has not been able to find any satisfactory explanation of the sudden urge to crack the code of notation.

It would be tempting to conclude that we are about to return to the values of Elizabethan times, when some writers would have us believe that being properly educated meant that you could at least play your recorder and sing your madrigal part at sight.

If the desire for musical instruction continues, and if the institutions can be flexible enough to respond and assist with snowballing the effect, there may be a significant change in the musical behaviour of the society, and the more we can broaden and consolidate the base of our activities, the more support we can ensure for the tiny pinnacle of excellence at the top.

In conclusion, I would like to summarise.
Self-examination is a healthy, if occasionally painful and mortifying exercise. Gertrude complained thus to her son 'O Hamlet, thou turn'st mine eyes into my very soul', and I believe that our music education souls can do with a good clear-out, the result of which could be

some important, thoughtful decisions based on clear thinking and careful observation, not on flimsy assumptions which are just taken for granted.

If we accept that the role of institutions responsible for training in music education is to recognise and to differentiate between babies and bathwater, it follows that we must do the same, and we must be prepared to pull the plug on a whole lot of inappropriate, outmoded and self-perpetuating theories and practices, having first put our precious babies in a safe place, and when we refill our bathtubs with fresh water, we must ensure that its temperature and mineral content and the bath salts and soap we add to make it more fragrant are right and proper for the times, recognising that as the times change so must we.

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