MUSIC IN THE CORE CURRICULUM IN THE 1980'S

ASSOCIATION OF MUSIC EDUCATION LECTURERS
AUSTRALIAN SOCIETY FOR MUSIC EDUCATION
MAY 12-14, 1980
BRISBANE

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MAY 12-14,1980

Cromwell College
Unversity of Queensland

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FOREWARD

This was the third National Conference of the Association of Music Education Lecturers, this time held in conjuntion with the Australian Society for Music Education. The three day residential conference was at Cromwell College, University of Queensland. 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 and 1979 conferences. The theme of this Conference was "Music and the Core Curriculum in the 1980's".

The conference organising committee was:

John Ashton
Stuart Collins
Ian McKinley
Fred Rees

Barbara van Ernst,
President (AMEL)

Professor Roger Covell,
President (ASME)

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SESSION 12:

SESSION 13:

Discussion Groups: no report.

SESSION 14:

AMEL Annual General Meeting.

SESSION 15:

CONCERT: "The Brisbane Baroque Trio"

Mary Mageau - harpsichord
Gary Williams - cello
Adelaide Brown - flute

The concert included the premiere of a work written for "The Brisbane Baroque Trio" by Mary Mageau. The work, 'Sonate Concertate', was made possible through the assistance of an Australia Council Music Board Grant.

THE CORE CURRICULUM : SOCIAL COHESION AND PERSONAL DEVELOPMENT.*

Professor Glen Evans, Professor of Teacher Education, Faculty of Education, University of Queensland.

Eighteen years ago Hilda Taba[2] in her book on curriculum development listed some six different program designs which could be termed *core curriculum*. Many of them already had a very long history, yet the idea of core curriculum still represents something of a will-o'-the'wisp, more easily advocated than put into practice.

The reasons for the renewed interest in *core curriculum* are not difficult to find. One reason is the concern in an increasingly mobile society that children who change schools, particularly across states, will be disadvantaged in their academic progress. A second is the reaction to the supposed deficiencies of many school leavers in reading, writing, and arithmetical skills. A third, at least for some is the growing sense of a need for our changing national character to be reflected in the schooling of all children. A fourth reason is that we have moved in our secondary schools from the education of a few to the education of all. Is it still possible for all students to share in the same basic curriculum? Is it becoming all the more desirable that they should? A fifth reason has to do with the current interest in school level curriculum decision-making. School level decision-making is seen by many as needing guidelines which clearly define the options. Unless everything is to be optional, they argue, there must be a core. A sixth and related reason is that, given the lack of consensus in our community on the purposes of schooling, it seems attractive to point to a strong core of compulsory experiences. At least, it might be argued, all schools are accomplishing that much.

Such reasons, unfortunately, do not readily suggest any particular approach to the problem of the curriculum nor really justify the notion of core curriculum. What is required is a more compelling rationale. Such a rationale cannot, however, start with the idea of core curriculum as given. Rather it must help us understand the planning of the total curriculum. It is to this *whole curriculum* I should first like to turn.

Functions of the Total Curriculum

Any statement of educational values and goals must necessarily be tentative, but aims published by education authorities, schools, and committees of enquiry generally tend to distinguish personal and social needs. Submissions quoted in the Williams Report[3] indeed suggest some opposition between these two sets of goals. For example:

* I have freely borrowed ideas I used in a paper I recently published in Unicorn.[1] However some of the ideas have been much revised and extended here.

> On the basis of a survey of a large number of employers in Victoria, ICI Australia submitted that current educational methods encourage excessive individualism and make it difficult for students to adjust to employment. (ETE[f], p. 104).

Several submissions 'complained that the schools were failing to assist the selection processes of society.' (ETE, pp.103, 104) and 'the National Retail Motor Industry Training Committee challenged the view that education should be general 'preparation for life' and not for work.' (ETE,p.104).

Among social purposes of schooling may be included selection of students for various categories of higher education and jobs, the provision of equal opportunities for education, adequate standards of literacy and numeracy for everyday transactions and for work, understanding the rights and duties of citizenship, the maintenance of a strong common culture, observance of laws and widely accepted moral values, sufficient initiative for both individual and social adaptation to changing social and environmental conditions, and willingness to support community and national goals, e.g. assisting the disadvantaged or conserving water or petrol in times of shortage.

Those purposes of schooling seen as more related to individual needs are frequently stated in terms of students' access to knowledge and later participation in society. They include the capability to earn a living, an awareness and understanding of the social and physical environment, the social competence to gain acceptance in, and form a sense of belonging to, groups of various kinds - peer group, school and community, for example. There appears to be general agreement that the quality of any person's life is enhanced by a sense of commitment, a sense of achievement, and a sense of enjoyment. Basic to these may be opportunities to expand horizons of knowledge, skill, experience, and feeling. Finally, the mature person is most often characterised as one who has more, rather than less, control over his or her own life, but who sees, as the primary moral expression of this control, due concern for the welfare and freedom of action of others.

Taking the statements above as an example, when the social and individual goals are set side by side, it is apparent that many of the learning experiences which are seen as promoting social cohesion in a democratic framework are precisely those which nurture the individual person's growth. It is where the two appear to differ that there is need for careful analysis and reconciliation.

In addition to submissions to the Williams Committee there are also recent studies on expectations and achievement in secondary education. One of these was conducted for the Committee of Enquiry by Collins and Hughes, (ETE, pages 289-327) who examined ratings on a five point scale (1 low) by secondary students, parents, and teachers in New South Wales, of the importance, extent of achievement by schools, and discrepancies between these two, of some 47 goals. All groups placed the basics at or near the top in importance, judged by mean scores, and all placed most academic goals well below the median or near the bottom of the list. All saw personal autonomy goals as important. What is also of interest is that nearly all of the 47 goals were rated as moderately important or more, indicating the complexity and extent of expectations of the effects of secondary schooling.

f ETE is used to refer to the Willams Report. See Bibliographic Note 3.

In terms os discrepancies between impotance and actualisation, both parents and students saw the greatest deficiency in practical skills, particularly those of direct relevance to finding and holding jobs. All groups saw a large shortfall in personal autonomy items and an understanding of social issues. On the other hand, schools were reaching or exceeding expectations in sport and most academic subjects, particularly English literature, while the traditional basics and science were fairly well up to expectation.on.

The conclusion which must be drawn from these submissions and studies is not that the secondary school is achieving one of the goals of individual growth, development of social awareness, and preparation for the world of work, more than the others, but that it is, to some extent, failing in all three. The conflict, rather, is between these goals and what is considered by some to be an *excessive academic bias*. Even then, the situation is not simple. For while one employer's group also challenged the preponderance of academic content, others maintained that:

> modern methods detract from the learning of subjects in a disciplined manner, induce a tendency for students to drop intellectually demanding subjects in favour of soft electives, and so reduce their options in post-secondary education. (ETE, p.104)

The traditional secondary subjects are thus being viewed in an ambivalent manner. They are at the same time prized for their ability to help in the selection process and resented because they occupy too much of the school's time and prove unrewarding for many students.

The perspective of curriculum on which traditional secondary school subjects are based, however, has a long history. It see the knowledge to be transmitted in secondary schools as given in codified and structured bodies of information. Such a received perspective[4] finds both philosophical and psychological support. Hirst [5], for example, classifies the forms of knowledge as scientific, mathematical, religious, moral, historical, sociological, and aesthetic. Each, it is argued, consists in related sets of concepts and methods which are specific to the form. These forms have been developed over a long period of human history and represent, at the least, ways in which we can gain access to particular questions, each differing in what counts as truth.[6]

This traditional perspective has been challenged in various ways, in particular by asking how the knowledge we teach is itself constructed. Under this reflexive perspective, knowledge is seen as relative to its social and historical setting and as subject to political and other influences.[7] Rather than school achievement being determined by the ability of children to learn different forms of knowledge, outcomes are seen as determined by the teacher's interpretation of knowledge, of the social system, and of children's needs and abilities. In this sense, the curriculum is interpreted, or even constructed, in the day-to-day events of the classroom. What counts as knowledge is not fixed but is itself an important problem to be addressed.

Looked at from the point of view of the students, these opposing perspectives generate a range of possible learning settings:

1. The students receive knowledge, as a given, with learning tasks they must manage as best they are able. Attempts may be made to provide opportunities for concept attainment through inductive procedures and discovery learning but the knowledge they are meant to acquire is pre-determined.

2. The students, with the help of their teachers, select topics according to their interests and abilities. Once a topic is selected, however, knowledge is acquired from appropriate sources including the teacher and the library, and is essentially received.

3. The knowledge which is transacted is, at least in part, constructed by the students through discussion in groups, through the solving of problems, through the application of previous knowledge to new situations, or through reorganisation and reclassification. In this mode, there is a component of invention on the part of the group concerned.

Using these three approaches to curriculum - received, selective, and constructive - provides one means of establishing the balance which appears now to be in question and also helps us come to grips with the idea of core curriculum. The attainment of goals concerned with individual growth, social awareness, and vocational readiness, while at the same time providing the traditional access to cultural knowledge provided by the usual subjects, may not depend on adding more subjects to the curriculum. Rather, it may depend on providing entirely different kinds of experience typified by the selective and constructive approaches. These approaches are of course already being practised in many schools. They are used below to suggest a particular formulation of the core curriculum. Before that is done, apart from the question of balance raised so far, two additional points need to be made.

First, typical statements about curriculum still tend to focus on objectives and content. As Bruner8 has demonstrated in the development of Man: A Course of Study, however, careful attention to procedures can assure the attainment of the fundamental understandings associated with particular disciplines. The same emphasis on principles of procedure in contrast with detailed objectives has been argued, for example, by Stenhouse,9 in the Humanities Curriculum Project. Any curriculum approach of the selective or constructive kind will also need to be backed by carefully defined principles of procedure, the emphasis being on the quality of the students' experience.

Second, it is necessary to keep in mind that much of the school's work is concerned with transfer of the effects of teaching and learning to a vast variety of situations and problems which cannot be foreseen. Typically, transfer has been conceptualised as arising through the presence of elements in a new task which are identical to those in a previously learnt one,[10] through learning prerequisite skills and knowledge,[11] or through application of concepts and principles to particular cases.[12] All three have demonstrated importance, but on the other hand, a succession of studies, from that of Thorndike[10] on, should long ago have dispelled the idea of improving the mind generally through the study of any particular discipline. In considering the structure of the whole curriculum, it is essential to keep the notion of transfer in mind. If personal autonomy, social awareness, and the learning of pre-vocational skills are seen as important outcomes of schooling, they must be actively and extensively practised in school. They will not otherwise by much supported by school learning and will depend for their development on what happens outside of the school setting.

Approaches to the Total Curriculum

What has been discussed so far suggests three related approaches to the total curriculum. The first of these does not necessarily entail a core curriculum at all. Rather this approach uses what might be termed the *Principle of Balance*.

This principle takes into account that it is simply not feasible for people to learn at school all of the knowledge which could be regarded as desirable for their personal and social development or which they will draw on in their future working and leisure lives. Rather, the purpose of schooling might be better seen as helping students learn how to learn. It can do this by ensuring that they learn representatively from the main areas of knowledge and from the main ways of knowing. Hence the notion of a balance.

What these representative experiences should do is to act as codes which enable the person to tackle adequately new learning tasks, that is, to transfer the effects of previous learning to new situations. The school student therefore needs to learn the codes which are most basic as well as those which preserve balance between the main areas of knowledge. Within each area there may well be a fair amount of choice. I would argue that balance should be preserved in at least two ways.

First, there should be balance between the ways in which knowledge is formed, whether it is simply received, whether the person is active in selecting the knowledge he acquires, or whether he actively participates in constructing knowledge through discussion and problem solving.

Second, there needs to be balance among different areas of knowledge. It is however easier to suggest this balance than to gain agreement on what these areas of knowledge should be. It helps to note the distinction made by the philosopher Gilbert Ryle between knowing how and knowing that. Pragmatic or practical knowledge is different from propositional or verbal knowledge. To understand the construction of a piano sonata is a very different thing from being able to play it. Yet the two kinds of knowledge are never completely separated. Both seem to be an essential part of primary and secondary schooling.

Under activities which constitute primarily pragmatic knowledge may be included such everyday life activities as using the telephone or budgeting ones income and expenditure; communication _ reading, listening, speaking, writing; calculating; participating in social groups or in one's community; planning, organising, or solving problems; technical and craft activities; and, most importantly, the activity of learning itself. Continuing practice in each of these seems essential in schooling.

Learning which entails mainly propositional knowledge includes the humanities, social education, natural sciences, and mathematics. These too are of great importance, an importance which has been perhaps over-emphasised at the expense of other types of learning. Again these areas include a great deal of pragmatic knowledge.

Finally, there is a group in which it seems of great importance that there be a continual and active interchange between knowing how and knowing that. I refer to knowledge about the self, or of the self in relation to others. Such knowledge includes choice in such things as career, sex, drugs, family life, health. It is concerned with moral development, with the act of commitment, with relationships with others. It is concerned with aesthetic appreciation and with aesthetic production and performance. This area of knowledge seems most closely tied to personal and social development. It has unfortunately received much less attention, particularly in secondary schools, than other areas of knowledge. Life in the eighties, however, promises to be sufficiently demanding that schools will have little alternative but to pay a great deal more attention to the area of personal development and knowledge of self.

It is also clear that personal and social development implies not only growth in practical and propositional knowledge but also development of feelings and attitudes. The extent to which schools should be involved in the inculcation of values will remain problematical, but it is equally clear that they will need to play an increasing role in values education, particularly values clarification as our society becomes more generally multicultural. For Australia is a multicultural society both in its diversity of ethnic groups and also in the diversity of values and interests, which cut across ethnic groups.

Finally, schools will need to select carefully from the various areas I have mentioned. What counts as valuable technical skills for example changes rapidly with technical knowledge. Should not all students be introduced to electronic data processing and systems control, for example, and to the social and personal problems engendered by the new technology?

Posed in this way, this question reminds us that a balanced curriculum is not the same thing as a common curriculum. Some advocates of core curriculum want all students to have at least some experiences which are similar for all students. This is the second of the three approaches - that of core curriculum plus electives. In this approach, not only does each student experience a balanced curriculum, but some parts of the curriculum are in unison for all students. What might be included in such a core?

Any attempt to answer this question immediately shows what a difficult problem it poses. If the elements to be included are stated too generally, for example, as names of subjects, then this approach simply reduces to the principle of balance discussed earlier. For any school subject must be interpreted according to the students and teachers involved. If music is mentioned in the core, for example, and no further information given, then what counts as the subject *music* will vary considerably from school to school and class to class.

If, on the other hand, a prescriptive syllabus is written to state precisely what is meant to be included in the subject, it is likely to be difficult to cater adequately for differences in ability, interest, and previous background among all of the students who will be studying the subject.

Given that this difficulty can be overcome, that the happy medium can be found, there still remains the question of what to include. Should what is included constitute school subjects - English, Mathematics, Social Studies, Art, Science, etc? The difficulty with this solution is that not only would the core curriculum rapidly become the whole curriculum, but, even then, many subjects would have to be omitted that a sizable proportion of the community might, for good reason, think should be included. Subjects seem to be too large as units in trying to develop a core curriculum.

Suppose then, we look to smaller units than whole subjects. Could we not nominate progressions of experiences and achievement which we think that all students in our community should have or try to meet. One common contender for this type of treatment is what is referred to as the basics. According to this view, the school should concentrate on reading, writing, speaking, listening, and calculation. An extreme approach to such a core is to timetable these activities as isolated experiences. Up to a point, there may be some worth in this idea, but taken too far it can be both wasteful to separate the reading and the content into different time slots. The procedure is also counterproductive; for learning skills without purpose is eventually resented by most students.

This kind of argument seems to suggest that there are at least two aspects to the core curriculum - the skills and processes the students are intended to learn, and the subject matter to which these skills and processes are to be applied. As far as the most important skills are concerned, there seems to be good reason for not locating them in particular school subjects, but for allowing them to pervade the whole curriculum. Communication skills, calculation, quantitative thinking, knowing how to obtain and use various kinds of information, planning and organising one's work, thinking critically, and searching for alternatives are common to most school activities. They can be thought of as core functions of schooling. It is appropriate to monitor all school activities and subjects to check the extent to which these core functions are being met. They cut across the usual subject divisions. They could be termed the *pervasive core*.

There still remains the question of whether there is particular subject matter which deserves a protected place in the total curriculum. This is perhaps the most difficult question, but there are some principles which can be invoked. First, it should be possible to show that such subject matter is or should be of importance in the life of all persons in the community; that it would undoubtedly enhance the quality of the person's experience and/or be of value to the community in which he or she lives. Second, to be protected in this way, it should be demonstrable that if the school does not take responsibility for it, then the chances of the person acquiring the knowledge will be significantly reduced. Third, subject matter might be included in the core if it were seen as basic to future learning. For example, it might be argued that unless some sort of musical performance is learnt during primary schooling, children have a greatly reduced chance of learning any music later in their lives.

These seem fairly stringent criteria. However, it might also be argued that learning to choose and the opportunity to follow intellectual interests in some depth is also an important aspect of schooling. The greater the extent of core topics, the fewer the options to do this.

I shall not at this point attempt to provide my own views on what should constitute this protected core curriculum subject matter at any particular level of schooling. The Curriculum Development Centre is in fact currently considering a report from a national working party devoted to this very subject. Their analysis has been based on examination of recent trends in Australia as a whole. This seems to be the most fruitful way of selecting the subject matter which is to have central place in our schools. Perhaps all who are interested in school curriculum should be urged to participate in such an analysis of our culture for themselves.

The third general approach to the whole curriculum might be said to follow the *principle of the whole person*. I suppose that, in a musical composition, what I am referring to might amount to its overall structure - to the ways in which melodies, harmonies, tempo and mood contribute to a meaningful whole. Similarly, it seems important that each student can make sense of the particular curriculum which he experiences as a totality. The knowledge which he acquires at school should be available to him in many aspects of his life - not just when he is studying a particular subject at school. The psychologist, Jean Piaget, uses the term *structure d'ensemble* to refer to the whole pattern of a person's knowing. One needs a similar term to indicate how the disparate activities of schooling may contribute to the general development of the person.

In many ways, this particular function of schooling is, unfortunately, frequently neglected, particularly at secondary school, where the subject department structure tends to promote compartmentalisation and fragmentation. Since this function is of such importance, I should like to devote most of what time remains to it.

A Synthesis Approach to Core Curriculum

In this third version of core curriculum, the school may well have the usual subject organisation, observing the *principle of balance* say. There may well be a protected core of studies of the kind mentioned earlier. What I am now suggesting is something in addition to these two - a part of the curriculum the purpose of which is to help students synthesise and make sense of other school studies by applying them to problems and tasks of personal and social significance.

This *core* is envisaged as being conducted with a *home teacher* in a *home room*, and being allocated a significant proportion of the school week, say twenty percent. It should consist in a problems course, the task of the students being to undertake projects and discussions which utilise what has been learnt in other aspects of schooling. It should provide opportunities to apply any and all subject matter taught in the school. It should provide for an examination of values and, for the most part, utilise selected or constructed knowledge. It should constitute an integrated approach, using all pertinent knowledge, be relatively unconstrained in terms of specific content objectives, but carefully defined in terms of procedures. Students should become as aware of the processes of discussion, of how they seek, form, and use knowledge as they are of the content. The course should aim at maximum transfer, both in terms of identical elements and in terms of conceptual categories, theories, and principles.

The major function of such a core is to provide a link between the conceptual frameworks of organised knowledge and the essentially experiential and constructed knowledge of the real world. There may well be other components of the total curriculum which are compulsory and common to all students, e.g. the study of English language and basic arithmetic. What is here termed the core, however, has different functions, outlined above. It is intended to help students to put knowledge to use, to provide the base which shows the contribution of various studies, to help make all school studies available in the thinking of the students in novel situations, and to help the student form an integrated view of his own knowledge resources. Further, the core activities are seen as being developed by a group of students which meets as a single group sufficiently often to form an identity with each other and their teacher.

The teacher, because he or she is a home group teacher, plays a pastoral role, which is, however, integrated with the academic task. The group is seen as a small learning community with the teacher also in the learning role, perhaps as *master-learner*. This dual role of teacher-learner may in part be emphasised by the use of consultants in unfamiliar subject areas.

A number of arguments for such a approach to core curriculum can be made:

1. It provides an opportunity through its task oriented nature for contributions from students of different backgrounds, interest, aptitudes, and aspirations. Each students' contribution may be different in kind but equally valued in the way it helps fulfil a commonly recognised task. The core is essentially a common core.

2. It provides students with an opportunity to learn how to use knowledge from disparate areas to focus on tasks which are not initially defined in terms of particular disciplines. For example, the study of motor cycles can incorporate mathematical, scientific, and mechanical knowledge; it can also involve all forms of communication in preparation, discussion, and reporting, and draw from historical, sociological, business, and legal knowledge in the discussion of ownership and use. Further, it is likely that both students and teachers will come to realise gaps in knowledge of particular subject areas in attempting to address the problem situation. This, in turn, might well provide the motivation and impetus for further study in the more conventional subject areas.

3. Such a core provides a means for members of a home group to study group processes reflectively. The home group becomes its own object of study in considering social process and group problem solving methods. In this way the nature and practice of democratic processes can be further explored.

4. The approach may allow students to gain a clearer concept of self. They may be encouraged to examine their individual responses in a complex social, pragmatic, and intellectual situation. It is a core approach in the sense of being made central to the consciousness and purposes of the students. It fosters personal growth through social action, and thus tends to eliminate the tensions arising from the dualism between individual and social needs.

5. In a related way, this approach to core curriculum may remove the somewhat artificial dichotomy between pastoral care and other aspects of the curriculum. The student is given the opportunity to make a reciprocal commitment with his home group in which his contribution is valued and his needs constantly known.

6. Because the course is task-based and multidisciplinary, there is an opportunity to study matters of social and individual concern which would otherwise not be possible. These may include tasks which provide insights into the world of work, community structures, services, and relationships, and such national and community issues as unemployment, urbanisation, energy use, ecology, pollution, population trends, personal and public health, care of aged, the use of drugs, multicultural society, housing, and urban planning. The list is very long, and each topic is capable of extensive differentiation.

7. Because the approach is concerned not only with the successful pursuit of worthwhile tasks, but also with the understanding of the individual and group processes involved in the tasks, there should be considerable transfer to other problematic situations which the student meets.

Each of these arguments in favour of the task-based or problem solving core curriculum depends for its validity on certain conditions being maintained. For example, the extent to which democratic values are fostered depends on the procedures adopted; on whether they foster respect for other's opinions, willingness to think through attitudes and beliefs to their implications and consequences, commitment to testing ideas against evidence, and on whether they provide practice in participation in group decision making. The extent to which basic communication skills are practised and developed depends on the extent to which their accurate use is made part of group expectations and approval.

It is clear that the process approach to curriculum development may be particularly appropriate to the kinds of functions outlined. However, there remain important decisions to be made on content, that is, on the tasks presented to the students through the course, in particular, whether these bring students to address the national and community issues mentioned earlier.

There are two basic approaches to the problem of content.[13] In the first, the content is preplanned along with resources, activities, classroom organisation, and evaluation. In this case the content selected can be precisely the national and community issues examples of which are given above. In particular, the core curriculum can pay particular attention to values education and to the values expressed in national and local decision making. In the words of Smith, Stanley and Shores,[14] speaking of the American context, it can place *considerable emphasis on the deliberate study of the moral content of the culture - especially as this content bears upon the resolution of the social issues that divide the people and thereby prevent effective social action.'*

With the second approach, there is no preplanned content. Rather, the tasks to be undertaken are negotiated and formulated by the teacher and students progressively. There are criteria and rules of procedure exercised by the teacher, and in part by the students, in doing this _ significance of the problem to the students concerned, availability of resources, and time available. The advantages of this approach lie with its relevance for adolescents and the flexibility to pursue lines which otpimise interest and depth of treatment.

The problems associated with these two approaches are readily listed:

1. The first has to do with sequencing of tasks. The fact that the core curriculum is seen as synthesising and integrating the learning of various school subjects makes it less critical to cover in a complete way a syllabus of content. However, even if its major purpose is seen as integrating, it is important that the tasks presented to students be accepted by them as raising new problems and affording new interests. There is a danger that the same problems e.g. *pollution* or the *energy crisis*, will recur from year to year without seeming to require fresh insights and knowledge. In the case of the preplanned curriculum, there is an opportunity to rationalise the choice of tasks over the total secondary program. In the open approach, the teacher would need to take due care that students and records are consulted on previous work.

   Another aspect of sequencing has to do with the appropriateness of the problem to the stage of development of the students and to the likelihood that the various disciplined based areas can make a worthwhile contribution to the topic. That is, some attention must be paid to likely critical prerequisites.

2. An associated question has to do with the extent to which an attempt should be made to make the tasks for a particular year level common throughout a state or the nation and who makes the decisions on tasks. For example, it might be considered desirable that all secondary students understand basic issues of energy resources and their uses. To a large extent, much of the knowledge base for this area may be developed outside of the core. Within the core the general question would be translated into a task or tasks. One such might be: 'Find arguments for and against increasing government funding for the development of solar energy in Australia.'

   This example illustrates in fact the relationship between total curriculum planning and what is here called the core curriculum. The understanding of various aspects of the energy problem, for example, is a task which can be undertaken throughout the subject curriculum, e.g. in science, geography, social science, english, and mathematics. The synthesis of various aspects of knowledge is the task of the core curriculum.

   What schools may be best able to develop are the ways in which general goals can be shared between the differentiated and integrated components of the curriculum. The first level of guidelines, whether they eventually come from national or state interests, should, then, be concerned with these common goals, expressed as the broad tasks which all people as individuals, as communities, or as a nation must undertake.

3. A third problem is concerned with resources available. Publishers are bound to find a problems-based core more difficult to service than discipline-based subjects, if only because of the relative unpredictability of foci in the former. For this reason, extra strain is placed on the teacher in compiling a wider range of resources, and most likely on the financial resources of the school. Ideally, resources would be at hand in the classroom itself. While based on subject areas, the work of the Resources for Learning Development Centre, Briston[15] provides a good model of how classroom resources for the secondary school can be developed cheaply and flexibly at the local district level. Other approaches such as regional networks of resources, in schools, factories, farms, shops, public utilities, administrative services, and public and school libraries, could also be explored.

4. A fourth major problem has to do with the demand on teachers associated with the core course. Under either the preplanned or open models, the range of subject matter likely to be incorporated into the work on a particular topic may well exceed the knowledge of any single teacher. In one sense, this is no bad thing, since the teacher is identified as a participant in the learning process. However, teachers will be needed to provide help in accessing appropriate

resources and in referring to particular knowledge frameworks, for which expertise will be needed. One solution is to employ team teaching approaches; another, more long term, is to embark on special training for multidisciplinary approaches. This last may also help balance the effects of socialisation of teachers into particular subject allegiances. A more serious problem may be practices in some states of promoting teachers on the basis of their expertise in specialist subject matter rather than general curriculum skills.

5. A fifth problem refers to the demands on the students. At what age or level of development are they sufficiently intellectually mature to tackle tasks of the gravity of some of those mentioned earlier? One answer to this, is first, that ready or not, for many students year 10 may be their last chance to tackle many of these learning tasks under guidance. It becomes a question of some education vs. none. However, this kind of answer fails to come to grips with the details of what actually happens in such a course. A more effective answer would be to attempt to use tasks that <u>are</u> suited to the level of development and knowledge of the students. It may be easier to achieve such a match by using the open procedure, since, in this case, the students are helping to define the nature of the task.

However, the problem tasks can be, to a large degree, open-ended, even though preplanned. It depends on whether the teacher has a fixed expectation of what constitutes a solution or is prepared to help students improve initial attempts, make use of mistakes, and explore alternative approaches.

Conclusion

Schooling enhances the lives of people in a society to the extent to which it allows them to be more aware and competent in a large range of valued activities - vocational, intellectual, social, economic, political, religious, recreational, health, interpersonal. The school may cope better in some of these areas than others, but balance between them and, where appropriate, integration of them for the individual student appear to be reasonable criteria for curriculum planning.

Apart from the balance between content areas, however, it is argued here that there needs to be balance between the kinds of ways in which knowledge is gained and used. Organised knowledge, in the form of subjects provides for economical access into many of these value areas. However, most activities of life - at work, home, or wherever - do not present themselves as obvious applications of knowledge from particular subject areas.

It is argued here that schooling should be concerned with tasks from these *real life* situations in two ways - first, to use them to provide the motivation, raw materials, and specific application in teaching organised subject matter and, second, as the essential focus of school

activity, that is, as the core curriculum. In the kind of core which seems of most utility, knowledge from traditional subjects plays an important role through its application in multidisciplinary settings. Beyond that, however, it is argued that there needs to be a large measure of constructive activity on the part of the students. The core curriculum is as much concerned with effective practice in the processes of gaining and using knowledge as with the content itself. It differs from the traditional subjects in the extent to which this is made possible.

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WHAT IS BASIC ABOUT MUSIC?

Professor Keith Swanwick, Head of the Department of Music, University of London Institute of Education.

Now what I intend to do, assuming that the speech Professor Evans gave this morning was a measured and carefully articulated first movement, is to deal with the middle two movements and finale, developing some of those ideas.

The three movements have romantic titles: the first is *Is Music Basic to the Curriculum?*; the second is *What is Basic to Music?*; and the third one, *What are the Basics for Music Education?*. Now the second movement (which is the first I'm doing), is a fragmented little scherzo with somewhat aggressive motives. *Is Music Basic to the Curriculum?* - not to the U.K. Department of Education and Science. The Department came out recently with the *core* subjects, and music and sundry other things are put at the end under a heading, *Preparation for Adult Life*. *Is Music Basic to the Curriculum?* - not for some of the pupils who don't opt to do it when given the option, don't take examinations in it, and by their attitudes reject what is offered. *Is Music Basic to the Curriculum?* - not for me in the form that it often takes.

Any hysterical rush for arguments about music's extrinsic value, I think will lead to disaster. Extrinsic reasons for doing music - it teaches this, that and the other - may indeed be necessary when talking to people who don't understand what really we are up to, but I think once we start to believe that that is really why we do it, then we are operating from a very poor foundation which will distort what we wish to do.

To look at music as though it was simply to provide social activity, to promote team spirit or working together, is very limiting - you can say the same about games and clubs. To look at music as though it is mainly therapeutic is a very valuable area of work in its own way, but I regard this as usually occupational, a confidence-giving activity, very necessary for handicapped children, for example, but not central to how I want to see music and music education.

The question of transfer was mentioned this morning. The old faculty idea is certainly out of court now. Problem solving skills are things that might be transferred from subject to subject, but there is a third form of transfer. For example, in the film we saw*, we were watching a building-up of confidence and positive attitudes; attitudes which might be transferred to other things. After all, a child who receives some encouragement and is aware of achieving is likely to be more positive in attitude to his teachers, and to his school. And that can't be bad. But why should it be music? Everything else, in its way, should be doing this. Achievement is surely one of the great motivating forces in any form of education.

(The next double bar line: it's like a Schumann movement really, there are no repeats.) Music may well be basic to life, as I believe it is, and will say more about later, but it will never ever be basic to the

school curriculum until music inside that curriculum is seen to be as intrinsically powerful in the school as it is outside. Incredibly fine-tuned discriminations are made by children in the school - I was mentioning to people the other day some research done by one of my students who found that 14 year-old boys and girls could detect 12 different styles of rock and pop music, and clearly categorise pieces into these divisions, but weren't able to say anything about pieces in the classical field, and discriminate there either by period - Romantic, Baroque, Classical, etc. - or by type - Sonata, Symphony, Oratorio. So there is a great deal of learning and discrimination taking place, yet one of the aims of the school curriculum was clearly not being met. Oddly enough, then, the things that really are basic to the curriculum are so because they really have reached outside of the school. They go beyond the bell, they go beyond the school career, they go beyond the classroom. I sometimes worry when I see publishers' lists of *school music* as though it were a special kind of music not relating to music outside.

Show me a culture without music, and I will show you an impoverished culture. I'll show you a very unusual one, because there aren't many or any, where there isn't ceremony, music, dance, ritual, mime, the telling of myths, and so on. It permeates human life. If the school is to, in any way, reflect human life then - if that is what it is to be doing - music is surely there by right. Whether it wins and holds that right is really up to us to try to instill it.

The second movement, *What is Basic to Music?*, is a set of elaborate variations. When a musician is working with music, he doesn't need an elaborate conceptual framework, but a teacher who is an intervener who stands between music and someone else, either obscuring it or facilitating the transaction. And the nature of that intervention demands a conceptual framework. We need to know what we are at. So the question really is, 'How do we perceive and why do we value music?' - quite crucial questions - the answers to which contain the real seeds of justification for us and for those who understand music through their own experience - Professor Evans, perhaps.

He mentioned categories of knowledge, types of knowledge. I want to identify four of them: *knowing that*, propositional knowledge, is certainly one; *knowing that* Beethoven suffered from ill-health, which accounts for the sadness of the Adagio (so that every discord is seen as a twinge of pain, and every flat-side modulation is another bill through the letter-box). *Knowing that* Bach had 21 children and practised on a spinster in the attic; *knowing that* Mozart was influenced by Haydn; *knowing that* (quote) 'Schoenberg reinterpreted this trait in harmonic rather than textural terms, contrasting instead the anti-gravitational equality of serialism with the gravitational inequality of diatonicism', etc..... *knowing that*. Such historical, biographical, sociological and analytical labellings are important and may assist us or prevent us from getting to music. I'll give you one example: an experiment in Cardiff with 15 year-olds, all of them committed to forms of rock music. The experimenters so arranged it that one piece of music, by a Japanese composer, which might have been considered either as rock or as avant-garde, serious music was played. Half of these people were told that it was advanced progressive rock, and the other half were told that it was indeed avant-garde music. Not only did the two groups express quite different degrees of liking the music; those who were told that it was progressive rock liked it much more than those who were told it was avant-garde, but they

actually perceived the music differently. Their perceptions were altered by the labelling. So when we label and talk about music and *know that*, it is obviously very important to get it right, and not to obscure or confuse. I have done it myself with graduate musicians where I play them Brahms, a bit of the first symphony, well-known to them. I ask them simply to listen, I then will read some criticisms of that recording and some criticisms of the next recording which I then play - the same passage. One of the criticisms is very negative, the other very positive. Now the sheep-type students say, 'we agree with the criticisms'; the goat-like students react against it and say, 'I heard many things that were much more interesting in the second that the first', and so on. It's only when you eventually reveal that you played the same record twice .....that they realise that labelling is crucial and is, sometimes, and invariably, misleading, unless we're very careful.

Knowing that - is this the royal road? *Knowing how* to cope with notional skills, the manipulative technical things - a keyboard, with aural skills. Let's take the four areas of sound itself: pitch, time, loudness, and timbre. Maybe we think of writing a curriculum, which is built on skill acquisition, knowing how to manipulate and discriminate across these areas. We might notice that we have often given pride of place to pitch and time, often ignoring the important other dimensions. The creativity and avant-garde movement have rightly drawn attention to our neglect of loudness and timbre in traditional ways of teaching. Yet it is true that even in the most ordinary tonal tune, metrically organised, that real quality comes over through the way in which loudness and timbre are manipulated by the performer,and how the tune is articulated, moving from tone to tone by accents of myriad kinds throughout the line of the phrase. But is this the royal way towards curriculum in music? Is to be able to aurally discriminate within pitch, time, loudness and timbre the royal road to music? I think it is a road, and I think it is not without its regal possibilities. It can also be, if indulged in for its own sake, a diversion using a set of inappropriate labels. Perhaps such things should be always handled in relationship to something else, and that something else is what I want to move into.

I'll do it by speaking of something else. A distinction I would strongly wish to make is between musical materials and musical elements. Musical materials are rather like pieces of wood or bits of brick or clay - they can be used to make other things with. By themselves tones and sounds and scales are materials capable of being fashioned and heard as music. What is it that transforms the material into an element? What is it that transforms the notes of the scale of C into a tune in the key of C? Take another example: what is it that transforms a pile of wood and a pile of bricks into a shelf? Well, we take 3 bricks at each end, and put the plank on top. The plank has now changed its role; it is now an element of furniture. What is it that transforms the A which is used for tuning, into the A that we hear at the beginning of the Rienzi Overture? The transformation, I believe, is psychological not acoustical. For any sound can be music, and any fixed tone need not be, and often isn't. I feel that the magic processes that transform materials into elements are threefold, and I call them selection, which goes along with rejection, of course - we don't use every bit of material, we start to exercise discriminations about how much of this, how often, and so on. Relation is the second: relation of sound to sound in a linear or vertical way. Intention is the third, and I would preface that by the rather difficult word, expressive intention.

In terms of relation, we're dealing with structured things, such as phrase and tonality, and form. The expressive intention involves other elements - a sense of weight, a sense of space, a sense of movement, and the manner of movement or degree of flow, whether it's an angular, jerky type of movement or whether it is smooth and rounded. These things combined together give a phrase or a texture its particular quality. This is knowing it. It's not knowing how in a general sense, it's knowing that particular phrase, that particular modulation, that particular transformation in sound from one state of expression to another. And it's particular to each encounter, each meeting: it's knowledge by acquaintance, like personal knowledge. You know people by meeting them in different ways. This knowledge by acquaintance or knowing it, him or her, is highly specific. It can't be handled in terms of 'Schoenberg reinterpreted this trait in harmonic rather than textural terms contrasting instead the anti-gravitational equality of serialism, with the gravitational inequality of diatonicism'. It is too general, too uncomfortable. What about the piece itself? How about this way of writing by Rosa Newmach: 'The long slow movement (this is Beethoven's second symphony) is happily designed to contrast with the virile energy of the Allegro. (Very expressive words and structural words.) *Long slow* immediately gives us a certain sense of the time structure and the expressive quality. It contrasts with (that's a structural thing) the *virile energy* of the Allegro.' I won't read the whole passage but there are, indeed, people who can write and speak about music and it is informative. And at the end of reading her passage, not only do I recall the movement, but I want to hear it again.

I believe it is possible to organise the conceptual framework of the music curriculum by taking notice of these four kinds of knowledge and must now deal with the fourth. The fourth type is valuing. If I pass through the discriminatory skills necessary to hear a work, if I recognise in a work its objective qualities of structure and expressiveness (not of me but of it), if I then say 'wow', I value it. I have reached another kind of knowledge which I call, and I don't think anyone else has yet labelled it, knowing what's what. So these four categories: knowing that, and how, and knowing it - the most important, because, after all, you cannot determine that someone will value something, only that they come to know it and then they must decide whether it matches what they need at that time - we then come to knowing what's what.

The way in which I articulate this for people working in music groups, is by a very simple device: a mnemonic called C (L) A (S) P, which I'll show to you now. The letters stand for the five ways in which we engage with music; the roles we can play to music, reflected in all kinds. Composition is 'C' - formulating a musical idea, making a musical object; 'L' in brackets because it's necessary but not sufficient by itself, literature studies - the literature of, and the literature about music, knowing about; audition, responsive listening, not listening for whether it's flat or sharp - that is another kind of listening - but responsive listening, recognising the expressive elements and the structural deviations and similarities; skill acquisition, which might be aural, instrumental, or notational; and finally, performance, which is communicating music as presence. It happens, sometimes without any premeditation and brass banding apart, something on the radio, overheard briefly, and we know

that we are in that state. So *knowing about* is 'L', *knowing how* is the 'S', and 'CAP' - composition, audition, and performance - are the ways in which we come to organise *knowing how* and *knowing that*, moving to *knowing it* and *knowing what's what*.

Now I want to mention just one other thing before I go to the third movement. The notion of balance was raised this morning. I think balance is a somewhat misleading metaphor in that it's a static image. I think these various forms of knowledge and these activities which, as it were, centre in onto certain kinds of knowledge, require integration rather than balance. Any kind of activity in music requires integration of all these things, and fairly quickly. It can't be done by a class of music history and a class of *getting your thumb underneath* at the piano. It can't be done separately in every way because the relationships are not made. As was said this morning, what we know about the sonata will help us to play it. So this, I think, is the final point on that particular framework which I find helpful in many ways.

Third Movement: *What are the Basics of Music Education?* This is a reflective slow movement beginning with two contrasting themes, and a score is available.

I came across a few educational maxims, the other day, for music teachers, and here they are. For those who can't read at a distance: teach the easy before the difficult; teach the thing before the sign; teach one fact at a time - the commonest fact first. Leave out exceptions and anomalies until the general rule is understood. In training the mind, teach the concrete before the abstract. In physical skill teach the elemental before the compound. Do one thing at a time, proceed from the known to the related unknown. Let each lesson arise out of that which goes before, and lead up to that which follows, calling the understanding to help the skill at every step (that would go across my model). Let the first impression be correct to leave no room for misunderstanding. Never tell a pupil anything you can help him to discover for himself. Let the pupil, as soon as possible, derive some pleasure from his knowledge. Interest can only be kept up by sense of growth in independent power.

Is this one of our progressive educators. No! It's Mrs Spencer Curwen, the Pianoforte Method of 1886. She was the daughter-in-law of John Curwen, who has a lot to answer for. Now what I pick out of that is a rather positive, some would say narrow, view of music education: teach the easy, teach, teach - 3 times - general rules, training the mind, physical skill, from the known, lead up to, understanding, skill, discover, pleasure, knowledge, interest, sense of growth, and independent power. That's the score of one of my themes. Here's a score of the other, and it happens to be called Maxims for Educators, as well.

Maxims for Educators: The first practical step in educational reform is to take it. In education failures are more important than successes. There is nothing so dismal as a success story. Teach on the verge of peril. There are no more teachers just a community of learners; do not design a philosophy of education for others, design one for yourself. For a five year-old art is life, and life is art. For a six year-old, life is life and art is art. The first school-year is a watershed of the child's history - a trauma. The old approach:

teacher has information, student has empty head. Teacher's objective: to push information into empty head. Observations: at outset teacher is a fathead; at conclusion, student is a fathead. On the contrary, a class should be on the horn of a thousand discoveries. For this to happen, the teacher and the student should first discover one another. Why is it that the only people who never atriculate from their own courses are teachers? Always teach provisionally: only God knows for sure. Murray Schaffer, 1975: The Rhinoceros in the Classroom.

Do I detect a lack of confidence here? Words like failures, dismal, peril, trauma, fathead, leap out of the text. Yet the first set of maxims comes from a *traditional* teacher, and the second from a *progressive* one. This leads me to consider certain aspects of the *creativity* movement. I think we can detect 3 different strands here. The original concept of creativity implies making a new thing - as in *God made the world* and *Rembrandt was a creative artist*. A more recent version would emphasise that we *create* in order to express ourselves, gaining balance and relief in the process. But is this true? Berlioz tells us that he dreamt of a symphony and was about to write it down. "I woke in a state of feverish excitement. I hummed the theme to myself; its form and character pleased me exceedingly." (Structure and expressive intention again!) "I was on the point of getting up. Then my previous thoughts recurred and held me fast." His previous thoughts were that if he actually wrote it down he would be forced to write out orchestral parts - terrible chore - he would then have to get someone to play it, he would then have the problem of getting money to pay the orchestra. He would lose no end of money, and his poor sick wife, who depended on him, would be unsupported, so he says, "I was on the point of getting up, then my previous thoughts recurred and held me fast. I lay there steeling myself against the temptation, clinging to hope that I would forget. Coward, some young fanatic will say (I forgive him in advance for his discourtesy). You should have taken the risk! You should have written it down! You should have ruined yourself! And he never did it, he never had it. Is being creative in that sense always so rewarding, or does it not involve tremendous tensions, and does it leave people at the end of the road often less integrated as people, less satisfied than before. Even on the school level, we have some information on this. We know, from research in '65 in the States, that when they measured levels of anxiety, levels of intelligence, and levels of creativity, they found the least anxious children were those with high IQ's and low scores on creativity. There were much higher levels of anxiety amongst children with higher creativity scores. So, it seems unlikely that being creative in that sense is necessarily a passport to a land of good adjustment, a land of pineapples and mangoes and custard apples.

The creativity view leads us to regard process as being all important. I want to suggest to you that process can only be identified by product - that what people do and what people say is all they offer to us. They are certainly the only things the teachers can work with - what children do, what they say - that's all we have. That is all we are offered from other people. Should we be so indulgent and presumptuous as to work at the process level? Riding a bicycle is a process, but we are only aware of it by its product which is staying on it or falling off. How can we know, in any case, what's going on without some tangible thing which is offered *out there*, some independent object or statement or idea. Should we try to know? Or are we not to respect the private world of individuals. And should the self - and this is the $100 question - should the self be an object of attention? Can happiness be the object of attention, or is it a by-product of other activities?

I think there is a much more viable view which is neither traditional nor creativitist - I use that awful word - which I regard as being rooted in play, that most serious activity, and curiosity, that essentially human and higher animal activity. Bruner notes that there are two characteristics about plain play and curiosity: one is an inevitable objectivity. What is it like? What is it? And also a level of action. What would happen if I did this, or we changed that, or we altered the loudness level, or we tried it slower, or we tried it faster, or we tried throwing across this texture a very bright, hard sound? What would happen if? This is product centred - the thing itself is interesting. It's a meeting-ground for teachers and student, student and student. It's a public world, where people can relate to one another through the objects they are interested in - objects of play and curiosity. It is in common with the sciences and with humour, and affective activity as well as cognitive. It produces in us a response which is not necessarily the same as a feeling we perceive in the music or the art work, or whatever it is, but it produces something else which is rather special. There is a leap always from one field of reference to another. Koestler calls this bisociation. In the case of humour, for example, two worlds meet and collide in a pun within a single word. A charge of energy is released, in the case of humour, as Ha-Ha! In the sciences, on the other hand, through quite different strategies and in different ways, new things are brought into relationships like the level of the bath and the displacement of water, the Eureka idea; the explosion we have is Aha! And in the Arts, the *real* world and the world of the imagination are fused together. What would it be like if? What would happen if? We experience the charge of energy through Ahh... And so there is an affective discharge in all human activities, not just in the arts.

The real reason (Coda - not too long) for taking the arts and wanting them to be in the curriculum is because they are powerful agents of adaptation and for personal integration in many ways. They allow us to play with alternative ways of being human. They allow us to experiment, they let us ask, "What would happen if you pushed this feeling through to this conclusion? What would it be like?" They are concerned with the space between the individual and the community; between tradition and innovation. The arts give structure to feeling and impregnate cognitive structures with feeling - they fuse objectivity and subjectivity.

Experience in the arts, I would say, helps us then to explore feeling rather than encapsulate feelings. It's not just a discharging of specific <u>feelings</u> but exploring a whole range of human <u>feeling</u>. It is an exploding universe of possibilities, not an implosive attention to our own feeling states. To respond to art and music means to make an answer to it, to show sensitivity to it, to correspond with it. The ability to respond adequately is a fundamental and crucial human mode. Without it the world seems gray and bleak. Aesthetic experience can best be understood by considering the roots of the word aesthetic - to do with feeling and perceiving. These are the real reasons for wanting music. The opposite of aesthetic is <u>anaesthetic</u>. The following quotation from Michael Tippett reinforces this view, for it says,

"it's only through images that the inner world communicates at all. Images of the past shapes to the future. Images of vigour for a decadent period, images of calm for one too violent. Images of reconciliation for worlds torn by division. And in an age of mediocrity and shattered dreams, images of abounding, generous, exuberant beauty." The Australian poet, James McAuley, saying a similar thing, but in a more laconic way: "Life holds its shape in the moment of dance and music. The hands of craftsmen trace its patternings."

SESSION 3: DISCUSSION GROUPS

In his paper entitled What is Basic About Music?, Professor Swanwick delineated five factors (parameters) which would have to be allowed for in any reasonable music program, as follows:

C = Composition
L = literature studies
A = audition
S = skills acquisition
P = performance.

Four topics arising from the paper were discussed by six groups.

Topic 1: To what extent would it be possible to integrate the five parameters in the context of a secondary school instrumental programme?

Group Leader: Jennifer Bryce

The group concluded that it may be possible and desirable to conduct music education through performance, especially as ensemble work:

C - improvisation, basic materials used
L - simple arrangements, wide range of difficulty and style.
A - playback of student performance.
S - intrinsic to all other headings.
P - a synthesis of C-L-A-S-.

Topic 2: To what extent would it be possible to integrate the five parameters in the context of a Year 5 music class where singing is the predominant activity?

Group Leader: Noela Hogg

This group concluded that the proposition was possible in the following respects:

C - vocal improvisation;
- vocal improvisation around chord structures;
- ostinato accompaniments: spoken/sung;
tuned/non-tuned;
vocal/instrumental;
- soundscapes;
- question/answer;
- use of song as initial stimulus to explore alternative melodies.

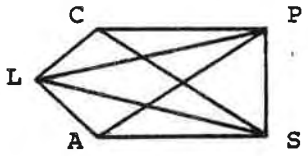
L - folk songs etc.;
- chosen theme from literature developed by children;
- extend and integrate with other curriculum areas;
- guided listening; recognition of, and response to, expressive elements of music, e.g. timbre, structure, form, etc.

A - half-group audits other half, etc.;
- audit own performance;
- listen to good models: live and recorded;
-listen for accuracy and expressiveness.

S - vocal production;
- pitch matching, pitching instruments;
- group discipline: follow instructions;
listen to others;
blend;
balance;
- solo-, part-, and sight-singing;
- music reading and inner hearing.

P - decisions about articulation;
- dynamics, tempi: i.e. interpretation to further communicate musical expression.

The interdependence of the five criteria is expressed in the diagram:



Topic 3: Is it possible to be specific about the music curriculum for more than a single school?

Group A - Leader: Ruth Buxton

Elements of Devising a Curriculum: Spectrum considerations:

(i) rationale;
(ii) content (concepts and skills);
(iii) relevance (environment);
(iv) implementation - process;
(v) evaluations - outcomes.

Guidelines: syllabus for one school;
decision-making local;
student - negotiated learning;
teacher as *senior* learner;
primary and secondary - two categories: trained
caught.

Music: Uniqueness: aesthetic education of the ear

Rationale: cultural - as part of life;
intrinsic and extrinsic outcomes.

Content: realisation of the potential of sound and its organisation.

Skills: aural (A), manipulative (S), performance (P), written (writing about music (L) and writing music (C)).

Discussion, Discrimination.

RELEVANCE: children/school (teacher)/communities

Implementation: exploration and discovery - methodology.

Evaluation: student/teacher/community.

Conclusion: **Yes, if curriculum means the total learning process.**
No, if curriculum means syllabus or content.

Group B - Leader: Peter Larsen

This group extended the topic as follows:

Is it possible (desirable/practicable) to be specific about the music curriculum for more than one school (and within one school)?

A. It was generally agreed that a broad framework is desirable within which school-based specific decision-making can occur:

(i) It would provide support for inexperienced teachers;
(ii) It would guarantee that all children would have the possibility of exposure to the essential components of music education;
(iii) It would be an expression of the values underlying music education;
(iv) It would likely encourage sequential development.

B. Inherent dangers in such a broad framework:

(i) The possibility of pressure to fulfil prescriptive expectations;

(ii) A broad framework may be useless to the individual teacher.

Topic 4: Are there any organisational changes that would help music teaching in schools to become more purposeful?

Group a - Leader: Brian Reed

To be more purposeful, music education would have to:

(a) cater effectively for more children;
(b) be seen as an integrated unit within the curriculum;
(c) be projected and sequential from Primary/Kindergarten to Year 12.

To accomplish these ends, the following organisational changes would be necessary:

(a) The vicious circle in Teacher Education has to be broken. Ongoing In-Service Education is needed.

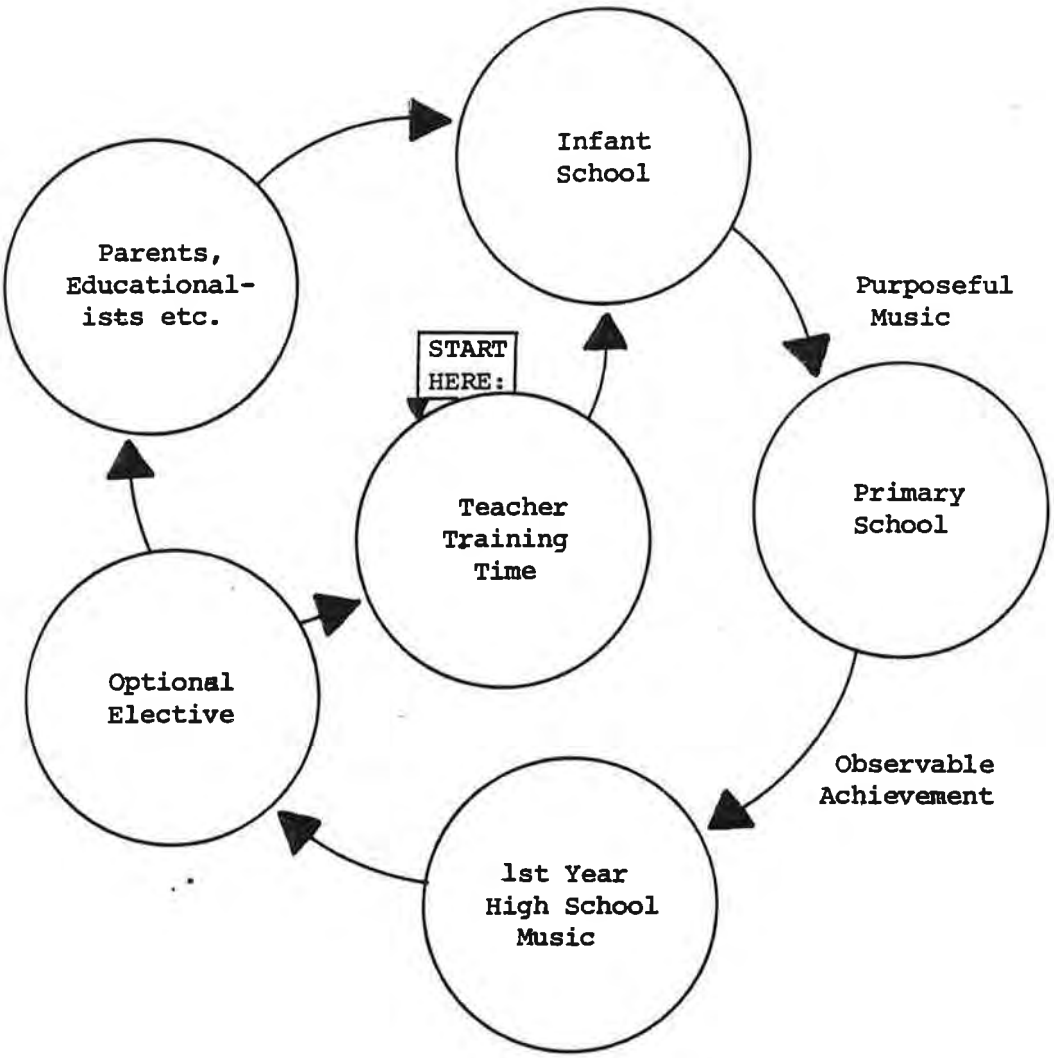
(b) To dispel the myth that music education is the sole responsibility of the music specialist, and to encourage classroom teachers, aided by back-up resource personnel to accept this responsibility.

(c) To salvage the some 40% of drop-outs from among secondary music specialist teachers and, through re-training, to make their energies and expertise available as resource personnel in primary schools.

(d) To provide structured curricula from which teachers can select programmes according to their skill and the needs of the children.

Group B - Leader: Edgar Nottage

This group made the vicious circle its main thesis, as in the diagram. The core of the problem, as they saw it, was to be found in pre-service teacher education.


Infant School
Purposeful Music
Primary School
Observable Achievement
1st Year High School Music
Optional Elective
Parents, Educational-ists etc.
START HERE:
Teacher Training Time

MR KEVIN SIDDELL, DIRECTOR OF CULTURAL ACTIVITIES
SESSION 4: AMEL - ASME NATIONAL CONFERENCE ON MAY 12, 1980.

Bernard Ostry in his book The Cultural Connection (pub. McClelland and Stewart) argues that National integrity requires a cultural policy. Before we can think about cultural policy however, it is necessary to define what we mean by culture. Ostry puts it this way: "Culture, however we define it, is central to everything we do and think. It is what we do and the reason why we do it, what we wish and why we imagine it, what we perceive and how we express it, how we live and what manner we approach death. It is the way we know ourselves, and each other; it is our web of personal relationships, it is the images and abstractions that allow us to live together in communities and nations. It is the element in which we live." Ostry goes on to say a number of things about culture. It is "the essential element in any nation and ought to be seen as such by democratic governments and the citizens who elect them." The governments of Communist and many Socialist republics perceive it all too well; for them it is to be manipulated and controlled. But the absence of policy in parliamentary democracies can also lead to manipulation or orchestration. What is needed is a wise husbandry and the will to give culture freedom and room to grow without directing it. Ostry in advocating the need for the formulation of a wise policy for culture, or more expressly for the arts, insists that such policy should not meddle with art, any more than a policy for science need meddle with science. A policy for cultural development does not set out to regulate culture but to improve conditions in which it can flourish, taking account of the ways in which citizens and governments and social scientists perceive it. I was interested to read that the author too, like many others admitted difficulty in accepting a satisfactory definition of the word culture, which he says is notoriously ambiguous, all the more so because everyone imagines he knows exactly what he means by it. He himself includes the following in his own definition.

- artistic and creative expression or expressive symbolism
- mores, manners, customs
- ethnicity
- social behaviour of distinhuishing groups.
- At the core of all these ideas of culture is the notion of human imagination, the creative mind.

All of us here if asked to comment upon the author's definitions would no doubt have something to add, or we would wish to highlight one or other of the points made. In a publication entitled Canada's Internal Cultural Relations printed by the Department of External Affairs in Canada March 1979 the following list appeared under the heading Sectors of Culture

Artistic Culture:	music, theatre, opera, mime, dance, painting, sculpting, writing, etc.
Educational Culture:	elementary and secondary education, technical and university education, research, etc.
Media Culture:	publishing, radio, television, film, libraries, archives, information, etc.
Scientific Culture:	physics,chemistry, engineering, laboratory research, etc.
Craft Culture:	weaving, ceramics, glass blowing, quilting, silver and gold work, etc.
Youth Culture:	youth exchanges, work missions, study trips, etc.
Recreational Culture:	physical fitness, hobbies, hunting, fishing, camping, games, etc.
Environmental Culture:	architecture, town planning, urban design, landscaping parks, conservation areas, etc.
Sport Culture:	track and field, ice hockey, swimming, football, lacrosse, gymnastics, etc.
Multi Culture:	ethnic arts and crafts, festivals, fairs, folk traditions, etc.

You are a national conference whose special concerns are music education developments throughout the country. Just because you are involved in music education however, your responsibility does not stop there. Because your ultimate responsibility is to people,your concerns must be such that they take on a wider significance and cannot be limited to the narrow confines of subject boundaries. Let me first of all hasten to state that in so doing you should never lose sight of the artistic and educational goals of your special area. Neither should you allow for prostitution of your own special or any other art form in the process. You too must see yourselves as part of the wider process of improving conditions, as Osprey says, which allow culture to flourish. The National Program of the 1977 Study into Education and the Arts saw its objectives for arts education programs as Participation, Access, Confidence and Commitment, and Excellence. The initial letters of the words give us the mnemonic, P.A.C.E. which would seem to point to something else. Are we as educators in the broadest sense concerned enough about the pace

with which we go about implementing the objectives of the National Report. Just as the arts should be complementary to other educational experiences, so too arts experiences should complement one another - But do they? How important a factor is this seen to be by those involved in teaching the arts? How often does the adherent of the one art form dare to cross the boundaries of another? The excuses put forward to justify this state of affairs are known to us all. Not the least of these centres around that old thief - TIME. Other arguments can be equally telling, and justifications continue to be made. But where does the responsible arts educator stand in all of this? He is in the thick of the action whether he likes it or not. It is for him to adjust to the demands which his own acceptance of a view of arts experience dictates. If that view is shallow or ill-founded it is not good enough. So much depends on the educator - his understanding of his own pace potential and his furtherance of P.A.C.E. as understood by the mnemonic. Participation for the music educator does not only mean that involvement which results from the work done with students. Neither is it enough to urge involvement in what is often a limited range of arts activities. The music educator must be continually aware of the extent and potential of activity in his own field, not only for his students but for himself. The extent of participation in companion fields will necessarily be a matter for each individual to decide, and a right balance must be struck. Serious consideration must be given to the question of participation, for the temptation to confine one's interests to a single arts interest seems to be more prevalent with musicians than any other artist. The horrifying truth in some cases is that some music educators fail to involve themselves in any extra-curricular arts activity at all - let alone just music. In the matter of Access we as Arts educators should be strong in arguing that opportunities for "serious and connected experiences of the arts, both at school and out of school" (1) take place. This implies that we support provision of facilities, artists, live performances etc. as well as teachers. A responsibility to be continually on the alert, and to question training procedures must surely be one of your most important tasks. And, I believe, it cannot rest there. Do you as teacher educators have an allotment of time for training which allows you to do this? If not what are you doing about it? As individuals? As a group? Some of you by demonstrating your own Confidence in and Commitment to the Arts will put yourselves in a position of influence. Is it a matter of By their deeds you shall know them? It is all very well to urge the attainment of confidence in others and applaud obvious signs of commitment if we ourselves are lacking in those respects. The final letter of the mnemonic stands for Excellence, and it is here that the Report puts forward a view which is full of hope and which does not underplay the heightening of standards. "We support approaches which encourage all to surpass their own previous best efforts, and to extend the quality and range of their participation." (2) The time of conference gives opportunity for like souls to give one another mutual support. It is time to assess and re-assess, a time to be critical. It is easy to remain, or even become complacent during the course of conference. It is easy too to fall into the trap of self-congratulation or to say about every contribution that it is old hat or too way out. - whatever it is, he doesn't mean me -. At the risk of ex-communicating myself from your number, may I conclude with one or two points which I believe bear repeating. Your

(1) Education and the Arts National Report 1.11 p.3.
(2) Ibid 1.14 p.4.

own PACE is a matter for intense personal examination. You as individuals and as a body must come to grips with and reaffirm a cultural policy which covers all the arts as well as your own speciality. You must continue to find ways to make your work more telling, to be aware of the advances your colleagues in arts experiences. Finally, I believe that one of the greatest problems facing you is one which concerns balance _ especially in the area of teacher training. Too little time is spent in developing the craft of teaching itself. I believe that the arts as a whole are suffering in this regard because, historically, it has been accepted that certain subject areas in the professional sense are deserving of greater attention. It is not my intention, neither is it my perogative to pursue this point. I believe however it is not only your concern but a point. I believe however it is not only your concern but a responsibility of mammoth proportions. The Tertiary Arts educators, and you particularly as Music educators must be heard and your voice must be articulate. You cannot expect to have the desired effect unless your involvement is wholehearted and based on a clear understanding of your own responsibility to, and on behalf of the Arts as whole.

But Miss ... You can't talk about it,
you've got to experience it!

MUSIC IN THE SCHOOL CURRICULUM OF THE 1980s : PERCEPTIONS OF THREE DIFFERENT INTEREST GROUPS.

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This paper describes work in progress on a research project which aims to gather together information from a number of sources directed towards expressing a rationale and guidelines for secondary school music curriculum development in the 1980s. As data gathering has not been completed, the outcomes described must be seen as tentative although they do reflect the views of three important interest groups: students at the beginning of secondary education, students near the completion of secondary education, and professional musicians.

'I do not believe it possible in the field of education to prescribe formulas that one is to follow, but it is possible to provide concepts and generalisations that can heighten one's sensitivity to issues, problems and possibilities to which one might attend.' (Eisner, 1979 page 115) This statement clearly expresses the spirit of the research to be described in the following paper. Previous AMEL Conferences (AMEL, 1978; AMEL - ASME, 1979) have emphasized the need for the development of a systematic sequential music programme as an integral part of the core curriculum from Year 1 through to Year 12. The writer fully supports this aim and hopes that her own research may make some contribution to this end. One aspect of the project is a consideration of the perceived needs of students at the secondary school level (in Victoria Years 7-12). The boundaries are loosely defined and exist only in order to keep the reasearch within manageable limits. There is no desire to perpetuate the gulf that has divided primary school and secondary school education in Australia. It would be dangerous to concentrate exclusively on looking at students' perceptions of their music education needs. Eisner cites Boyd Bode's warnings: emphasis on needs may lead to a reliance on improvizing rather than making long-range plans, an over-emphasis on the

here and now at the expense of continuity in an educational programme. Needs may well end up being the products of adult judgements of the gap existing between adult ideals and the state at which students are. (Eisner, 1979, pages 59 -60).

It is certainly a fruitless task to ask students to express their perceived needs in an area about which they are completely ignorant. However, there are areas in which students can present novel but carefully considered views. In his study of city youth Connell invited students to draw up an ideal school timetable. It is interesting to note that a typical result listed, from a 16 year_ old girl, has the equivalent of one period of music every day. (Connell, 1975).

The seven interest groups involved in the research project are:
-students entering secondary school (Year 7 in Victoria)
-Year 12 students who study music
-Year 12 students who do not study music
-professional musicians (orchestral players, opera singers, jazz performers, composers/arrangers, instrument makers/ repairers).
-other music educators
-people involved in general curriculum development.

It is intended that at least twenty people in each interest group will be interviewed. This paper discusses data only from the first four groups.

After consultation with Victorian Education Department representatives the following five questions were developed for use as a basis for interviews with each interest group.

(1) These days there is a lot of talk about the need to justify the place of music on the school curriculum. Do you think that there is a place for music in schools? What reasons would you give to justify music's place in schools?

(2) Up to date there has been a wide gap between the music kids listen to outside of school and the music offered at school. Should music educators try to close this gap? If so, how?

(3) One of the major developments over the past 10 years has been the growth of an instrumental programme in government schools. Would you like to see this growth continue? Are there other activities more worthy of support.

(4) A number of music educators bemoan the fact that these days a lot of children don't sing. Is it important to build up choral music in schools?

(5) In idealistic terms what should be the most important features of music in schools in the 1980s?

The wording of the questions remained the same for interviewing within each interest group, but it was necessary to make modifications in using the questions with students. The treatment with Year 7 students follows the stated questions loosely. These students completed a questionnaire which asked about music at primary school. Then they were asked to complete sentences such as: It's good for me to study music at school because _____. After completing the questionnaire students were interviewed in pairs, the aim being to elaborate on and clarify their answers to the questions. Year 12 students were handled in discussion groups of about six students. The order of questions (1) and (2) was reversed but the wording remained as quoted.

In this paper we will examine responses to question 1, then conlude with a summary of impressions gathered from a consideration of the responses to question 5. Table 1 below summarizes the responses to question 1.

Question 1: Justification for music in schools

TABLE 1

Response category	Approximate % of group* responding			
	A	B	C	D
A study of music helps to develop worthwhile leisure activities	25**	35	0***	27
A study of music could lead to a career in music	25**	60	86	0
Music is an important means of expression	0	40	43	33
Music provides an emotional/ therapeutic outlet	14	75	43	13
Music helps social develop_ ment (e.g. co_operation in an orchestra or choir)	0	40	0	13
Music is intrinsically good (e.g. everyone should know about music)	11	0	57	0
Music provides you with special skills (which are worth having per se)	38	60	0	0
A study of music develops intellectual discipline	0	0	14	27
A study of music helps to develop a philosophy of living	0	0	43	27
Music helps to develop the imagination	0	35	0	0

Key Group A: Year 7 students, N=138
Group B: Year 12 students studying music, N=20
Group C: Year 12 students not studying music, N=14
Group D: Professional musicians, N=15

* appproximate percentages are given due to the vastly greater numbers in Group A (the whole class was involved in each school visited). As numbers in the other groups are small, percentages should be taken as a rough guide only.

** It was not possible to distinguish between career and leisure pursuits in Group A: e.g. 'You might be able to join a band.'

*** 0 does not indicate disagreement with the response, it shows that no one in that group spontaneously gave a response of that kind.

Categorization of this kind enables useful comparisons to be made, however, in many cases it over-simplifies responses.

Some interesting responses are ignored such as the comment from a group of Year 12 music students: 'You can't say why it's important to have music - you've got to experience it to understand', which is reminiscent of Paul Klee's statement: 'Art does not reproduce the visible, it makes visible' (cited in Chambers, 1979). Other interesting asides are omitted such as: 'Only Western Civilization has music critics... what a person composes is meaningful to him, and therefore beneficial ... people should be encouraged to enjoy making sounds.'

Contributions to the category 'Music provides an emotional/therapeutic outlet' ranged from the suggestion that music is relaxing and fun to the fact that all people are able to respond to music - it can make an immediate impact without the barriers of language or accessibility which apply to some other art forms. Although one respondent stressed the importance of studying the development of music through history, it appeared that a majority of the Year 12 students and Professional Musician respondents (the issue being too sophisticated for Year 7) would agree that 'Too often wisdom is equated with information, goodness with a genteel life style ... what is humanising about art is the experience of art rather than knowledge about art.' (Reimer, 1970 pages 147-148).

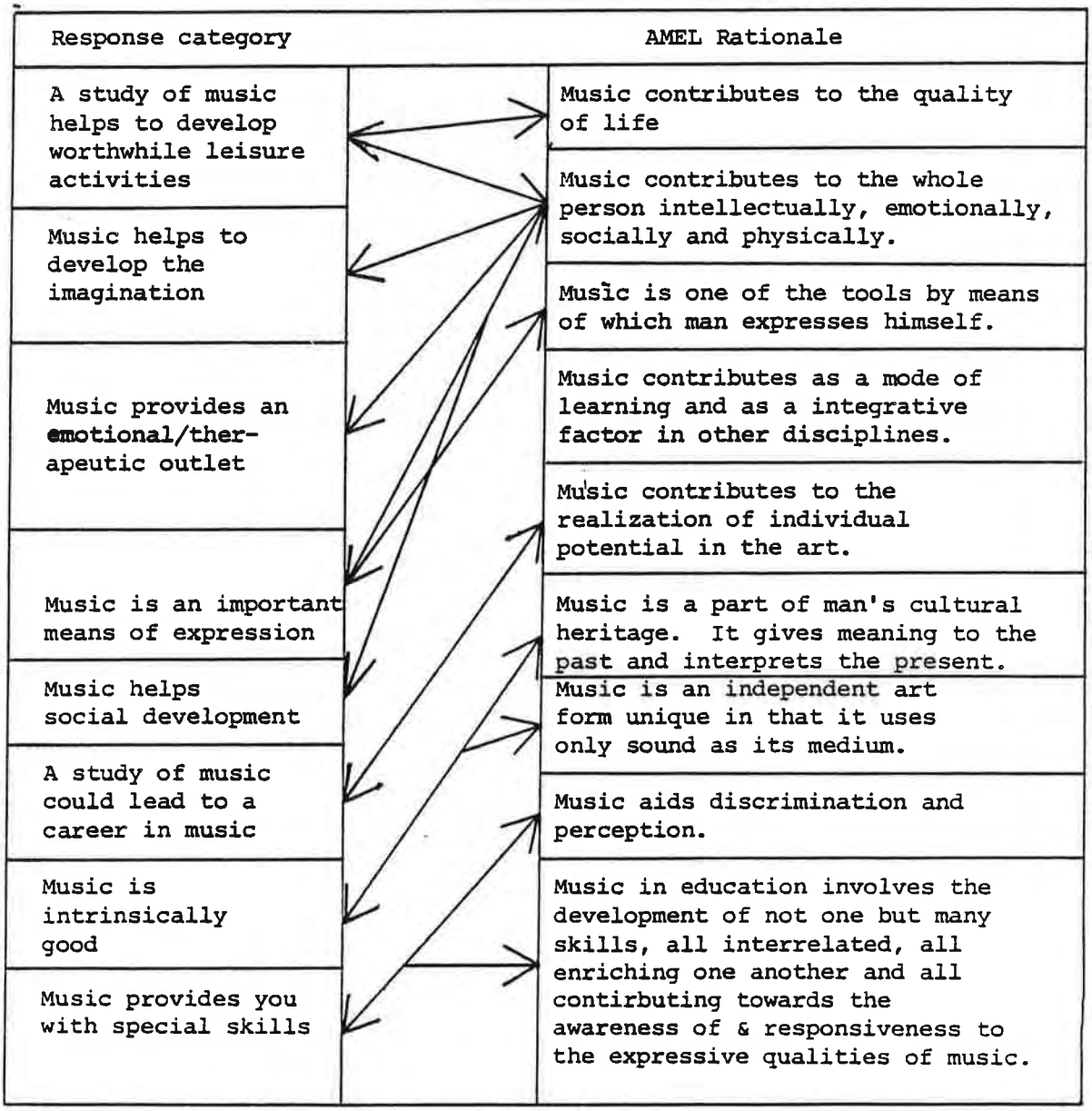
Students in both Years 7 and 12 were interested in vocational opportunities provided by a study of music. The writer was surprised at the number of Year 7 students who spontaneously mentioned careers or jobs when discussing reasons for having music at school. The present employment situation appears to be a concern even at this level. It is understandable that career aspects were mentioned frequently by Year 12 students although it is interesting to note the higher percentage of non-music students giving this response - perhaps the 'music' students are aware of the rigorous competition to obtain positions as performers. Performing certainly appeared to be the career that most students had in mind - some of the Year 7 students mentioned music teaching probably because it was the only music career with which they had had contact. Information

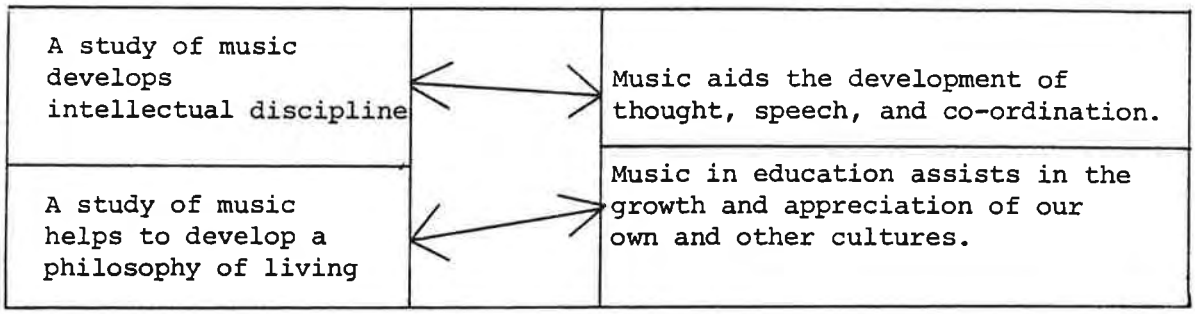
about the variety of careers available in music should be disseminated to schools. Professional musicians did not mention careers in their repsonses to question 1. Perhaps they were jealously guarding their own hard won positions, but, more likely, with their experience and maturity, they were soncerned with the broader issue of what music can contribute to the education of all people regardless of social background or career destination.

As a final consideration of responses to question 1 it is interesting to look at the relationship between the response categories and the claims made in the rationale statement drawn up at the 1978 AMEL National Conference (AMEL, 1978). Table II below endeavours to make this comparison. The arrows indicate where the writer sees a relationship between a claim and a response category.

TABLE II

RELATIONSHIP BETWEEN RESPONSE CATEGORIES AND CLAIMS IN THE AMEL RATIONALE STATEMENT





The discussion above gives some indication of the kind of data that will result from this project. It must be remembered that further data will be gathered from the three remaining groups: classroom music teachers, other music educators, and people involved in general curriculum development.

It seems appropriate to conclude with a summary of impressions of the responses to the final question -'what should be the most important features of music in schools in the 1980s?'

Students stressed that they want to study a broad spectrum of musical idioms and they want to participate actively in a variety of musical styles. There was strong agreement that all students should have the opportunity to learn to play a musical instrument of their choice. This ranged from schemes where students would be forced to learn an instrument ('You're forced to learn maths, so why not music? ... 'You don't know what it's like to play an instrument until you do it.') to elective programmes. The following are some typical comments regarding the desired role of instrumental music:

'Ensemble groups should play to the school, and students should be encouraged to go out from the school and perform, so they are giving something to people.'

'Children must be given, as part of their everyday life, chances of musical expression -playing music ... The most important thing in music education is to play music.'

'Idealistically, the student should not have to pay any money for individual or group instrumental instruction within the school ... Instruments should be kept at school, and enough time available in school so that it is not necessary to take them home to practise. There should be time devoted to music every day - just as is done with maths.'

Professional Musicians and students felt that there should be greater emphasis on the use of electronic technology both as a means of creative expression and as a possible career outlet. Professional musicians were particularly aware of the need for a different orientation in the training of teachers. This implied not only a constant upgrading of skills - such as those required to manipulate electronic equipment, but also the need to have experienced in depth various forms of music in 20th Century idioms. Comments on this matter appeared to reflect the observations of Witkin: 'music teachers ... showed little adventurous or imaginative spirit in their selection of material ... Music covers a vast range of

human experience and is used in myriad ways ... Music teachers do not often explore this range simply because they do not pay sufficient attention in their work to the experience itself ...' (Witkin, 1977, page 137).

Finally, although the jargon core curriculum was not used, there was clear support for the belief that music should be a part of the core curriculum. Students stated that there should be some music every day, and that it should be treated as a more serious subject. Professional musicians stated that music should be an integral part of the school curriculum and that a long range comprehensive programme should be developed. One Professional Musician summed up this feeling:

'We must get a commitment from the Education Department that music in schools is an essential ingredient for all kids at the school - primary and secondary - a philosophical commitment that music is as important as (and not conflicting with) other subjects. So far this commitment has not been made.'

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A MUSIC PROGRAMME FOR STUDENT TEACHERS MADE COMPARABLE WITH YOUNG CHILDREN'S LEARNING

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It would seem that musical learning processes of young children and adults cannot easily be compared.

I will argue, however, that they have to be compared, and that they have to be made comparable in order for the student teacher to gain understanding of the young child and his musical growth.

The raw material of music is sound. All musical creations are sound creations. The many *languages of music,* however, differ greatly.

When considering the musical development of young children and their future teachers, who are adults, it is vital to determine first of all towards what musical culture, period or style this development is directed. We must also gain insight into the role of early msucial development as related to later musical involvement. We have to ask ourselves, when determining musical aims and directions for the child, whether our choice will enhance or limit the musical invovement of the later adult. The musical potential of the young child is as yet mainly unknown and his musical growth is dependent on what we offer him in musical impressions.

The student of Early Childhood, who already has an individual view of music, when starting studies, needs to be motivated towards gaining insight and convictions. Musical horizons may need to be widened and the student must, I am convinced, be involved in new musical experiences in order to understand the newness of many childhood impressions. He or she must learn skills as well, in order to provide a musically alive environment for children to draw upon.

Can we find common ground in musical aims and musical development both for young children and these adults?

I consider the following to be good aims for children and students alike:

1) to gain a wide understanding of *music*
2) to experience a wide field of musical activities and
3) to acquire some skills.

I propose a learning programme of exploring and listening, a programme where children engage in *play* and students in *skill practice,* a programme where musical creative expression has a very important place. By making these programmes comparable I believe that both children and students benefit.

The baby and the child, learns about sounds: from the environment, from his own explorations and also from music heard. Hopefully, this music

includes the mother's singing. With almost complete certainty we can state that it will include music from radio, television or record player, as some of these are heard in or near every home.

The mind will form associations with these sounds and music. Associations of pleasure or displeasure may occur, very complex associations, as we can never exclude all the many other impressions of vision, smell, taste and feel and of emotional reactions that are happening as well.[1]

Sound associations form memory patterns, memory patterns that may well have influence on the later selections of music.

The following tape is a recording of a 7 month old baby boy waking up. He cries a little and then starts to play with his voice. The little song you hear at the end was produced by the same child one day before his first birthday. As it is very short, it is repeated.
(TAPE PLAYED HERE)
Some memory patterns establish expectations. The child will, for instance, before touching it, expect a gong to have a metallic sound if he has explored other metal; the child will come to expect a certain type of music to accompany a children's show on television.

Expected music starts early in life. Expectations about music are well established in each student but vary from individual to individual. Different environmental sounds, different exploration materials, different music heard, different teaching of music, different social and ethnic backgrounds, all play a role in developing musical expectations. Yet, the raw material of music - sound - is of interest to the child and the student alike if one offers relatively unknown sound material to explore with.

Sound exploring is all important to the young child; it happens naturally and is part of daily life. A 9 month old baby seeing a new cup and spoon will very likely tap the cup with the spoon and show interest in different ways of tapping. Four year olds when blowing bubbles, often delight in the underwater sound they produce. The examples are many and for us to enjoy and learn from, if we but observe and listen. Without this explorations, the world of sounds would stay limited.

I consider sound exploring equally essential for the student. Although the adult has many more sound memories stored in the mind and consequently more expectations, the adult world of sound is nevertheless still limited.

Furthermore, sound exploring is very beneficial to the student as it provides valuable motivation. It lessens the fear often associated with *music,* raises the level of curiosity (so necessary in order to tune in to the child) and touches at the core of understanding children's need

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1 Early examples of pleasure associated with sound could be: mother's heartbeat, mother's voice, the sounds of feeding, gentle environmental sounds.

Examples of displeasure might be: the baby's own voice when in pain, loud disturbing sounds, the voice of a stranger, the sound of a mosquito.

to explore.

The next logical step is: from sound exploration to organised creative music, improvised or composed.

There is a distinction between *composed* and *improvised* music. Improvised music can happen at any time and may be forgotten again. Composed music needs to be memorised and/or notated. It needs careful selection, polishing of details, performance skills and practising by one or more people in order to be performed. Both improvising and composing are valuable musical activities for learning as well as for self expression.

The following tape records a student improvising vocally; two other students provide an improvised percussion accompaniment.
(TAPE PLAYED HERE)
Whether child or student, whilst the individual is engaged in sound explorations, something very important is happening; the *self* is at play and influences the sounds. (Simply expressed the *self* means "I alone am doing this and whatever happens, whatever I do, it is because of me.") The *self* practises some selected new experiences. For children this is called *play*. I would like to draw a comparison between this *play* and adults practising music.

Adults practising music first obtain help from a teacher. When alone, the learner starts to practise. During this practise the *self* works at combining established musical images with new musical images introduced by the teacher. The learner repeats and repeats during this practice, in order to gain self expression in the music and the approval of the teacher in the next lesson. By pracitising, the learner hopes to achieve the position where he can say "I am making music - I can play this music piece - the musical language of this piece of music is now making sense to me."

Practice and children's play have a lot in common. The child plays while voluntarily incorporating new experiences. The child often plays on and on until the new experience has become part of his or her world. Vocalists and instrumentalists practise and incorporate their new experiences gained with or without the help of instructors. They practise on and on, until ideally the inner satisfaction of doing well, of enjoying the music, of knowing that they can play the music on demand, makes them reach for new musical material. I like to think that the term *playing* and instrument is not merely a language accident.

Each adult lesson time and each moment of interaction with a child, is crucial. Some approval is vital and new instructions or new impressions must relate to previoud musical images. If this does not happen, it could well be that *music* becomes *what makes sense to the teacher*. The dependence on other people's musical opinions can be detrimental. As soon as this dependence starts to enter the child's world of music it will hamper development.

Colin Walley writes:

> "The child, at an early age, becomes a musical cripple, he becomes increasingly dependent on an external source to tell him when something is to be regarded as music or not, and this

at the expense of development of his own powers to give meaning, to say in effect, that this for me makes musical sense."[2]

How many of us are, if to a small degree, *musical cripples*? How many of us hate to play in public, and shy away from being overheard by colleagues when we are practising? How many of us avoid making music with other musicians or are frightened that their interpretation of a Debussy prelude might not be *in style?*

The musical cripple is a reality. The musical cripple is very much a reality amongst the student population.

"I can't sing", "I am totally unmusical", "I am tone-deaf", "I don't like music", are common reactions. The reality of the young child emerging as a musical cripple seems ghastly to contemplate, yet it does does exist - hence the resulting percentage in the student population of musically unconfident people! Somewhere, womhow, and at sometime, along the line there must have been those mismatched experiences of music that made them feel inadequate in the views of others and themselves.

If we want to move on from sound explorations to improvisations and compositions, it is valuable to share some of the selected sounds or combinations. Most younx children engage readily in vocal and instrumental sound explorations. In order to share these with a teacher or other child one has to re-establish an atmosphere of acceptance and approval of sounds. Re-establishing is needed because in the home environment some previous sound exploring may have been rejected as noise.

Sharing of instrumental sound explorations meets with little resistance by students; it is regarded as fun. Sharing of vocal sound selections is much more difficult to establish; giggles , silence and even blushes occur. Gradually, the excitement of new discoveries, new ways to express thoughts and feelings in sound combinations take over and new doors to *what is music* open up. Whilst improvising and composing the student learns and the student's musical horizons grow continuously.

It is not so easy to entice young children to compose. Improvising happens often, in particular, vocal improvisations. But the improvisations vanish and cannot be recalled at will. The child has no idea of what a composition is and even if a short song is repeated as such, someone has to draw the attention of the child to this, to tell him that he made this song, maybe to sing it back to him. One can ask the child who is willing to share an instrumental pattern, "can you do it again?" If not, perhaps it was too long. If the child is able to do so, reinforcement may be needed. Reinforcement may simply be the warm approving smile of the teacher.

There are some tools. The child's own graphic notation may help him to realise that he can make his own music and make the same music if he

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2 Walley, C.S. Music models and children's play. Proceedings of the XI International Conference of the International Society for Music Education. Perth, University of Western Australia, 1976, p.205.

wants to on another day. The cassette tape recorder is a valuable tool. Music moves in time and vanishes, but with the help of the cassette recorder we can hear it again and again. Young children are very interested in hearing themselves and their small musical expression may become a musical product when repeated a few times to them and may lead to a more conscious composing of new *small music*.

As the student gains insight into the child who is musically involved in his own play, whether trying out a song or composing a musical pattern, it is worthwhile to draw the student's attention towards a comparison with their own musical and instrumental practice, towards this basic need for repetition whilst a learning process goes on.

In particular with the singing of songs, the student is often totally unaware of this need for practice and repetition. For the young child, practising a song is a natural occurrence, it is *play*. If short songs are heard regularly in the child's environment it is quite common to hear a child sing the song eighty times or more a day.

The student has to be motivated towards regular practice and part of this motivation may come from basic understanding. Singing a song once or twice a week, in the music session, does not give the student the necessary confidence and accuracy needed in order to sing the song to children. We cannot make the student practice this singing of a song; the fear of being overheard is often very strong. However, a growing understanding of practice, particularly of the need for repetition, as in children's play, may motivate the student towards song practice.

Concentrated listening is essential whilst exploring sounds and making music. Listening to composed music is another learning process. If we aim at a wide musical base for young children we ought to include music from many sources, live music as well as recorded music. We tell stories to children, why not sing them? We can play our instruments for them (including drums and cymbals), we can invite singers and instrumentalists from the community to offer very short concerts. Ethnic songs and dance music are a valuable source of musical listening impressions and performers (not necessarily professionals) may be found in many communities in Australia. Music from different countries and different styles is readily available on records.

Students become very involved in listening to music from different civilizations and styles; often music which is initially rejected becomes favourite music later. It is interesting to note the recurring comment, "Normally I would only have listened to the kind of music I already knew."

A music development that starts with exploring, and that is taking place in an environment rich in musical possibilities, rich in music to hear and fostered by an atmosphere of acceptance of one's own efforts and expressions, has every chance of success, for the young child and student alike.

The young child learns when involved in play. Learning occurs naturally and involvement is voluntary. He makes his own judgements, his own choices, and what he achieves will be part of his growing world. In order to play with *music,* the child needs an environment that offers sounds, sound-making equipment and music to see and hear. The child needs this environment to draw upon, to interact with, to play with. The student needs many similar forms of music-involvement: explorations of sound, improvising and composing, practising of skills, a rich musical listening-programme.

The student needs to learn to understand the child. A music programme which is in harmony with children's musical development, a music programme that, as I have argued, can be made comparable with children's learning, leads towards this understanding whilst developing the student's own musical potential. And above all, it needs to be a music programme that incorporates acceptance and enjoyment of students' musical expressions as we hope that they, in turn, will accept and enjoy children's musical expressions. For how can adults help young children to develop and enjoy music without enjoying music themselves?

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Do we really know what music does for the individual? Do we realise what it can do for nerves, digestion, heart and lungs? We must try and make Governments see what music can do to lessen mental breakdown, vandalism and crime. We must change people's attitude to music from being a preety pastime to a valuable discipline. In the face of tremendous odds some say why bother? But that is poor return for the great joy we have had from this noble art.

Could we not extend our horizons to have a music group in all industrial organisations? Why cannot every hospital have its choir or orchestra? The dreary labouring job could be made less dreary by the inclusion of a music period, for instance, builders labourers could gather around a piano accordian and sing. Every one needs an emotional outlet, and, at present, the young are given far more than most adults were given, in fact, most adults suffer still, in some way, from past wars.

Accepting that music has enormous potential for improving the quality of life, it seems that music educators need to seek ways of creating an environment conducive to the growth of music culture.

In the face of huge industrial expansion and population explosion, noise levels have increased to the extent that quietness is almost a luxury. Much more should be done to lessen noise which can make the job of the music educator well nigh impossible. From conception we are bombarded by mechanical vibrations of ever increasing intensity. How much is the common lack of concentration in today's child due to a continual variety of noises experienced in infancy? What effect does the insincere tone of advertising have on infants - remembering that the tone of voice registers long before words are understood? In short, the infant is subjected to sudden noises - insincere tones or strident music. What does this do to the sensitive child?

If people realised the value of music it would be elevated to a position of respect instead of being the Cinderella subject. The crux of the matter is that we don't want to be reminded that we are human and live in a body anything else is better but we must learn that we are indeed human and that music is communication from human to human, that we have an inbuilt musical instrument the voice. A lot of music education has become very complex and expensive when what we should do is sing. Let every child sing. Perhaps we all agree that song and rhythm are the basic ingredients of music? Then let us teach all children to sing from the earliest age right through school all the traditional songs of all countries. Every child would benefit from singing as a healthy relaxation. It should not be the preserve of perfectionist choirs only. The various imported teaching systems would be all the better for children who like to sing already.

The theory that "we must give them what they know" is false. Children know nothing to start with. Just as a healthy body requires health giving food so a healthy mind needs nourishing with works of genius. There is an unlimited supply of genius material that should be constantly heard, sung and played by school children - when it comes to children only the best will do.

Think of it, how many of us would know or ever have heard of Shakespeare had we not learned some of his works at school? The heavy hand of commercialism falls on the back of many a teacher, but we must give the child the best while young, and that love is never superseded.

The piano is the most universally useful instrumental aid for music education in schools, and every institution should have a good one. So much music literature can never be understood without a piano.

If an eight year old can learn to read treble clefs and bass clefs in six months, it is not difficult. Having acquired this skill, it means, at least, that people know how to sing that hymn at weddings or funerals. At most, it means a whole world of music performing opportunity and the ability to begin to follow scores at concerts. It's such a valuable skill that it seems incredible that it is not universally taught in schools. The trouble some people go to dodge reading the bass clef is beyond comprehension. Simple music reading is not as difficult as simple word reading and an asset all through life. A dog can look at T.V. but it can't read music in books.

There is a great hunger for music in the community but people are often inhibited by pronouncements such as the following dictum - "people should not perform publicly unless they have a performer's diploma".

Artists, actors and craftsmen are not faced with the over critical attitude of some teachers. All performers should be encouraged and an appreciation of standards will ensue. All too often the performer and the performance are observed as a technical feat - the actual music perhaps not even listened to properly. Children have said they saw a concert - they saw flying fingers, etc., and so we encourage a footlights attitude instead of the idea of performing music to listen to, or be listened to. I think it is possible that we have overemphasised the excellence of performance as opposed to a desire to create music. It is ridiculous to accept a childish essay and expect an adult standard sonata. Children should learn a large amount of music, improving as they go instead of with each musical composition. Someone has suggested that examinations should be at sight reading level. This would be a constructive idea worth trying.

It seems that all vital issues in human affairs are linked in some way. I refer now to this actual physical earth and ears, hands and feet - people are the most important consideration - people should do the communicating - music surely is for us not for computers. The industrial revolution rendered us less physically fit, is the computer revolution to render us less mentally agile? Apart from this we should consider our natural resources. Should we use more industry to pollute more air to make unnecessary sound producing gimmicks? Let us make our own music - let it be manned not canned.

GROUP INSTRUMENTAL TEACHING IN THE SECONDARY SCHOOL

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In presenting this paper I am constrained by circumstances to adopt a particular viewpoint - the viewpoint of the innovator. The fact is that group instrumental teaching in the sense to which I refer (heterogeneous or multi-instrument, on a balanced class ensemble basis) does not yet exist, so far as I am aware, in any Australian school situation. I am therefore denied comment on the immediate situation and the pleasure of retrospect. I cannot invite specific discussion on implementation procedures and effective methods, and these aspects are to me the most interesting of all. What I shall do is to suggest to you a broad framework of values and conditions, against which group instrumental music teaching may be seen to be both desirable and feasible.

I doubt that anyone could seriously maintain that music is a necessity, in the sense that food, shelter and protection are survival necessities. On the other hand, it is true that a secure society invariably produces a strong stream of artistic endeavour, and this, in its expression of diverse intangibles, is probably necessary - or even essential - in maintaining social health. At any rate, music has throughout history played an important part in human activity, from the most serious and sacred to the martial, the festive, the flippant and the licentious. It is undeniable that the flood of music of all artistic levels now available and often thrust on us whether we will or not, is without parallel or precedent in human history. These factors alone serve ample claim for the inclusion of music in the nation's school curriculums. In addition, we educators may argue the virtues of aesthetic and emotional development, creative self-realization, socialisation, and so on. I feel that often we fail to put forward the simple claim that music in enjoyable. Often our backgrounds incline us to regard what is taught in our schools as part of the struggle for improvement, and to regard pleasure as irrelevant and faintly subversive. Yet there are few pleasures greater than that of effective participation in a fine corporate music experience.

Music, then, has its legitimate place in the school curriculum, primary and secondary; and the very fact that music is performance would seem a sufficient argurment for the inclusion of performance as the major component of our school music activities. Yet all too often, in the secondary school at least, our music studies are undertaken almost objectively, as it were, with far more emphasis on theoretical aspects, history, appreciation, and creativity. This, to my mind, is unfortunate. I am not denying the importance of these aspects of music study; but what I do claim is that it is far more important and meaningful to involve our students actively in the practical side of music. I doubt that the closest immediacy of appreciation is possible without adequate, personal practical involvement; and I am certain that no worthwhile stream of creativity can come into existence where no strong tradition of performance pre-exists. I feel that often we are trying not so much to put the cart before the horse as to put the cart without the horse.

All of this, of course, adds up to saying that I think that performance music - including instrumental music - should be taught in our schools as the basis of our music education. This does not mean that all students should be taught instrumental music, willy-nilly. The aims of

anything done in the name of music education should be consonant with the general aims of education. Of these I hold the following to be vital; that eduation should develop the student to the point at which he or she is competent to hold a place in the cultural stream. That is to say, every student needs certain skills, understandings, knowledge, and attitudes, not only for survival, but for self-realisation within the culture; And the educational system has the duty to satisfy these basic needs. Responsibility for this general education lies mainly with the primary school, although such criteria as the statutory leaving age and the exploratory nature of early secondary curriculum content make it clear enough that general education is tacitly extended well into secondary school. Music has its place in all this. Every child should have by right experience of the music of his own culture, and this should include practical experience.

The second important aim of our education springs from democratic concern for the rights of the common man. It is simply this, that education should provide every student opportunity for optimal self-development. This, in education, is made possible in elective studies undertaken by the student with respect to individual aptitudes, and this is largely the concern of secondary education. It follows that the secondary school has the duty to identify and develop talents. It is also true that the secondary school should reflect and nourish the culture which provides and maintains it.

Clearly, instrumental music, as an elective study, may claim a place in the secondary school. Arguably, it may also have some place in the primary school, but I do not see that it can legitimately be placed in the realm of general education. I point out that I do not refer to the classroom instruments used in primary music. These have great value in laying a foundation of music experience, in developing coordination and literacy, and so on. All children should have access to these, and use them. I refer to the werious study of a sophisticated instrument, which is a far more expensive business. It is the development of a particular aptitude and interest, and calls for a level of specialised expertise in tuition not compatible with the general competence required of the primary classroom teacher, or even the primary music specialist. This is not to say that elective education should have no place in the general education phase of the primary school. The fact is, however, that such expeditions are costly, and the whole matter must be viewed with reference to feasibility, as well as desirability.

The bulk of school education in Australia is popular education in the true sense of the word - provided, controlled, and directed by the State. So that when the matter of feasibility arises, it is not simply technical feasibility that is in question. Many activities that may be well within technical possibility are not economically feasible. Often, however, such matters lie not beyond economic possibility, but beyond political conviction, and in the present conditions many of us might find grounds for critical comment. It is, however, incumbent upon State education authorities to ensure that, in the interests of democratic justice, opportunity is spread equally throughout the State in any new educational venture. When funds are freely available, extension of elective education into the general education world of the primary school may be laudable. When funds are not adequate, such elective extensions may well appear elitist and indefensible.

Granted that the study of instrumental music belongs in the sphere of elective education, is it desirable and feasible in the secondary school? The answer on both counts, to my mind, is yes, but a qualified yes. I doubt that anyone here present would challenge the desirability of the study; but it should be considered in the context of secondary education generally. In common with all other secondary subjects, it should be taught on a basis that is educationally valid, technically sound, and economically acceptable, enjoying parity of esteem with other subjects, in conditions and with equipment at least adequate, by teachers prepared for the task in hand, and with academic credit commensurate with the student effort involved.

These conditions appear, and are, very reasonable. It is not the rationalities of the proposal that are in question, but the difficulties of implementation. And these difficulties are posed by the very nature of music itself. They are not insuperable, though I am convinced that they have hindered and delayed matters. The answer, however, does not lie in a retreat into teaching about music rather than teaching music. And this assertion is equally true for all skill subjects - space arts, theatre arts, dance, physical education, and so on.

Traditionally, in Australia as elsewhere, music has been taught as a matter of private contract on an individual tuition basis; and long experience has proved this to be effective. One might point out that it would also be effective for subjects such as history and mathematics subjects which lend themselves far more readily to cheaper class tuition. To provide individual instrumental tuition on a State-wide scale, freely available to all able and willing to profit by it, is clearly economically indefensible. Yet to provide the same tuition on a scale that would render the subject economically comparable to other subjects on an overall average costs basis, would so reduce the number of students that no vital performance tradition could be established, many would be denied opportunity, and the bogey of elitism would again be raised. Plainly, it would not be value for money in the context of public education.

The problem is a new one to most teachers in Australia. The answer, I believe, lies in class instrumental teaching. I am aware that to those who have never used the method, or seen it used, many objections spring immediately to mind; but the fact is that the method is both possible and effective, and certainly it places the matter within the bounds of economic acceptability.

There are, however, initial difficulties. Obviously a class of student instrumentalists each doing his own thing is impractical. Unlike students in art or history or maths classes, instrumental students cannot proceed quietly in classes at their own rate without interfering with the work of their fellows and the sanity of the teacher. The answer necessarily lies in a compromise. The problem has been faced overseas, however, notably in America and Canada, and solutions have been found.

Broadly, the solution lies in developing music education through ensemble experience. Such an approach, while it may exclude certain instrumental activities, nevertheless gives access to tremendously wide and generously

rewarding fields. Experience has shown that a tri-partite performance streaming is the most advantageous:

(a) Strings stream (String orchestra)
(b) Winds/Percussion stream (Concert band)
(c) Choral stream

All three can run concurrently and profitably within a high school of medium size, and even a small high school can accomodate one of them as the basis of its music education program; but it is with instrumental music that I am here concerned. For this, certain conditions must be met. They are, perhaps, demanding; but conditions for other secondary subjects are also demanding, and the demands are not unreasonable.

The following are important:

(a) Both performance and rehearsal facilities should be available within the school. (Many schools today have good halls, but good instrumental music rooms are rare indeed.)

(b) Instrumental music rooms should be specifically planned.

(c) Teachers must be competently prepared with a breadth of skills to handle one of the streams.

(d) Class size must be regulated. (Very small classes are self-defeating, but very large ones unmanageable.)

(e) Class instrumentation must be balanced; i.e. each class must be an ensemble in its own right, able to work from the program library of performance literature using standard instrumentation.

(f) A sufficient complement of instruments must be available, both to ensure balance and full instrumentation, and to ensure that opportunity is not denied students unable to purchase their own.

(g) Sufficient curricular time must be available (at least four periods per week, on different days.)

(h) Sufficient extra-curricular time must be available for orchestral rehearsals and the like.

(i) Performance studies must be complemented with musicianship development, and should be the foundation of such complementary studies.

(j) Ample teaching and performance literature must be available. Teaching literature necessarily will be in prepared courses.

This may sound a considerable list, but the fact is that the efficient teaching of diverse musical skills in a class situation is itself demanding. The advantages that accrue, however, are also considerable. Of these, as mentioned earlier, the economic advantage - the fact that the time and efforts of a highly trained teacher are used to the full - is the obvious and the greatest advantage. In any aspect of education, as Administrators know full well, staff salaries are always the biggest item. There are, however, other advantages. Teacher-student contact time is maximised. Intra-disciplinary student-student contact is good. Peer group incentive is always present; for in the instrumental class

every student is well aware of the level of achievement of all other students in the class. Through daily contact with other skills students gain greater perspective. And there is always the tremendous satisfaction of effective participation in corporate music-making. Ensemble playing offers to weaker students, who may never become soloists, the fulfilment of worthwhile contribution. This is what education is all about.

There are, understandably, certain objections raised when a proposal such as this is put forward, particularly where the evidence of success is not readily available. There are those who say that it can't be done. The fact is that it is being done overseas, on a wide scale and with immense educational profit. Other arguments require specific answers, and of these I single out two that are commonly raised:

(1) You cannot produce first-class instrumentalists unless you begin at the age of five (or some other arbitrary point according with the speaker's notions.)

The fact is that in State education we are not in the business of producing top-line soloists or symphony orchestral players. We are in the business of education, and the music education of children is part of that. What are reasonable objectives in public school music education? If we begin tuition of clarinet at Grade 3 level, then we should also be in a position to offer continuity of tuition to Grade 12. Ten years tuition? To what level, and what quality of teacher must we have at the top end of that ten years? And should we not also offer such specialised tuition in other areas - to bright maths students, artists, and so on? If not, we are arguing subject elitism for music.

I know of no evidence that there is an optimal age for children to begin the study of an orchestral instrument. No doubt many of our finest players began study at an early age, and in many cases came from musical families who encouraged a dedicated approach. But there is plenty of evidence to show that students who undertake instrumental study at the beginning of secondary school can achieve a good level of proficiency by the time they leave school. In Queensland the secondary phase occupies five years: and I think many people would agree that five years study of an instrument can achieve much, especially if that study is securely based on sound musical development in the primary school. In most cases, I feel, five years is a sufficient offering, and in that time a good student so inclined should reach a standard to qualify her or him for tertiary entrance: though there is a case to be made here, certainly, for an extended period (perhaps six years) in violin study.

(2) Private music teachers will be deprived of pupils.

Not true. Experience indicates that as more and more students are drawn into school instrumental study greater calls are made on the service of music teachers in private practice as students seek to supplement or complement their classroom experience. A good class instrumental teacher will not hesitate to recommend private tuition where a good student can afford it and will benefit from it: and where private tuition is being given the good classroom teacher will respect the methods of the private teacher, even when these do not coincide with his own.

Though time precludes any consideration of method in this paper, it is important to emphasize that the method is feasible and successful. The volume of published literature devoted to it offers ample confirmation.

I am sure that anyone who has experience of the rich return that effective implementation brings student, school and community, will agree that it is a fine investment indeed.

THE USE OF DIAGNOSTIC TESTING vs. EVALUATIVE TESTING IN THE CORE CURRICULUM

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In teachers' efforts to apply curriculum development principles, a problem persists in the educational community - the misuse of testing instruments for the evaluation of learning. The problem is international in scope and universal in discipline. It plagues the best educational institutions and the most reliable services that package *standardised* tests for individual assessment of large groups.

In the case of music teaching, where evaluation of *aesthetic, affective* and *creative* responses are generally considered as important as assessment of psychomotor and cognitive skills, the problem of designing reliable evaluational tools becomes even greater. For the classroom music teacher, skill at design of testing instruments has probably been self-taught or inherited from other teachers. The prospect of such a teacher employing a reliable, valid evaluation program to a student population as culturally diverse as many of Australia's schools would seem unlikely. Even if the music teacher possessed test design skills, the yearly adjustments of the testing instruments to compensate for fluctuating reading levels, changes in ethnic groups within the class, and amounts of subject material presented during the year, would preoccupy an inordinate amount of the teacher's professional time.

In many cases music educators, even at tertiary levels, are unaware of the most useful testing techniques available. The lack of communication between researchers and the practitioners in the schools seems to underscore the problem. Very little research information on reliable, valid testing procedures finds its way into the topical magazines and non-scholarly journals that many practitioners read (Heddon, 1979). For a music he or she must be capable of navigating through the minefield of jargon that pervades the research literature. The frequent lack of correlation between many music education research activities and their consequent value in the classroom (Nelson and Williams,1977) does not help to bridge the gap between researchers and music educators, and of greater importance, the improvement of testing tools.

Of course, to compensate for irregularities in testing devices, many music teachers use a battery of evaluative tools in their assessment schemes. The teacher would usually apply a combination of essays, objective tests, aural quizzes; solo/group performances, homework/class assignments, semester projects or, less frequently, open-book and take-home examinations, to provide a cross-section of evaluative information. Also, conscientious teachers do not tie themselves to mathematical assessment formulae, but incorporate *benefit-of-the-doubt* considerations for borderline students, and non-statistically justifiable grades for subjective evaluations in areas like creativity.

Such testing is generally considered to be for the purpose of assessing some area of the student's knowledge, to determine whether learning of test items or the concepts behind the items has taken place. This process is called evaluative testing, and it can be seen in action from the range of written music tests to the auditions for the school instrumental ensemble.

In principle, evaluative testing has value, but not in the way in which it is frequently applied. The motives behind the use of evaluative testing might even be considered suspect.

For what reason is evaluative testing employed? Many teachers would probably reply that some means of assessing student progress in learning is necessary, and that the best way is to devise some tests with which to determine the existence and extent of such progress. However, to evaluate another person accurately, both parties must be in agreement as to the criteria for evaluation and to the specific body and/or extent of the knowledge to be tested. Otherwise, what the teacher tests, for evaluation purposes, will not apply to the students's learning efforts, producing an invalid grade for the teacher and frustration for the student. Experienced teachers have learned to successfully deal with this issue by explicitly delineating subject content and study guidelines before the administration of tests. The weakness of this approach is that students may tend to limit their studying to only the subject content on which they will be tested, thereby reducing the creative experience and aesthetic sensitisation associated with a well-rounded educational activity.

For whose benefit is evalutive testing employed, the teacher or the student? Teachers may immediately reply that the student is the intended beneficiary of evaluative testing, as it informs the student of his or her progress, with additional evaluational information about the students, for the teachers, so that they can assist in channeling the student through the avenues that will best produce educational results.

However, with taxpayer and bureaucratic clamoring for measurable evidence of learning in the classroom, and with the dedicated educator's own deisre to prove that his or her teaching is effective, this reply might be questioned.

If the teacher can assess the student's progress while offering the student at least an equal return of information about his or her own progress, then the test is probably acceptable. Many teachers though, do not consult with a student about the relevance of a given examination. In fact, students rarely seem to play a part in course design, teaching method, content or form of testing material, and the assessment scheme, even though they are presumably to benefit from the educational situation. A counter-argument to this observation rests on assertions that "students do not consciously know what they want to learn" or that "students' abilities to make responsible, mature decisions about what they want to learn, since they do not possess a strong foundation in music," are questionable.

Actually, these comments are probably valid, but they reflect a basic fallacy of current educational practice, rather than any proven limitation of school-age learners to be responsible for themselves.

As Marshall McLuhan stated:

"...Today's television child is attuned to the up-to-the-minute adult news - inflation, rioting, war, taxes, crime, bathing beauties - and is bewildered when he enters the nineteenth century environment

> that still characterises the educational establishment where information is scarce but ordered and structured by fragmented classified patterns, subjects, and schedules. It is naturally an environment much like any factory set-up with its inventories and assembly lines...
>
> ...Today's child is growing up absurd, because he lives in two worlds, and neither of them inclines him to grow up..." (McLuhan, 1967, p.18)

This adolescence can be observed by the way educational establishments process students through their institutions. In essence such institutions (i.e., their administrators and teachers) take on a great deal of responsibility for their charges, telling students what courses they will take, how they will learn about subject matter, when projects are due for assessment, and when tests will be administered. School rules and policies, frequently built on authoritarian (i.e., fear inducing) principles, dictate student behaviour. The student who obeys the rules, succeeds in the system. Cramming for examinations and similar experiences counter-productive to learning, seem to be accepted as student occupational hazards. Compliance, rather than initiative is rewarded and the necessary process of maturation (i.e., learning to be responsible for oneself, through voluntary choosing of ones's own actions and paying the consequences of such actions) is inhibited.

In the meantime, those students who seek to express themselves musically and to learn how to generate music through such expression, must work outside of the classroom.

The core curriculum must be able to absorb this body of students if it is to remain a valid center of educational construction, otherwise more and more students will leave classes as they see that the only real music learning occurs elsewhere. The core curriculum referred to here is the central mass of principles around which all knowledge is built and consequent, successful applications of that knowledge are made.

The core curriculum, incorporating music, has its origins in the Contemporary Music Project, the Manhattanville Music Curriculum Project (MMCP) and the current phase of this approach, Music in Contemporary Education (MCE). These projects were developed for use in the United States. All aspects of the core's design place the student as the central focus of its attention, with the teacher as a resource, rather than an authority on music matters. There is ample justification for this status of the teacher, as the range of concepts and techniques currently applied to music is so vast, that no individual teacher could ever hope to offer authoritative ways to employ most of them. By eliminating the image of the teacher as the know-it-all, another obstacle toward learning has been removed for the student.

Contemporary educational jargon now refers to the new teacher status as a facilitator or a person who can guide a student to the knowledge that he or she desires to obtain. One purpose of the facilitator is to assist in clearing obstructions to learning, including if necessary, the withdrawal of any personal opinions or educational values that may inhibit or intimidate the student during the learning process.

Critics of this pedagogical attitude tend to envision chaos in the classroom as a result of this seemingly no-teacher-directed approach to music learning. However in practice, just the opposite occurs. First of all the responsibility for learning shifts from the teacher to the student, who has the most to gain or lose from self-investment (or the lack of it) in the learning process. The student decides when and what knowledge is to be obtained, not the teacher. However, the teacher is still present and the musical knowledge, plus the pedagogical means to present that knowledge are just as important as in the traditional learning situation. In fact, the teacher works at greater risk in this environment. He or she is obliged to meet the student's needs or else the student will go elsewhere for the knowledge. If a market justice teaching system was ever established in Australia, the good teachers would be clearly visible and rewarded for their capabilities. Naturally, the less capable teachers who could not attract enough students to earn a living, would have to seek other kinds of work.

Critics of this idea might reply that such a teaching system would foster a lot of gimmickry or other non-educational activity generated in an effort to attract students, thereby turning the classroom into a circus. Even the youngest of learners eventually tire of circuses and secondary and tertiary students see through the sham as soon as they realise that the teacher is leading them nowhere.

The music curriculum, within the larger curriculum of a given institution, would consist of the same musical elements, presented by the spiralling concepts in the Manhattanville approach. The core of the curriculum (i.e., a core within the school core curriculum) would consist of the following principles:

1. Comprehension of acoustical principles applied to sound generation.
2. Use of form and formal organisation of musical ideas to achieve successful musical results.
3. Development of the ear to discriminate between pitches.
4. Comprehension of poetic verse and human speech as a source of natural, rhythmic flow in music.
5. Physical limitations and potential of the human body to generate musical ideas.

Naturally, none of these concepts would be presented to learners in their abstract terms (except to those people who have demonstrated the capability of comprehending the concepts of such terms). However, these concepts would be retained by the teacher as the motivation points for all learning activities, instead of the segmented, subject oriented course approaches which are frequently employed in schools.

The assessment scheme would use diagnostic testing in preference to evaluative testing. Diagnostic testing is defined as the process of examining a subject under specified conditions for existence of faults in a given system. The specified conditional component of the testing environment (e.g., amount of territory a test will cover; the way the student will be expected to work with the test) will be set before test

administration, subject to student approval. Test results will verify the presence of learning and/or isolate faults in the student's learning system (i.e., the process of thought or activity, applied by the student). The grade of the student is insignificant here, as it will be added to no general score. In brief, no statistical manipulation will be applied to infer the student's progress. Therefore, the student is free to learn what is seen as relevant to him or her at any given time. Under no circumstances does diagnostic testing infer anything more than that which it tests. Since it is inward-looking by design, it neither presumes that the student should rank with average peer performance nor succeed at second-guessing the teacher's concept of basic knowledge.

To the skeptical teacher, the scenario of the music program, using the diagnostic testing approach, must now appear forbidding. A view of a classroom full of bungling students, constantly stumbling up blind alleys and running in circles must come to mind. The music teachers, committed to the education of every student will not allow this situation to occur. If an entire class is having trouble, then the teacher will find out why and employ the pedagogical tools to solve the problem. If some students are having similar difficulties with a musical problem, but other students seem to be satisfied by working without the teacher, then the sensitive educator will focus on the students through a music lesson that, possibly, only a few of the students need.

The competant teacher's musical knowledge is still worthwhile and students are aware of this point. While they will spend time on their own to expand their musical knowledge and expressive capabilities, they will still periodically request guidance. The teacher can still offer lectures on musical issues, when it is clear that there are enough students interested in presentations of this kind. Students may even request testing devices and highly-structured teaching programs to assist them when they become stymied by their self-learning efforts. Of course, the teacher should still feel the commitment to maintain direction of the class and to keep every student inspired and focussed in learning situations.

Finally, critics might worry about the deteriorative effect that music programs, which are not constructed against pre-conceived evaluative testing criteria, will have on preparing the musical career-oriented student for the competition of the professional marketplace. Thanks to the media, students can visualise and aurally determine levels of professional competition. They can accept the responsibility for deciding what skills and competitive edge they want to develop for survival in the real world. Again, teachers are still available to offer guidance and expertise. Ultimately, however, the student must ascertain where and how to obtain the knowledge that assists in reaching the career objective.

In the long-term there are no alternatives to music education than the one proposed in this paper unless inbred regressive institutions want to be responsible for perpetuating a repetitious and uninspiring musical world. Evaluative testing as it currently is employed, is educationally

counter-productive. Diagnostic testing seems to offer the learner a good feed-back mechanism for self-evaluation and growth. The core curriculum, if student-centered, will offer each student and not just the average student a chance to succeed in music, and, if the teacher will just get out of the way, the musical world might see another Mozart before the turn of the century.

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EXTRA-MUSICAL BENEFITS OF MUSIC EDUCATION: PRELIMINARY INVESTIGATION

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Today's economic conditions may enforce increasing justification for the place of music in education. No longer may the satisfaction music affords be sufficient reason for including it as a subject in the curriculum. But indication that the study of music also may be beneficial in nonmusical ways may encourage further its inclusion in educational programs. Therefore, research findings of the beneficial effects of arts education in general (for review see Hanshumaker, 1980) and music education in particular (for review see Wolff, 1978) should be of vital interest to music educators.

Perhaps the most exciting report of the extra-musical benefits of music education comes from Australia: that of the Kodaly based Developmental Program of Music Education for Primary School (Hoermann and Herbert, 1979). First grade children, most of whom had participated in the program since preps grade, were already showing superior performance on several subtests of the Parramatta Test of Developmental Levels (Herbert, 1974); however, by sixth grade, children in the music program proved superior to control children on eleven tests which included measures of reading comprehension, spelling, mathematics, and learning ability (Herbert, 1979).

Even a limited period of special music training has been shown to produce extra-musical effects: better results in reading have been noted after three months (Hasenohrl, 1975). Similarly, participation in ten sessions of an instructional program for improving music listening resulted in superior scores on the Listening subtest of the Metropolitan Readiness Test (Tapley, 1976). Even two hours of practice (spaced over six months) in the discrimination of major and minor triads produced higher reading achievement scores by first year pupils (McMahon, 1979).

While several studies have concentrated on effects with children in the age range of the first grade (for example, Herbert, 1974; Hurwitz et al., 1975; McMahon, 1979; Lauder, 1976; Tapley, 1976), little investigation has been made with children of pre-school age. Considering the emphasis on the importance for musical ends of early music training (Michel, 1973; Simons, 1978), it is of special interest to explore this area. If early experience in music is beneficial to the musical development of a child, perhaps such early experience may likewise have a profound effect in other areas of learning.

The purpose of the present study was to investigate some of the possible outcomes of early music training, with a view to establishing a long-term project on the benefits of early music education.

Because is appears that cognitive function is enhanced by musical experience, it was decided to investigate possible effects in this domain. Because music performance entails doing as well as thinking,

it was decided also to investigate possible effects in motor function. And because the aim of music education is to develop musical abilities, it was decided to assess those capabilities in children who had, and those who had not participated in music.

Two groups of children were investigated: one had had two years of music instruction since the age of four years, the other had had no formal musical training. Because traditional music methods tend to ignore the musical education of preschool children, those in the music group were chosen because of their participation in one of two Japanese music methods designed and developed for the instruction of children in this age range.

Children in both the Music and the Nonmusic groups were assessed on their performance on intellectual, motor and music tests. Comparison of group scores indicate possible areas for future research in the outcomes of early music training.

METHOD

Subjects

There were 32 children, 16 boys and 16 girls, who were completing their first year at school (Preps Grade). Half of the children were classified as Music students: each had been studying music for two years; the remaining children had not studied music outside of regular school activities. Four children from each group participated in a Kodaly music program at school. The Music group included equal numbers of Suzuki (piano and violin) and Yamaha students, with equal numbers of boys and girls within each subgroup. The Nonmusic group included children chosen as far as possible to be friends, classmates, and neighbours of the Music children; in this way, it was hoped that differential effects of school, residential area, and socio-economic class would be minimised. Of the 16 children in each group, 10 were matched for same school; of the remaining, there was a balance between groups for attendance at private or State schools. There was no significant difference between groups for age: mean age of the Music group was 5.81 years, and of the Nonmusic group, 5.95 years, $t\ (30) = 1.32$.

Because the purpose of the study was to investigate the effects of a systematic music program, it was considered necessary that all children had the opportunity to listen to music in the home. A pre-selection questionnaire which elicited information concerning age, school, music training, ordinal position in the family, native language and handedness (among other things) also requested information on parental music habits. All the children selected for testing had at least one parent who listened to music (tapes, records or radio); for all but one Nonmusic child, both mother and father reported listening to music.

Because testing was to be conducted in English, it was considered necessary that all children speak English in their homes.

Because any pre-school music activity might make an important contribution to the child's development, it was considered necessary that all children have attended pre-school or kindergarten.

Because ordinal position in the family might affect a child's development, a check was made of selected children: 8 of the Nonmusic group, compared with 7 of the Music group, were first or only children; 6 of the Nonmusic group, compared with 7, were second in the family, with one each of third and fourth children in the Nonmusic group compared with 2 third children in the Music group.

Tests

Screening Tests

To ensure that scores in the motor and cognitive tests would not be affected by any gross neurological pathology, children were individually screened with the use of an encephalogram (by an E.E.G. technician) and and individual neurological examination (by a neurologist - B. Morley).

To ensure that no one would be handicapped by poor hearing in performance on the music tests, children were given an individual hearing test (by an audiologist).

Measurement of Intellectual Abilities

Primary Mental Abilities for Grades K-1 (Thurstone, 1963) is a group test which measures four separate mental abilities, yet requires no reading on the part of children tested. The tests measure Verbal Meaning (ability to understand ideas expressed in words), Number Facility (ability to work with numbers, handle simple quantitative problems rapidly and accurately, and understand and recognise quantitative differences, Perceptual Speed (ability to recognise likenesses and differences between objects or symbols quickly and accurately), and Spatial Relations (ability to visualise objects and figures rotated in space and the relations between them). Administration time for the entire test in two sessions was slightly more than one hour. Scoring involved using the subjects' chronological ages to convert their raw scores to the mental age assigned to each raw score, and thence to the appropriate quotient.

Measurement of Motor Proficiency

The Bruininks-Oseretsky Test of Motor Proficiency (Bruininks, 1978) is an individually administered battery which measures nine qualitatively different aspects of gross and fine motor development. The subtests assess Gross Motor Speed (ability to maintain a high degree of speed during a brief shuttle run), Static Balance (ability to maintain body equilibrium while stationary), Performance Balance (ability to maintain equilibrium while moving), Coordinated Movements (ability to coordinate the hands and feet in simultaneous or sequential movement patterns), Strength (ability to perform tasks requiring the use of certain arm, leg, and abdominal muscles), Visual-Motor Coordination (ability to coordinate visual tracking with both gross and fine movements of the arms, hands and fingers), Response Speed (speed at which a hand stops a moving visual stimulus), Visual-Motor Control (eye-hand coordination required to perform a number of paper-and-pencil tasks) and Upper-Limb Speed and Precision (ability to move the arms and hands quickly with manipulative dexterity and precision). Administration time for the battery, completed in three sessions, was about an hour. Scoring involved conversion of raw scores to point scores and then to derived scores (based on subjects' chronological ages) for interpretation.

Measurement of Music Abilities

The Bentley (1966) Measures of Musical Abilities is a group test which measures four aspects of music perception: Pitch Discrimination, Tonal Memory, Chord Perception, and Rhythmic Memory.

Procedure

Testing was carried out at the Outpatient Clinic, Queen Victoria Medical Centre, Melbourne, on three separate days late in 1979. Each child was tested on all the measures (motor, intellectual and music, as well as neurological and audiometric screens) on one half day (one boy with a broken arm completed the motor tests several weeks later).

Except for the group tests, evaluation was made on an individual basis, with tests scheduled so that children had a variety of activities, including lunch and play periods. Examiners tried to maintain a party atmosphere (complete with balloons) as much as was possible, to encourage the cooperation and enjoyment of the children. Each test was administered and scored by a qualified person.

RESULTS

Screening Tests

Neurological screening proved all children to be within normal limits. Audiological screening revealed 11 children with some dysfunction: 3 Music and 2 Nonmusic children had a (mild) hearing loss, and 1 Music and 5 Nonmusic children had blocked eustachian tubes or comparable problems.

Primary Mental Abilities

The Music and Nonmusic groups were compared on total quotient scores as well as on those for each of the primary mental abilities. (See Figure 1).

Figure 1

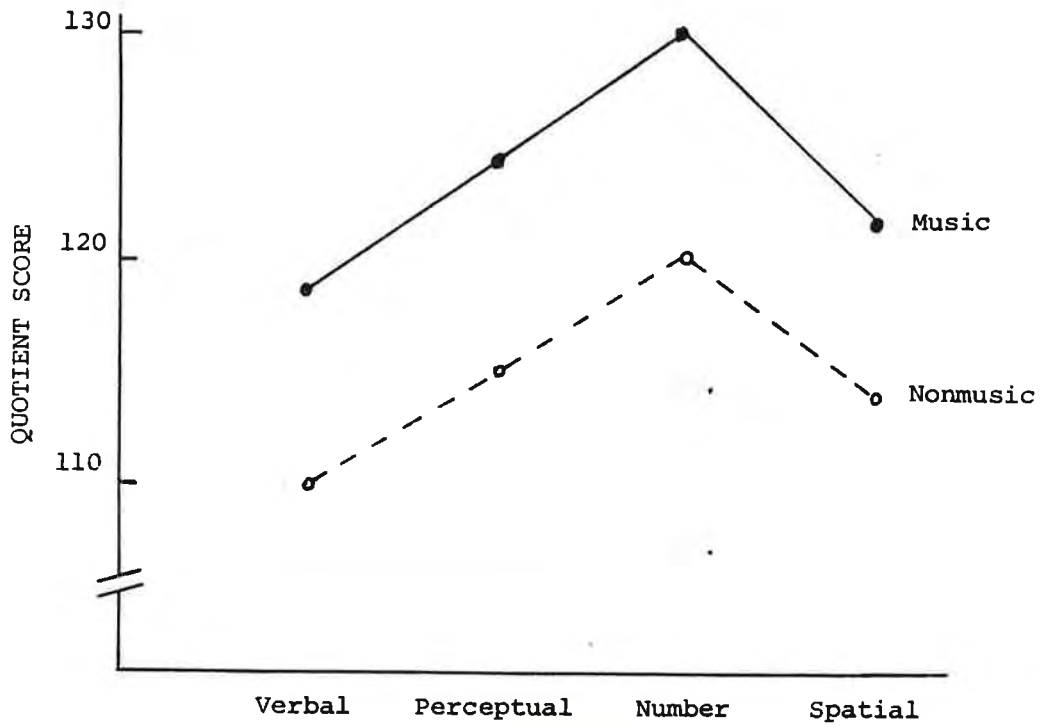

Figure 1. Mean quotient scores for Music and Nonmusic groups on each of the subtests of the Primary Mental Abilities. This figure gives a test profile, and is not meant to show a continuous distribution.

The mean total quotient for the Music group was 122.25, compared with that of 113.75 for the Nonmusic group. Although both groups scored higher than the established norm (100), the Music group scored significantly higher than the Nonmusic group, t(30) = 2.646, p .02 (2-tailed). In fact, on each subtest, the Music group scored higher than the Nonmusic group: Verbal (118.06 vs 109.06, t(30) = 2.996, p .005, (2-tailed)); Perceptual (124.19 vs 114.75, t(30) = 3.790, p .001 (2-tailed)); Number (129.19 vs 120.88, t(30) = 2.414, p .05 (2-tailed)); Spatial Relations (121.94 vs 113.81, t(30) = 1.398 not significant).

Bruininks-Oseretsky Test of Motor Proficiency

The Music and Nonmusic groups were compared on performance on each of the eight subtests (see Figure 2).

Figure 2

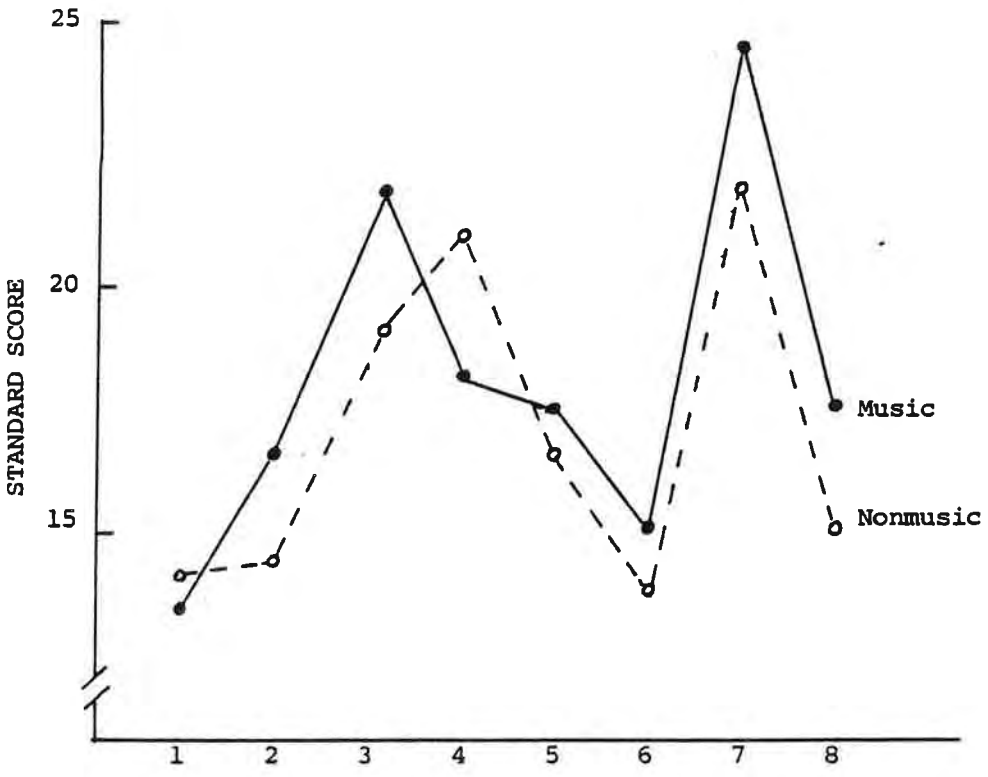

Figure 2: Mean standard scores for Music and Nonmusic groups on each of the subtests of the Bruininks-Oseretsky Test of Motor Proficiency. This figure gives a test profile, and is not meant to show a continuous distribution.

Groups were compared on total test scores, on Fine Motor (subtests 1 to 4) and Gross Motor (subtests 6 to 8) composite scores, and on Upper Limb Coordination (subtest 5) scores. There was no significant difference in the means of the total test scores between the Music group (146.19) and the Nonmusic group (139.94), $t(30) = 0.84$, Similarly, for the Gross Motor Composite score, the Music group (70.88) did not differ from the Nonmusic group (70.81), $t(30) = 0.02$. For the Fine Motor Composite score, however, the Music group (57.56) scored significantly higher than the Nonmusic group (52.35), $t(30) = 1.75$, p .05 (1-tailed). Likewise, for the Upper Limb Coordination subtest, the mean of the Music Group (17.75) was significantly higher than that of the Nonmusic group (16.88), $t(30) = 1.73$, p .05 (1-tailed).

Measures of Music Abilities

Performance on this test was not consistent, and only the results of the pitch discrimination subtest were suitable for statistical treatment. The range of scores on this subtest was great: from 3 to 18 (out of 20) for the Music group and from 0 to 14 for the Nonmusic group (one child did not attempt the test). Because the variances did not differ significantly the means of the two groups were compared. The Music group (mean of 10.88) scored significantly higher than the Nonmusic group (7.0), $t(29) = 3.88$, p .01.

DISCUSSION

The Music group was superior to the Nonmusic group on several of the measures investigated. Higher scores of music students on the cognitive tests lends support to suggestions that children improve in their school work as a result of music instruction (editorial note on observation by Anna Cubier, in A.S.M.E. (Vic.) Newsletter, 1980, 6 (1), p. 11; Suzuki, video-tape.).

There appears to be a positive correlation between reading and musicality, both in perceptual (Maze, 1967) and performance (Brower, 1973) areas, and between intelligence and music reading (auditory imagery) (King, 1954). Similarly, for the upper end of ability at least, there seems to be a close connection between mathematical and musical capabilities (study mentioned by Michel, 1978).

Higher scores of music students on the motor tests suggests that active participation in music may result in enhanced performance in certain areas of motor skill. There seems to be a scarcity of research in this area: The Motoric Music Skills Test (Gilbert, 1979) offers possibilities for future research.

Higher scores of music students on the test of pitch discrimination may be due not to better perception, but to a better understanding of the verbal component of the task (i.e. identifying a change of pitch as up or down): "the language associated with music concepts is something that has to be taught" (Thackray, 1973, p. 67).

While there should be no need to justify the worth of music as such, the unique qualities of music may help to develop many abilities in an atmosphere of enjoyment and enthusiasm. It remains for us to discover how.

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The present study was undertaken as a pilot project to investigate possible areas for further research. It was conceived by M. Cooke, B. Morley and the author, and implemented by physiotherapists Pat Goldie, Helen Milner, and Jane Morley, E.E.G. technician Sue Watson, audiologists Chris Barker, Martin Wall, psychologists Corinne Roberts and Pam Dawson, and Barrie Morley, in conjunction with the author.

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MUSIC AND BACK-TO-BASICS

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The speakers before me have likened their papers to various musical compositions. We have had a sonata, a cadenza, an extended coda and a fantasia. At the end of this paper, you may feel that my effort has been a series of descending configurations. Previous speakers have also found it necessary to define their various interpretations of core curriculum. In this paper, I take a somewhat narrow view of the term as that mix of school subjects usually offered in primary and lower secondary schools.

None of those present would need persuading that music is an essential ingredient in that general education mix, especially having heard Professor Swanwick's perceptions of what is basic about music. The purpose of this short paper is to share some thoughts on how music is faring in the battle with those other more-basic basics, especially literacy and numeracy. Lest I be accused of ducking the issue, let me say at the outset that to propose any solutions to the thorny twin problems of who should teach what is beyond the scope of this paper.

Back-to-Basics is a general term which connotes public alarm about the effectiveness of the education system in equipping the young for adult life. Standards, the critics say, have slipped since the old days, giving a generation of ignorant, illiterate and largely unemployable youth. Teachers and teacher-training institutions are usually blamed for this alleged state of affairs. One of our most virulent critics, Peter Samuel, says that the 'teachers colleges are themselves staffed by academics, often sheer intellectual snobs'.[1]

Whether standards have or have not slipped is not directly the concern of this paper. But it is important to consider what is meant by standards. Skilbeck has pointed out that the term is commonly taken to mean reading, writing, spelling and mathematical skills. He goes on to say that 'these are the skills that tests measure; they are the skills that parents and employers are familiar with and concerned about'.[2]

No one would deny the importance of these basics, but Skilbeck seems to infer that a good deal of their importance in the public mind stems from the fact that progress in these disciplines is visible and measurable. In similar vein, R.F. Butts (1967) found that schooling in Australia was really about the 'efficient expression of knowledge', and that this accounted for the inferior status enjoyed by Art, Social Studies, Music and Physical Education, whatever pious utterances the published syllabi might make about education of the whole person.[3]

Educators commonly acknowledge the importance of the arts generally (and of music in particular), and are often able to quote the arguments we all know, such as personal development, transmission of culture or the importance of aesthetic experience. In practice, it is often lip-service. 'In the face of pressures imposed by enlargement of the scope of the basic subjects, there is a discernible tendency for the arts to be regarded as time-consuming and time-wasting, essentially peripheral and insignificant'.[4]

If the national expenditure on musical goods and services is any guide ($278 million in 1977)[5], we are among the most musical nations on earth. If our community values music so highly, why do we find it so difficult to persuade the public, administrators, principals and teachers that music is a necessary subject in its own right? I believe that, in this time of the dwindling education dollar, music must be SEEN to be more credible in order to hold its own against the so-called 'basics'. It cannot be denied that, as things stand, so much school music is a disaster area that nobody could take it seriously.

In the absence of any demonstrable benefits from music, we often fall back on arguments derived from philosophy or psychology to justify our subject. I am not confident that such arguments have any power to persuade or cajole. If teachers really believed, for example, in the importance of affective education, they might be less prone to cut out music in favour of extra maths. The trouble is that we can't measure what is happening in Johnny's affective domain, but we CAN see if his long division is any better. I also believe that failure to translate philosophies into practical terms has led to some extremely sloppy teaching. If, for example, a teacher accepts that music is 'a means of exploring and understanding subjective reality'[6] and 'may offer deeper insights into the nature of human life',[7] she may feel it unnecessary to even consider whether her lesson should include any evaluation, since a child's perception of subjective reality can hardly be tested. On a less high-powered level, there is still a feeling abroad that music - any music - is good for the children. One is therefore not obliged to choose any particular music, to set any objectives or to look for any particular outcomes. The class will be like cabbages over whom musical fertiliser is poured, but without the possibility of discerning any musical growth. One wonders, in fact, whether philosophical arguments are not being used merely as an excuse for poor teaching and as a rationalisation when we fail to produce the goods.

There is, in my view, plenty of evidence to support the notion that music programs, to be credible, should have discernible outcomes. The success of the Kodaly program in West Sydney is no doubt partly due to the fact that the children are aware of their own musical growth, which is also visible to teachers and parents. We have also heard both Professor Swanwick and Mr Erickson testifying to the deep personal satisfaction that students derive from instrumental work. We all know that basically it is more rewarding to organise and train the school choir or orchestra than to sustain the daily round of lessons. We also know that often a school is judged by these same choirs and orchestras, while the class music may be a shambles!

Now, I am not saying that we should throw out those parts of the music program which are not formulas for instant and public success. What I am saying is that we should attempt to make our subject more credible in ALL its aspects. Millions of words have been spoken and written about what needs to be done to make music education more successful. What I want to consider is what has to be done to make it more successful more of the time, and therefore to improve its credibility in the eyes of pupils, teachers and parents alike.

When we consider music in relation to the core curriculum I think we should ask ourselves if we mean 'soft core' or 'hard core' (not, I hasten to add, as in pornography). By 'soft', I mean the easy, cheap, take-no-trouble, muddle-through, anyone-can-do-it, leave-things-as-they-are way. And how are things as they are? The choirs and orchestras

are in fair shape, and some classes are fortunate in having a special music person or a teacher who has a real feeling for the subject. But for the rest, we have a spectrum ranging from mediocre to downright damaging. Consider, if you will, the teacher who sits his class down, tells them to shut up, and turns on the A.B.C. Schools Broadcast. He makes no attempt to use the material as a resource. Or the teacher who plays the 1812 Overture (on a tape recorder with a 5cm speaker), talks incessantly over the top of it, then requires the children to write a 'story' about the music they have just heard. It is as if, because music is 'different', the ordinary canons of good teaching, or indeed of plain common sense, do not apply.

No wonder we have a credibility problem. The sad thing is that, paradoxically, the soft option is ultimately the difficult one; later attempts at improvement have to overcome that paralysing inertia to which all educational institutions seem prone. At a time when we knew no better, it might have been reasonable to take all the infant classes together for singing (all 250 of them). The schools broadcast might have been useful as a stop-gap when we had such limited resources. To do something more educationally sound in the 1980s requires change which, in turn, requires effort.

'Hard', on the other hand, is here defined not so much difficult to achieve (although it is that in the short and medium term), but more as firmly disciplined both educationally and musically. Most teachers would need no persuading that curriculum and lesson planning is necessary for maths and language. We now have to persuade our students and anyone else who will listen that music ought to be treated likewise. I may be mistaken but I think we are in a back-to-basics situation in music itself. The days when we were saying of music that if a thing is worth doing it is worth doing badly, are gone. Children, supported by their parents, are wanting to really learn about music and how it works. In spite of their grumblings about having to practise, children appreciate and need the discipline of good tuition. They enjoy learning new, interesting and challenging music and vie for places in bands and orchestras. Complementary programs of class music would no doubt be equally well received; they would need to be in accord with the nature of the discipline of music itself, uncluttered by misguided attempts to drag in number facts, creative writing, social studies or whatever. Realistic objectives (whether instructional or expressive)[8] should be set, and content methodology and some form of evaluation properly considered. In the light of these criteria, the 'one-shot', 'fun' music lesson, still favoured by so many teachers, hardly bears inspection. I am reminded of Mr Kevin Siddell's lament that, these days, so much of Art is completely without Craft.

To teach music better along these lines clearly calls for better teachers. As far as I know, it is still official policy in most States that every primary class teacher is responsible for music along with everything else. I must be the millionth person to question whether this is a good idea, given the poor musicality of so many teachers. Here, for example, is a Mount Gravatt student singing (recorded), and exhibiting all the symptoms of severe cultural deprivation. She might be 'crash-hot' at Maths, but you would no more willingly entrust your child's musical education to this girl than would allow your car to be serviced by an unqualified mechanic. She is the productof a school system which dealt with music in a sporadic and amateur fashion, and thus also taught her to hold it in low esteem. If she, in turn, is allowed to teach music, she will be perpetuating a vicious circle of neglect, imcompetence and active dislike. Her papers should be endorsed musically 'egg-bound'! What can be done about providing enough teachers with

basic skills to ensure equality of musical opportunity for all children is beyond the scope of this paper; but as one step in the right direction, education bureaucracies might cease to regard teachers as pins in a wall map and try to distribute several talents on a more rational basis.

There is an urgent need for music to improve its credibility rating, or we will lose out altogether. Here in the antipodes, we have tended to look on music education in the United Kingdom with envious eyes. A report now comes from England that the Education Secretary and Her Majesty's Inspectorate have considered the core curriculum and see the need for English, Mathematics, Modern Languages, Science, Social Education and History, as well as some form of preparation for working life. As an afterthought, the inspectors observe that pupils 'should be able to select' from among music, drama, art and craft, as these had 'some valuable features'.[9] Here in Queensland, there is better news, in that the final Ahern Report has pronounced that 'literacy and numeracy is not confined merely to those subject areas specifically designated English/Language Arts and Mathematics, but extends throughout the whole curriculum, including that section devoted to the Arts'. It recommends no reduction in school time for the Arts,[10] proposes the setting up of a Parliamentary Standing Committee for Education and the Arts,[11] and notes with approval the emphasis being given to vocal and instrumental music.[12] All this is encouraging, but the silence concerning class music is not. Against this also is the fact that in all but one exception (Kelvin Grove), music in teacher preparation courses in colleges of advanced education lost ground significantly in the recent re-write of Diploma of Teaching courses.

It seems to me that what we desperately need in music education is better TEACHING, by whatever means are required to bring that about - better teachers, better qualified, back-up personnel, better resources, materials, teaching strategies and curriculum know-how. I believe that if we think we can sell our subject to the public merely by philosophical argument, we deceive ourselves. What is needed in the 1980s is a firmly-based, rational, but above all, effective program of music education.

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MUSIC IN THE CORE CURRICULUM OF FIRST-YEAR HIGH SCHOOL

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After generations of working in isolation from each other, Music and Education are at last showing signs of forming a partnership, and music educators are beginning to realise that to make a professional musician out of every pupil is not the name of their game.[1] Nevertheless, the old subject-centered attitude seems to die hard - for instance, far more is said about the musical excellence of children who learn via the Kodaly method than is ever said about how much the children themselves are getting out of it - this aspect of the Kodaly method is largely ignored. As Bennett Reimer puts it: "...music education, for many people, consists of material learned and skills gained ..."[2] and he suggests that instead, "...music education should consist of musical aesthetic experiences".[3]

A fair amount of research has been devoted to the musical aptitude and aural perception abilities of secondary school students, but again, very little has been done on the musical aesthetic needs of these students and how far they are being met. This seems rather like the ostrich burying his head in the sand, for music in secondary schools the world over has had a reputation for being a 'muck-up' subject for generations, and music elective classes at the senior level are still very small - too small if music is to survive in education systems undergoing economy drives. Consequently, about three years ago, I decided to take my head out of the sand and to look critically at the secondary school music situation from the students' point of view.

As part of my research study, I was able to visit 20 schools in and around Brisbane, 7 in Adelaide, 4 in Perth, 6 in Melbourne and 5 in New South Wales. Principally concerned with the music curriculum in Queensland secondary schools, I wished also to determine whether the situation in Queensland was at all comparable with secondary music in other parts of Australia. Classes from the first year of high school, the middle school and the senior school were involved in questionnaires and recorded discussions, while teachers were interviewed separately (See Appendix A, a copy of the questionnaire, and Appendix B, a copy of the guideline used for interviewing music teachers).

Intrigued by Schneider and Cady's reports on the conflicting views held by music educators as to what music education really is, and their comments: "...it seems that relatively common attitude towards music does not exist..." [4] and "School music endeavours of different kinds have different values placed on them"[5] the object of my study was to compare what the teacher thought about secondary music with what the students thought about it. The somewhat gloomy article on music in the National Report of *Education and the Arts* issued in 1977 seemed to indicate that "...music selected for the classroom is mostly alien...(to the students who) ...simply do not relate it to the world of music outside..."[6] therefore implying that the music teachers' values in music differed from the values of the students.

In the five states included in the study, it is the general policy of the State Education Department to include music in the core curriculum at the first year of high school, i.e., Year 8 in Queensland, South

Australia and Western Australia, and Year 7 in Victoria and New South Wales. This means that students from different primary schools, with different musical backgrounds and musical abilities were mixed together in large classes ranging from 25 - 35 students in most of the schools visited. Only very occasionally were the classes split up into groups of 15 or so, and when they were, this usally meant that they only received half of their requisite allocation of music periods within the school year.

Studying the comparative chart of some of the questionnaire responses (see transparency or Appendix C), it should be noted that in South Australia, Western Australia and New South Wales, the scores include responses from special music students in the Special Music Schools, and therefore, because these are highly select groups with a personal commitment towards music, their responses to Question 1 were usually very positive indeed. In Victoria and Queensland, however, only core music classes were involved at this first-year level, and responses to Q. 1 largely lie around the middle, a bit towards the positive in Queensland, a bit towards the negative in Victoria. On the other hand, music does not seem to be more difficult than other subjects according to the majority of Queensland and Victorian students, only in New South Wales is there a significant number of positive responders to Q. 2. It would seem that the degree of difficulty of a subject has little to do with its popularity; in discussions in all 5 states, negative responders to Q. 1 would sometimes complain that music was 'too easy' or 'there was not enough challenge'.

Q. 5 responses show clearly the high percentage of year 7-8 students in all states who find music more important than other school subjects for leisure time activities, and during discussions, students were asked whether the music they learnt at school was related to the musical activities they were involved in during their leisure time. True to the National Report of *Education and the Arts,* negative responders to Q. 1 would complain the music they listened to at home was quite different from the type of music used in class. This point is of course closely related to responses to Q. 13, in which Classical Music scores very poorly, even in South Australia where about 30% of the students involved in the study were special music students. Time after time, all over Australia, students claimed that they did not listen to all types of music at school "it is all the Classical stuff", whereas this had not bothered them too much in Primary school, in Secondary School it was an important factor.

Another way in which music at school compared unfavourably with music in leisure time was connected with their responses to Q. 18-19. Whereas at home they enjoyed listening to their records, singing along with the songs, dancing to the disco numbers or picking out favourite tunes on their instruments if they were learning any, in class they seemed to spend most of their time on formal lessons in theory, e.g., rhythmic notation, pitch notation and the instruments of the orchestra.

Class discussions were recorded on to cassette, and the similarity between typical responses from Grade 8 students in Queensland and first-year high school students in the other 4 states was quite remarkable.

Unfortunately, the tape recorder was a small portable machine, and classes tended to be large and all too eager to join in the discussion. Consequently, some of the comments are not always easy to distinguish in the excerpts selected for this paper.

Looking again at the questionnaire responses, note how many students prefer practical activities to theoretical ones (Q. 18) and note also the amount of time they think is devoted to theory in class (Q. 19). Talking with the teachers, it was clear that what the teacher might regard as a practical activity was not always so regarded by the students. In one Queensland school, for instance, I overheard a Grade 8 class stumbling through a highly simplified version of "Obladi-Oblada" on descant recorders, while the teacher plonked out a basic accompaniment at the piano, all played *largo moribundo*. I was interviewing another music teacher at the time, who regarded the lesson as an example of how rock music was being involved in a practical music activity. During a discussion with the Grade 8 students later on, it became obvious that the students viewed the lesson quite differently; they simply saw it as a notational exercise a) because they were chiefly concerned with finding the right notes on the recorder, and b) because, divested of its syncopation, melodic ornamentation and electric instrumentation, poor old "Obladi" was barely recognisable as rock music to their expert ears. Bennett Reimer's 'aesthetic experience' in fact, was totally absent. This, I think is the crux of the problem.

To show how the special music student responses compare with the core music student responses in South Australia, Western Australia and New South Wales, Appendix D shows the responses of a Special class alongside those of a General class for each of the three states. Note the big difference in Q. 1 and Q. 13, but the remarkable similarity in Q. 5 and Q. 18. Note also the high percentage of general students who claim to dislike all aspects of practical music (Q. 20 and 24). Clearly, the general classes in these states have much in common with general classes in Queensland and Victoria as far as their views on music are concerned.

At the end of each discussion session with the classes, the students were handed an index card on which to write on one side, their general opinion of the music they had experienced in Primary School, and on the other, their general opinion of music in High School. These make fascinating reading; (see Appendix E for samples of some of these cards) the first thing that comes to notice is that experiences in Primary School throughout Australia seem to vary tremendously, not only from school to school but also from student to student. Therefore, at the moment anyway, the secondary music teacher cannot count on a homogeneous class of students in the first year of high school, as far as ability levels are concerned. This, coupled with the heterogenous cultural backgrounds of the students, greatly adds to the problems facing the teacher. To make matters worse, how well these problems are overcome will largely determine how many students will elect to take music in future years.

The second important point about the index cards is that it gave the students a chance to put their personal views without having to worry about peer group pressure. Nevertheless, the great majority of the cards reflected closely the comments raised in the discussions. The ones selected for Appendix E represent the consensus of opinion within the classes concerned. The rock versus classical and practical versus

theory problems loom large on cards from all five states. Interestingly enough, the year 11-12 student comments even from Special Music Centres like the Conservatorium High School in Sydney were just as forthright on these issues as the younger general students. With all the age levels, it was not so much a case for wanting *only* rock music, or wanting only a singing, dancing and instrument-playing course, so much as a request for *all* types of music to be included, and a more creative approach used, so that, as one Conservatorium High School year 11 student put it, Music writing isn't always a 4-part harmony exercise or an 8-bar melody modulating to the dominant! Grade 11-12 students in all five states were convinced that music would never appeal to more than a small minority of high school students until a more practical, rock-orientated approach was adopted.

The teachers were obviously concerned for their students; they were aware of their need, but all too often they were unable to reconcile these with what they felt were the requirements of the school music curriculum. Of the 21 teachers interviewed in Queensland, only 2 felt that their background and training had adequately prepared them for secondary music teaching in an ordinary high school. In the other states also, many teachers felt that their tertiary training had been directed more towards self-development in musicianship skills than towards teaching and reaching the typical high school student. Nearly all the music teachers interviewed had learnt their music through AMEB or Trinity College systems rather than through a high school music class, therefore they have had no heritage to build on. A majority of them said they had found Education and Psychology studies in the tertiary institutions rather irrelevant to the music class - in other words, neither they nor their Music Method lecturers seemed to relate educational or psychological principles to the teaching of secondary music. Dalcroze, Orff-Schulwerk, Kodaly and the American MMCP have all helped to relax the AMEB stranglehold somewhat, as have George Self and Paynter & Aston, but not one of the above-mentioned approaches solves the problem of covering the secondary school syllabus, or the even greater problem of making that syllabus relevant to student needs and interests.

Implications for tertiary institutions:
What we have to face up to once and for all it seems, is that tertiary institutions, despite the current fashion for ethnomusicology, have for some obscure reason failed to take into account the ethnic culture of their own people! To try to pretend that Australian folk music is the cultural background of our youth is unrealistic. Ask any high school students what sort of music they identify with - the young core music students will probably answer "Kiss" or "Skyhooks", while the special music students in Year 11 are more likely to say "Pink Floyd" or "10cc". Clearly, we will have to take our heads out of the sand and face this music if we are going to communicate with them adequately in the music classroom.

The world of Rock is immense, and not all of it is trite and commercial, just as not all nineteenth century music is Johann Strauss. Moreover, rock music is just as indebted to the music of the past and to different ethnic backgrounds as are other types of contemporary music, and it is

our business to become fully informed on this point, so that we can show our teenagers just how this heritage is being carried on in the music of people like Thiers Van Leer, Rick Wakeman, Emerson, Lake and Palmer, Chick Corea, Santana and the dear old Beatles.

On the practical versus theory problem, it is interesting to note that whereas in Queensland there is a comprehensive Secondary Music Syllabus from Grade 8-12, in the other 4 states, the syllabus is under revision, and only the years 11-12 are fully prescribed. The Queensland syllabus is broad and open-ended, to give scope for special interests in both teachers and students, and the aims are as follows:

> "To offer a balanced course of study in which students can be involved in practical music in a social situation so that the intellectual and emotional needs of the students may be satisfied.
>
> To become musically literate through practical means, which lead to confident musical expression.
>
> To provide vital experiences with the literature of music up to the present day.
>
> To develop the student's awareness of sound as a means of artistic expression."[7]

This syllabus refers to class music only; the Instrumental Program in operation in Queensland schools is run completely separately, therefore 'practical means' refers to music in the classroom, not to orchestra practice or choir. Yet the students involved in the study in Queensland complained just as much as their counterparts in the other four states that there was too much theory and not enough practical music. Was it because of the lack of aesthetic experience within the practical activities, as in the recorder lesson? Or are the teachers, despite the aims of the syllabus, tending to isolate music history, musical analysis and the development of notational skills from the music itself? Compartmentalisation of this kind would be all too easy to adopt in the other four states at the Year 11-12 level, for the prescriptive courses in all four states are themselves highly compartmentalised, for example, each state has one music course consisting entirely of Music History and Analysis. Sure enough, most of the teachers interviewed in these states felt duty-bound to spend 99% of class music time on research and analytical skills. But why? If a year 11 class is, say, learning about the vocal music of the Renaissance, what is to prevent them from studying the music through singing it, playing it and dancing to it, or through trying to write 2-, 3-, or 4-part balletts, rounds or court songs of their own and performing them? Or, to get back to the core music students in first year high school, instead of watching endless filmstrips on the Story of Jazz or the Music of Africa, usually followed by having to write reams of notes on the topics, what is to prevent them from working out a jazz-ballet routine, or improvising on Orff instruments over a 12-bar blues sequence,

composing rhythm patterns to imitate the talking drums of Africa, or making their own zanzas, drums and xylophones, or composing a tribal dance to go with Olatunji's "Akiwowo"? What have we done to our secondary music teachers, that they should find it so hard to make music creative, exciting and fun? What must we do to help them?

First of all, I think we must ourselves become more familiar with the musical background of secondary students, and then put our trainees through a rigorous course on curriculum planning, taking into account the content to be covered and the teaching strategies necessary to a) make that content relevant to the students' needs and interests; b) ensure that the skills and knowledge to be developed are the outcome of creative activities in which real musical aesthetic experiences are involved. By so doing, we would be able to relate such curriculum planning to the educational principles of people like Dewey, Bruner and Piaget, and the music education philosophy of Bennett Reimer. For Dewey, as early as 1916, maintained that "teachers would find their own work less of a grind and strain if school conditions favored learning in the sense of discovery and not in that of storing away what others put into them..."[8] Bruner claimed that "Practice in discovering for oneself teaches one to acquire information in a way that makes that information more readily viable in problem solving."[9] Piaget has outlined the intellectual stages of development in growing children, but too many educators pay more heed to his approximate age-levels for these stages and not enough to his vitally important proviso that a previous stage must be achieved before a later one can be reached.[10] The implications of this proviso are clear, namely, that before a student is ready to engage in formal operations, he must first experience concrete operations, in other words practical experiences should precede theoretcial reasoning. This is probably just as true for the student teacher as it is for the school student, therefore perhaps we ourselves need to theorise less and instead give plenty of clear and concrete examples of the teaching strategies we wish to put forward. It would be much more fun than the usual 2-hour lecture!

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Appendix A.

Mrs H. Stowasser.

Questionnaire for interview with High School music students.

Please indicate your response to the following questions by placing in the category 1 to 5 to which most accurately reflects your opinion.

Compared to other subjects taught in your School, Music is:-

	[1] MUCH MORE	[2] MORE	[3] THE SAME	[4] LESS	[5] MUCH LESS
1. ENJOYED					
2. FOUND DIFFICULT					
RELEVANT - 3. TO LIFE					
4. TO CAREER					
5. TO LEISURE					
6. TO FAMILY LIVING					
PREFERRED - 7. TO ENGLISH					
8. TO MATHS					
9. TO SCIENCE					
10. TO SPORT					
11. TO FOREIGN LANGUAGES					
12. TO ART					

	ALL TYPES OF MUSIC	CLASSICAL MUSIC	SYMPHONIC ROCK MUSIC	TOP 40 MUSIC	NO MUSIC
13. On the radio, I listen to:-					

	YES	NO	MY OPINION OF THE CONCERT(S) WAS:
14. Did you go to any concerts given by the Qld. Symphony Orchestra this year?			

Tick more than one item if necessary.

	MOVEMENT TO MUSIC OR DANCING	SINGING	PLAYING INSTRUMENTS	LEARNING NOTATION	NONE
15. What musical activities did you experience in Primary School (Grade 1-7)?					
16. The activity among these which I did most often in Primary School was:					
17. Of these, the activity I most enjoyed in Primary School was:					

	THEORETICAL	PRACTICAL	BOTH EQUALLY
18. Which do you prefer, theoretical or pracical aspects of music?			
19. Which do you spend most time on in class, theoretical or practical aspects of music?			

	MUSIC LITERACY (NOTATION ETC)	MUSIC MEMORY	AURAL EXERCISES	SCORE READING	ALL EQUALLY	NONE
20. Which theoretical aspect of music do you prefer?						
21. Which do you find most difficult?						
22. Which do you find the easiest?						
23. On which do you spend most time in class?						

	MOVEMENT TO MUSIC (E.G DANCING.)	SINGING	PLAYING INSTRUMENTS	COMPOSING MUSIC	ALL EQUALLY	NONE
24. Which practical aspect of music do you prefer?						
25. Which do you find most difficult?						
26. Which do you find the easiest?						
27. On which do you spend most time in class?						

SCHOOL:..... Class:.....

Appendix B

Guidelines for Questions addressed to Music Teachers of Interstate High Schools.

1). Music Background.
   a) The part played by Music in Family Life.
   b) Personal Tuition in Music,
   c) Music in School Life.
2). Tertiary Education, including Teacher-Training
   a) Description of the courses undertaken.
   b) Comments on the effectiveness of the courses in preparing for present position.

3). School situation.
   a) Status of Music in the School.
   b) Resources and equipment for Music in the School, and sources of finance.
   c) Attitudes towards Music shown by:-
      i) The Administration; (Principal, Deputy and Senior Mistress.)
      ii) Fellow-teachers;
      iii) Parents;
      iv) Students.

4). Comments on the Top-40 bias shown by the majority of Australian teenagers. Should Rock be included in the Secondary Music Curriculum?

5). Comments on the current Secondary Music Syllabus put forward by the State Education Department.

6). Comments on Professional need, e.g. text-books, in-service courses etc.

7). Preferences in teaching:
   a) What is best enjoyed in teaching Secondary School Music;
   b) What is least enjoyed in teaching Secondary School Music;
   c) How does the teaching of Music compare with the teaching of other subjects?

Appendix C

Compared to other subjects taught in your School, Music is:—

	1 MUCH MORE					2 MORE					3 THE SAME					4 LESS					5 MUCH LESS				
	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	VIC	NSW	Q	SA	WA	V	NSW
1. ENJOYED	12	25	12	3	11	25	28	29	14	13	35	27	37	38	28	17	13	12	39	28	11	6	7	6	20
2. FOUND DIFFICULT	6	4	2	6	7	16	13	15	12	28	36	45	42	38	31	30	22	26	23	24	12	16	15	22	10
RELEVANT —																									
3. TO LIFE	9	30	11	39	12	22	22	38	39	11	24	19	27	6	24	29	20	21	16	29	16	6	3	0	22
4. TO CAREER	4	11	7	10	13	8	10	13	10	11	18	19	31	17	6	32	32	31	29	19	38	25	17	33	50
5. TO LEISURE	37	34	34	52	33	28	30	35	30	30	18	16	20	13	16	10	12	8	4	14	7	8	3	0	7

	ALL TYPES OF MUSIC					CLASSICAL MUSIC					SYMPHONIC ROCK MUSIC					TOP 40 MUSIC					NO MUSIC				
13. On the radio, I listen to:—	25	40	49	22	28	3	5	1	1	11	51	34	39	65	35	70	57	47	71	56	1	0	1	0	3

	THEORETICAL					PRACTICAL					BOTH EQUALLY +					BOTH EQUALLY —				
	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW
18. Which do you prefer, theoretical or practical aspects of music?	2	2	4	0	0	82	79	88	99	88	8	19	8	1	11	8	0	0	0	1
19. Which do you spend most time on in class, theoretical or practical aspects of music?	59	27	38	62	76	16	36	26	4	11	25	35	35	33	13					

	MUSIC LITERACY (NOTATION ETC)					MUSIC HISTORY					AURAL EXERCISES					SCORE READING					ALL EQUALLY					NONE				
	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	V	NSW	Q	SA	WA	V	N	Q	SA	WA	V	NSW
20. Which theoretical aspect of music do you prefer?	9	14	9	7	13	18	16	15	8	8	20	20	35	16	47	15	26	24	4	13	6	12	9	3	6	50	29	27	70	28
	MOVEMENT TO MUSIC (E.G. DANCING.)					SINGING					PLAYING INSTRUMENTS					COMPOSING MUSIC					ALL EQUALLY					NONE				
24. Which practical aspect of music do you prefer?	52	53	57	49	58	39	30	32	18	24	44	53	38	36	37	10	8	3	10	18	7	16	17	4	11	7	2	2	7	5

Excerpts from a comparative chart of questionnaire responses of first-year yigh school classes in Queensland, South Australia, Western Australia, Victoria and New South Wales, quoted as Percentages. Population: Qld — 660; S.A. — 122; W.A. — 113; Vic. — 69; N.S.W. — 123.

Appendix D

Compared to other subjects taught in your School, Music is:—

			1 MUCH MORE		2 MORE		3 THE SAME		4 LESS		5 MUCH LESS	
Class type: S(pecial):G(eneral)			S	G	S	G	S	G	S	G	S	G
1.	ENJOYED	SA	63	—	34	21	3	18	—	36	—	25
		WA	22	4	41	7	34	39	3	25	—	25
		NSW	39	3	39	3	22	21	—	45	—	28
5.	TO LEISURE	SA	63	18	16	32	19	21	3	14	—	11
		WA	44	54	38	29	6	14	13	—	—	4
		NSW	39	62	39	14	13	17	4	3	4	3
			ALL TYPES OF MUSIC		CLASSICAL MUSIC		SYMPHONIC ROCK MUSIC		TOP 40 MUSIC		NO MUSIC	
13.	On the radio. I listen to:—	SA	47	43	19	—	9	46	50	50	—	—
		WA	84	43	—	—	13	46	13	54	—	4
		NSW	65	10	22	7	9	67	9	79	9	3

			THEORETICAL		PRACTICAL		+ BOTH EQUALLY —			
			S	G	S	G	S	G	S	G
18.	Which do you prefer, theoretical or or practical aspects of music?	SA	—	7	53	75	47	11	—	—
		WA	—	7	75	86	25	7	—	—
		NSW	—	—	65	97	35	3	—	—
19.	Which do you spend most time on in class, theoretical or practical aspects of music?	SA	28	36	41	18	31	39		
		WA	9	57	3	14	88	29		
		NSW	96	79	4	10	—	10		

			NONE	
			S	G
20.	Which theoretical aspect of music do you prefer?	S.A.	—	61
		W.A.	9	50
		N.S.W.	—	62
24.	Which practical aspect of music do you prefer?	S.A.	—	11
		W.A.	—	7
		N.S.W.	—	7

Extract from a comparative chart of questionnaire responses from special/elective classes and general classes at the first year of high school level in South Australia, Western Australia and New South Wales, quoted as percentages.

Population: S.A. Special — 32; S.A. general — 28.
W.A. Scholarship — 32; W.A. general — 28.
N.S.W. Special — 23; N.S.W. general — 29.

Appendix E

GRADE 8 RESPONSES *

Primary School Music		High School Music
Queensland:		
Primary school music - It was great at the end of the year we had dances and discos which were great.	→	Things could be more interesting by finding fun ways of the work side.
I liked primary school music a lot because you did all kinds of things and not just a few.	→	I don't like high school music very much because you only learn about notes & history & not much singing & dancing.
South Australia:		
Sometimes it was good. It could be better because you just listen to music.	→	It is better because you play instruments and learn notes and to understand them.
I thought it was good doing music, because we used to do it with our head-master, who was a really nice old man. We use to sing, dance, play games which were involved with music.	→	High school music is good also with singing songs, playing instruments. But I miss dancing to music.
Western Australia:		
In primary school we didn't do hardly any music. We had singing from the radio on some Fridays and dancing about 3 times the whole time I was at primary school. On the whole it was terrible.	→	High school music is much more more enjohable. We get to listen to pieces and learn about composers, the periods of music e.g. baroche, classical, romantic and we learn about notes. High school music is much better but it could be improved e.g. more singing and people playing instruments in class.
Music in primary school was fantastic because we had a very large variety such as singing, play instruments, dancing practical theoretical and free time in invent something to do with music.	→	Music in high school is O.K. I guess but some of the things we have to do is so childish it was if we were in grade 1 again such as clapping our hands in time to the music and clapping back to what was played on a drum.

Primary (cont.)		High School (cont.)
New South Wales:		
I didn't like anything about primary school music.	→	I don't like High school music much because its all old classical stuff.
I liked the primary school music because it wasn't boring and it was good to the dancing and we could listen to disco music.	→	I don't like high school music because its boring and you can't listen to Rock 'n Roll music here and because you can't dance.
Victoria:		
At primary school it was good because we did not have to do theory and we used instruments. I did not like the singing because the songs we sang were boring.	→	Its okay but if we didn't have to do so much theory it would be better. The Practical part is good.
At primary school there wasn't enough instruments there, because we didn't study music very much. It wasn't very good.	→	At high school there is lots of instruments and we don't get the chance to use them all. We just sit in the class and do theory and stare at all the instruments. If we don't do much interesting things in form I, nobody will want to do it when they are older.

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* Spellings and grammar have been left in their original state.

THE ETHNOMUSICOLOGIST/MUSIC EDUCATOR AND THE CORE CURRICULUM

Cheryl L. Romet, Deakin University

In the wake of the school based curriculum development movement in Australia has come a renewed interest in the concept of a core curriculum. However, as with most labels in education, the core curriculum label has been used rather loosely and has been applied to a variety of organising devices in curriculum design. Therefore, it is the intention of this paper to examine recent trends in core curriculum theory, and its implications for music education in the 1980's.

The traditional notion of a core curriculum in Australia since the inception of compulsory education has been based largely on the classical humanist idealogy which has developed from the egalitarian belief that schools should transmit what is worthwhile in the societies culture to all pupils. In most industrial countries, the common core curriculum which has developed from this belief has consisted of subjects (with emphasis on subject matter) whose origins lie to the classical humanist world. A familiar list to most of us would be maths, religious education, elementary science, art/craft, music, history, geography, physical education, and language.

However, Dr Malcolm Skilbeck director of the Curriculum Development Centre Canberra, in an article titled the "Curriculum as a Cultural Map" has stated that "pupils want and need something dramatically different from subjects and subject matter to which specialist teachers attach particular importance". Furthermore he believes that "the curriculum will not consist of content to be assimilated and learnt about but will consist of processes and activities to be engaged in with the intention of producing practice skills and competencies rather than rhetoric and casuistry which an excessively verbal explanation fosters (Skilbeck, 1976: p. 87).

Central to this concept of a core curriculum is that what should be included in the curriculum is not based on epistemological views about the intrinsic values or superiority of certain kinds of knowledge and activities. The debate is based solely on the social utility of the proposed contents and its importance in the real world. On this matter Dr. Skilbeck further adds that "term core curricula is not synonymous with the teaching of a narrow range of measurable skills .... skills and skills attainment must be relative to changing social circumstances (Skilbeck, 1976: p. 86).

Whilst educators would not argue against the need to develop skills in subject areas of the curriculum, nevertheless there is a need to focus on the processes by which these skills are attained, and the values and attitudes that need to be inculcated into children through the selection of experiences which are educative to all students.

The central tenet of current core curriculum idealogy is the notion of preparing the child to be part of contemporary society, but what is the nature of contemporary society, and what are the values to be transmitted to students?

These questions are of utmost importance to the music educator of the 1980's who must find ways of translating these shared values, and learnings into experiences which are educative for all students. Music educators, have, already, through many of their creative music programs, provided opportunities for students to be involved in processes of music making rather than in learning skills for their own sake. Furthermore, music educators have made their students more aware of the sonic environment, by providing opportunities for students to explore sound sources in the environment. Similarly, music educators have already acknowledged the change to a more technological society, by involving students in music processes that involve the use of music concrete techniques.

The organisation of the core curriulum implies, according to the National Association for Core Curriculum - America, "unified studies, inter-disciplinary studies, block time, common learning, core incorporates individualised learning, team teaching, values clarification, self-awareness etc" (NACC, 1978). Again the music educator has, by adopting less skill intensive methods and by involving students in processes by music making, provided students with the opportunity to discover through interdisciplinary studies in the arts, processes or creativity that are central to the notion of arts education in contemporary society.

In seeking to define whether it is possible to provide a common core curriculum for Australian schools, based on the assumption that certain values and skills should be taught to every child, the Curriculum Development Centre have investigated the feasibility of providing schools with a map of the main features of contemporary Australia.

In defining the term culture, Dr. Skilbeck in his article "The Curriculum as a Cultural Map" states that culture is "the system of customs, norms, values, beliefs, techniques, institutions and sets of meanings which characterise social living. The needs of pupils are elements within culture, as are the forms and fields of knowledge (Skilbeck, 1976: 83). However, Lindsay Connors, has added that there are a number of reasons why it is more difficult now to define Australian culture: "The influx of post war migrants has made it impossible to perpetuate the myth of one language, one cultural heritage and one set of shared beliefs and customs in Australia". She further asks: "How do schools go about preparing students for life in contemporary society, let alone the society of the future? Should Australian students be learning Indonesian? Or should they learn Greek, Italian and Yugoslav to communicate with their next door neighbours" (Connors, 1978).

These perceptions about the change of Australian society from a mono-cultural society to a multi-cultural society provides exciting opportunities for the music educator to involve students in experiences with other cultures of music. Music, like language has its own skills, and methods of organisation, but like language, it is also a symbol system and taken in its broadest context is often seen to be a symbolic overt expression of a cultures societal organiation, values and traditions. The ethno-musicologist Merriam states that:

> "Music is a product of man and has structure, but its structure cannot have an existence of its own divorced from the behaviour which produces it. In order to understand why a music structure exists as it does, we must also understand how and why the concepts which underlie that behaviour are ordered in such a way as to produce the particularly desired form of organised sound" (Merriam, 1964: 7)

Consequently, the music educator can, by involving student in processes of music making from other cultures provide opportunities for students to understand the nature of a culture's values, traditions and social organisation.

Lindsay Connors enquiry into whether we should be teaching other cultures language, is equally appropriate when applied to whether we should teach other cultures music. Within Australian culture, there exists side by side with our own musical heritage, the music of many minority cultures.

Consequently the emergence and acknowledgement of other cultures musical traditions by Government bodies and the media, is helping to shape the nature of Australian contemporary culture. As music educators, not only can we foster the development of positive attitudes towards minority groups in our students, but we can enhance the musical experience of our students, by introducing them to techniques and sounds that are rare or unheard of in our tradition.

It is interesting to compare the ideals of contemporary core curriculum theory to the objectives of the Contemporary Music Program as set out by the the Music Educators National Conference. One of their main objectives is to "Lead in efforts to develop programs of music instruction, challenging to all students, whatever their socio-cultural condition, and directed towards the needs of citizens in a pluralistic society."

They further add that "The purpose of such a program is to establish for every student a sound and permanent relationship with music. It is aimed at making all students aware of the many faceted nature of the subject and helping each of them to build a relationship with music that gives satisfaction and personal growth during the school years and through life" (Gary, 1973: 2).

If core curriculum implies, amongst other things, the interdisciplinary organisation of content and knowledge, then opportunities exist for the music educator to introduce other cultures of music into programs, other than their own music education programs.

For example, social scientists often label music as an experiential activity and acknowledge its importance as a symbol system in the study of culture; but few call on the expertise of a music educator to fulfil this requirement. Many interdisciplinary programs have been developed about Indonesia for example, and the involvement of students in processes of music making from Indonesia can often reveal much about the structure of that particular society. For example, the musical technique of interlocking melodic and rhythmic parts is a hallmark of Indondesian music, and is evident in both courtly gamelan music and the rural music making activities of the people. Ethnomusicologists believe that this technique is derived from the communal approach to social organisation of the Indonesia people. Furthermore, the activity of rice pounding, in the village, whereby six women pound the rice using long poles of varying lengths, produces interlocking rhythms of great complexity called kotekan. Simulated exerience for students may be derived from this activity, whereby students may be introduced to the concept of interlocking parts that are derived from a communal approach to a work situation. These interlocking techniques are further evident in the rural music making

activities of West Java, whereby bamboo calung and angklung instruments utilise a melodic hocket technique, reflecting again a communal approach to musical organisation. A vocal chant called Kecak is widely found in Bali, and was formerly used for trance ceremonies. In the chant, each person rhythmically interlocks the syllable "chuk" with the rhythms of the other members of the group to produce an overwhelming interlocking texture. Here again, the technique reflects the belief of the Indonesia people that communal oranisation is a powerful deterrent to natural disasters e.g. flood and drought, elements that may threaten their everyday livelihood. Already simulated activities based on these techniques have been used with students with excellent results, both in regard to introducing students to other techniques of musical organisation and in making them aware of the relationship of these musical structures to societal organisations (see Romet, 1977).

An often overlooked sub-culture, is the sub-culture of childhood. Identified as the period during which children irrespective of cultural background engage in symbolic play, of which, the creation of spontaneous rhythm, melody and rhyme is seen to be an integral component of this development phase. Research by the French ethnomusicologist, Constantine Braillou into the concept of child rhythm has shown that the rhythms that children use in their play rhymes do not alter from culture to culture. Furthermore, Kodaly, who as well as being a respected music educator was also a respected musicologist, derived his pedagogical principles of music education from studying the spontaneous melodies and rhythms used by children in his native Hungary. My own cross cultural research into the spontaneous melodic and rhythmic productivities of Sundanese, Greek, and Italian children, has also supported both Kodaly and Braillou's findings. The most significant finding is that irrespective of cultural background, children's melody is based in similar patterns of melodic organisation, that most closely resemble chant and that the intervals of the minor 3rd and descending 4th are the most common intervals used by children, connected often by the addition of the interval of a major 2nd.

Consequently, within a Kodaly music program, there exist opportunities for music educators to select examples of spontaneous child-like melody from the play rhymes of children from other cultures to coincide with their teaching of melodic and rhythmic concepts based on the pedagogical framework of Kodaly. By acknowledging that children, irrespective of cultural differences produce the same kind of melodic and rhythmic patterns, there opens up a vast as yet untapped source of children's music, for both exploring music education concepts and for providing a universal basis for students to develop intercultural and interpersonal relations - a concept vital to contemporary core curriculum thought.

In conclusion, by recognising that music is a symbol of cultural organisation, and that educative experiences for all students may be devised for studying music from cultures other than our own indicates that the music educator of the 1980's, who acquaints him or herself with these techniques may further many of the aims of current core curriculum ideology.

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THE VALUE AND THE IMPLEMENTATION OF FOLK SONGS IN THE PRIMARY SCHOOL MUSIC PROGRAM

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Since the 1970's, all major political parties have given firm commitments to the preservation and development of a culturally diversified but socially cohesive Australia. In April 1978, an education portfolio group was asked by the Commonwealth Government to prepare a discussion paper on the topic of Multicultural Education, for circulation to Australian educators. This group had representatives from the Commonwealth Department of Education, the Schools Commission, the Curriculum Development Centre, the Education Reasearch and Development Committee, and the Australian Capital Territory School Authority. According to the Education News, Volume 16, November 12, 1979, this group issued a thirty-three page paper - "Education in a Multicultural Australia". They recommended a program based on the principle of cross-cultural understanding that regarded the study of history, geography, social organisation, music and customs of ethnic groups represented in school populations, as an imminent step towards the implementation of Government policy.

Educators from all sections of Australia appear to have been motivated by this concept and have started to organise meetings and committees in response to this new direction. Since the study of music was included in the program, we, as music teachers, may ask ourselves what we can contribute to this suggestion if we have to present such a program. What type of music should we introduce? When and where should it be introduced and, finally, how to introduce it?

To answer the first question, we should naturally think of using ethnic music as a tool to transmit the cultural information of various countries. Since the term 'ethnic' music is generally referred to as the study of musicology, instrumentation, ancient (classical), folk, contemporary, and popular music of a given culture, it would be difficult to introduce a program which would include all these aspects, especially at the primary school level. Folk song, in my opinion, is the only possible answer to this question, because it is easier to comprehend and can directly reflect a social phenomenon. I would like to use a Chinese children's song to substantiate this suggestion:

"The Little School Boy" ... Southern Chinese Folk Song

Little oh! Little boy
With a bag to school he went
Despite the summer heat and bitter cold
He cares only for his learning
Without a good result cannot his parents face.

The above translation describes a general picture of Chinese children's diligent learning attitude, which tells of a highly competitive Chinese society, and presents a different philosophy towards education from some of the Western cultures.

The familiar bush song, "Waltzing Matilda", could just as well give adequate information on the early Australian settlers. There are, of

course, numerous examples and evidences which could be included in this category.

To fulfil the goal of a truly multicultural education, it is of great advantage to introduce to young children a different culture and its value before 'prejudice becomes a form of motivation'. To support my view, I would like to use some sayings from the early thinkers. Confucius's school of thought asserts that in the beginning life is good, and only through bad influence does it become evil. Teach them while it is still good. Mencius, a student of Confucius and another ancient Chinese philosopher and educator, suggested that in the beginning life is evil. Mould it into good while it is still young. The English philosopher, John Locke, contended that the newborn infant is like a blank sheet of paper, and that ideas come from experience and observation. Regardless of the difference of opinion about child development, they never disagree on the importance of introducing proper ideas to children at an early age. The question is, do we have the resources to implement such a program at the primary school level?

Before answering this question, it would be helpful to know the situation of the Queensland Primary School Music program. At April 18, 1980, there were one hundred and one music specialists employed by the Queensland Education Department to carry out the duties of music teaching to one thousand and sixty-six Government primary schools (26 one-teacher schools included). The above figures show that the ratio of music teachers to schools is one to ten. We can easily assume that a great number of school children do not have access to a music specialist. Even those who have music specialists can only receive an half-hour music lesson per week.

Music teachers have to teach all aspects of music according to the Syllabus within this half hour. They do not have sufficient time to teach cultural studies other than music itself. For this reason, teaching of ethnic music should be, in fact, the responsibility of the classroom teacher, not the specialist.

The present popular teaching strategy in Queensland primary schools is based upon the thematic approach, namely that a certain period of time would be devoted to the study of a specific topic, and all related subjects will be included as a unique force to fulfil the set task. Folk song and dance would, thus, integrate perfectly into this new teaching trend, especially in the area of social studies. Such a program should be planned according to the children's developmental patterns. A knowledge of physical and mental maturations of the children will affect the planning of an adequate folk song program.

The emotional life of the average Grade 1 child is narrow and self-centered, and he has no great concern for others. Even if other cultures were introduced, there would be little or no effect on his understanding. In second and third grades, children become more aware of others through their curious nature. Now is the time to encourage the child to explore music of different cultures. Folk songs with movement, folk dance, and other related activities can give them a general picture of other cultures besides their own. From fourth grade

on, their interests and emotions become wider and deeper. A curiosity about people of other places leads to an interest in their music. Intent, eager, and with a longer attention span, they are ready to, and desirous of, new challenges. Projects covering a long span of time, such as units covering the music of a given country, can now be proposed. A knowledge of how children grow intellectually will help the classroom teacher select the appropriate materials that allow for more awareness of the multicultural environment of Australian society.

Classroom teachers should understand these principles and be able to plan and prepare lessons which involve folk songs according to the age level of their classes.

Understanding that music is not a compulsory subject after Grade VIII in Queensland, most of the pre-service primary school teachers do not have continuous contact with the subject until they come to the tertiary institutions. Hence, inadequacy is primarily shown in the area of singing and score reading. In general, college students regard staff notation as difficult to read, even after their college training. Singing in the classroom, therefore, rarely happens because the classroom teachers lack the skill and confidence to conduct such an activity. Some other simpler forms of notation, to supplement the staff notation, have been developed, such as Kodaly and Sol-fa notation.

A numerical notation, unknown to Western society, is widely used by some Asian countries, such as China, Indonesia, Japan and Singapore. In the beginning of this century, when Western music was first introduced to China, staff notation was considered to be difficult to learn. A new system, derived from the concepts of Kodaly, staff and Sol-fa notation, was introduced and later became popular, especiallly with vocal music. This system, also named simplified notation, is easier to teach because of its structural simplicity.

We use numbers to indicate the level of the scale. This would give a clear visual concept of all related intervals.

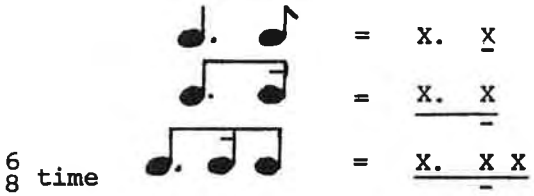
MAJOR	1	2	3	4	5	6	7	$\dot{1}$
MINOR	6	7	1	2	3	4	5	6
	$\dot{6}$	$\dot{7}$						

"1" in major and "6" in the minor scale are moveable tonics. A written key signature such as D major or C minor will indicate the position of "1" and "6".

Time signature, bar line, accidental, dynamic, phrasing, and tempo, are the same as staff notation.

NOTE VALUE			REST
4 beats	𝅝	= X - - -	𝄻
2 beats	𝅗𝅥	= X -	𝄼
1 beat	♩	= X	𝄽
½ beat	♪	= $\underline{X}$	$\underline{0}$
¼ beat	𝅘𝅥𝅯	= $\underline{\underline{X}}$	$\underline{\underline{0}}$

DOTTED RHYTHM



= X. $\underline{X}$

= $\underline{X.\ X}$

$\frac{6}{8}$ time = $\underline{X.\ X\ X}$

In my experience, both as teacher and student in Hong Kong, I found numerical notation easy to learn and to sing, especially in children's songs and folk songs, which are mainly written within the octave. This method, if pursued, can help students grasp the relationship between scale structure and melodic organisation, and to visualise each position of the scale. If other methods were not working satisfactorily, this numerical system may have something to contribute toward the training of classroom teachers.

WHAT DO WE KNOW ABOUT MUSIC LEARNING?

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This title, particularly as a topic for a fifty-minute lecture, is a presumptuous one. To be comprehensive one would have to summarise an hundred years of psychological science, the past six decades of rather intensive experimentation and attention to learning theory and intelligence testing, and music aptitude testing beginning with Seashore, and continuing through the work of persons such as Drake, Kwalwasser, Farnsworth, Mainwaring, Bentley, Gordon, Sargent, and others. Then, too, there is a plethora of research related to factors hypothesised to influence or be attendant to music learning. In this short time (which is considerably less than a full academic term couse labelled "Psychological Foundations of Music Education") I shall speak of a few principles that can help the music teacher (regardless of level - primary, secondary or teriary - and regardless of setting - classroom, studio, or rehearsal) to examine the psychological grounds from which his teaching posture and attitude are derived.

The importance of the word music learning in the topic title (instead of music teaching) is that the primary focus in the instructional process is on the learner rather than on the teacher. The recent attention to behavioural objectives has justification in shifting attention from the teacher teaching to the learner learning. This change of focus has at least two effects:

(i) the methodology of teaching (I prefer strategies) is doing whatever is needed in order to enable the learner to learn efficiently and effectively;

(ii) the effective teacher must stand ready to be an analyst, a diagostician of both and internal and external conditions present within a teaching-learning situation, and to be skilful and resourceful in altering and adapting the shape of the situation in accordance with effectations aimed at specified learning outcomes.

(A semantic projection of this above-stated position is that teachers colleges more appropriately might be named centres for the study of learning.) The familiar concept 'to teach' is encrusted almost irretrievably with the notion of information dispensing. When the stage is re-arranged from an information-dispensing set to a learner-acting set, Ashael Woodruff points out "that the teacher now sets up (1) the learning theatre; (2) sets tasks for students; (3) diagnoses readiness and difficulties; (4) maintains encouraging working conditions; (5) provides all kinds of materials, including models of many kinds from which the students can get ideas to try out." (Ashael D. Woodruff: *A Teaching Behaviour Code.)*

Since I am the last speaker in this program, I have an opportunity to refer to comments by other speakers. Comments by Professor Evans and Professor Swanwick have been directed to aspects of curriculum content

and to how cognitive learnings can be brought into (or allowed to remain outside) the realm of adjustive behaviour. Again I paraphrase statements made by Woodruff that in reality, subject matter is composed of components of the environment, namely, objects engaged in events that have consequences. A person learns about several aspects of his environment in every interaction with those environmental elements. We could begin by putting our subject matter back into the form of objects, events and consequences, from which it was abstracted in the first place. A verbally constructed field is highly abstract. We engage in communicating not in English, in a musical event, not in music, in an election, not in political sciences. (Ashael D. Woodruff: *A Teaching Behaviour Code.)* Perhaps those comments have some relevance for the core curriculum premise that the subject parts of the curriculum become core when they, as labelled subjects, can be integrated into a life-long problem-solving capacity.

Because of the necessary brevity of this discussion, I shall limit my comments to one internal factor of learning, conceptualisation, and to a factor, motivation, that is a critical internal factor influencing music learning but one that yields to external conditions controlled by the music teacher.

The learning cycle may be described as consisting of perception, through the sensory organs, of a set of related phenomena, of conceptualisation, a stage in which the learner attempts to organise the related phenomena into a generalisation which constitutes meaning or understanding; from conceptualisation the learner then moves to decision-making when called upon to make an overt response to a learning task involving a particular phenomenal field; the response is evaluated as being correct or incorrect, effective or ineffective, successful or unsuccessful, and finally the feedback from that evaluation influences the learner's perceptual capacity and either confirms or disorganises the prior conceptions when a similar event in the same perceptual field is encountered.

It is possible to have exposure to information about and experience in a discipline, but information and experience remain inert until they are organised into a conceptual form. The teacher often helps learners learn by assisting them with verbal structures to express a concept as a rule, a principle, or a formula. The concept becomes the basis for an adjustive response to a new or future encounter with representations within the phenomenon field from which the concept was derived. Concepts become the basis for both lateral and vertical transfer in learning. The evaluation of teaching and learning becomes an assessment of the useful concepts the learner has developed and not an assessment of the amount information disseminated, or put into storage for short-term recall. After a music class, a studio lesson, or a rehearsal, we music teachers properly ask ourselves what skill concepts and what musical concepts (both cognitive and affective) have been gained that will influence the student's musical behaviour the next day, in the next practice period, in a forthcoming recital, or in the next term theory course.

Motivation is a factor in many forms of human baehaviour. The decision of a student to elect or not to elect music as an area of participation of study has motivational roots. The quality of a musical performance often is influenced by the motivational aura that surrounds the event. Music teachers seek ways of motivating students to practice, to memorise

scores and lyrics, to be up for a performance. Phychological analyses provide these guiding premises:

(i) Learning motivation depends partly on forces outside the individual (external forces) with which the person interacts, and partly on the individual's functioning characteristics and values (internal forces).

(ii) If motivation is viewed from the position of the behaver himself, the learner is never (while awake and in voluntary consciousness) unmotivated.

(iii) Motivation can direct an individual away from as well as toward particular experiences.

(iv) Every person is motivated by a continuous endeavour to enhance or maintain a sense of personal adequacy.

Members of musical organisations often are surrounded by extrinsic motivators - award systems, contest ratings uniforms and roles, first chair playing positions. Extrinsic motivators are not, in themselves, undesirable. Often they are tangible symbols of achievement; they give identity and status to the individual and thereby fulfil an intrinsic need for improved self-concept and contribute to a sense of personal adequacy. Studies in the field of motivation have produced fairly consistent findings that external motivating devices may set up a pattern of expectancy in the individual without which he may cease to function at all; that extrinsic motivators are generally most effective in energising short-term efforts; that in order to be effective for sustained effort they must be repeated, and that continued repetition must be enhanced by some form of variation, expansion, or novelty.

The effect of levels of motivation on some aspects of the school music programs can be found in several studies of drop-outs from school instrumental programs. Factors associated with motivation have been identified as contributing to drop-out; for example, the use of low motivating musical materials, lack of technical challenge, the recruitment of beginners through high pressure tactics, the influence of friends and reaction to pressure from parents.

Our students will continue to achieve in those musical learnings and activities in which they individually can derive a sense of success and which are consonant with their psychological and functioning characteristics.

In order to be alert to the functioning of these two factors in learning, conceptualisation and motivation, I suggest that each music teacher mark out for himself a new learning task and analyse his own processes as he learns. The process of conceptualising and the effects of motivation (observing his own approach and aversive behaviours while engaged in the learning project) will become more clear, and we shall probably be more effective in helping learners learn how to learn.

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NEW SOUTH WALES

Philomena Brennan	NSW State Conservatorium of Music
Prof. Roger Covell	University of NSW
Rosemary Harle	Nursery Training College, Newtown
Sister Nola Junge	Wollongong Conservatorium of Music
Maraget Jovanovic	Australia Music Centre
Eileen Mahon	Bathurst CAE
Richard Morphew	Alexander Mackie CAE
Deidre Russell	Milperra CAE
Robert Smith	Wollongong Institute of Education
Sister Theresa Smith	Catholic Teachers College, Sydney
Margaret Suthers	Macquarie University
Colin Watts	Alexander Mackie CAE

VICTORIA

Jennifer Bryce	Lincoln Institute of Health Sciences
Christine Daffy	Hawksburn Primary School
Anne Gates	University of Melbourne
Doug Heywood	University of Melbourne
Noela Hogg	SCV Burwood
Peter Larsen	SCV Coburg
Helen McMahon	Education Department
Bruce Macrae	Education Department
Barry Purcell	SCV Burwood

Brian Reed	Bendigo CAE
Cheryl Romet	Deakin University
Bill Smith	University of Melbourne
Jan Stockigt	SCV Hawthorn
Barbara van Ernst	SCV Toorak
Michael Wood	SCV-ICE Mercy College
Bruce Worland	Education Department

SOUTH AUSTRALIA

Tine Bosman	Hartley CAE
Ruth Buxton	Education Department
Stan Closs	Music Branch, Education Department
Pat Holmes	Torrens University

WESTERN AUSTRALIA

Jean Farrant	Mt. Lawley CAE
Edgar Nottage	Ex-Education Department
Honor Nottage	-
David Myers	WA Institute of Technology

TASMANIA

Megan Russell	Tasmania CAE

AUSTRALIAN CAPITAL TERRITORY

Ed Davis	Curriculum Development Centre

NORTHERN TERRITORY

Robin Eakin	Casuarina High School

UNITED KINGDOM

Keith Swanwick	University of London Institute of Education

UNITED STATES OF AMERICA

Charles Benner	University of Cincinnati