ASSOCIATION OF MUSIC EDUCATION LECTURERS

REPORT OF TENTH ANNUAL CONFERENCE MELBOURNE 1987

ISSUES IN MUSIC EDUCATION

Foreword

The Association of Music Education Lecturers was formed in 1978. It grew out of a large meeting of Victorian music educators in 1977, which identified the need for a forum for presentation and exchange of ideas. The first AMEL conference was held in 1978 at International House, with the theme "Towards a Rationale for Music Education".

This Tenth Anniversary Conference was again held in Melbourne, at Victoria College, Toorak Campus. There was no theme set, but an emerging concern arising from years of discussion was the need to intervene in the music education process at the teacher education stage, and in particular, the pre-service stage.

The papers presented covered a range of important issues, and it is the belief of the founding members of AMEL that a forum has in fact been provided, and that the continuing professional association and friendships have been invaluable for those music educators concerned to be part of the growing profession.

Barbara van Ernst
Head of Department, Music
Victoria College
Conference Organizer

ISBN 0 646 14270 4

TABLE OF CONTENTS

Preservice Teacher Education in Music

Prepared by Barbara van Ernst and Martin Comte following discussions with the Australian Society for Music Education and the Association of Music Education Lecturers

This document has been developed as a position statement to contribute to discussions on future directions in preservice teacher education in music. The statement is based on an assumption that a study of music is basic to general education: it is therefore essential that this be reflected in teacher training courses.

It should be stressed that teacher education is a continuum, with preservice training, both for specialists and generalists, being the **commencement** of professional development.

Students enter teacher education courses with a range of experiences and backgrounds. Preschool and primary teacher trainees may enter with very little formal music education, but with appropriate programs they can develop musically to a level where they can provide valuable learning experiences in the school situation. A number of primary and all post-primary music students enter teacher education courses with musical skills of a diverse nature; programs, accordingly, should be designed to take advantage of this diversity.

While a generalist teacher can implement adequate programs at preschool and primary levels, there will always be a need for teachers with more specialised musical skills to take a **leadership** role in the planning and development of appropriate programs at all levels.

At the post-primary level, schools offer general classroom programs as well as instrumental teaching. At this level all music teachers should take responsibility for the **overall musical development** of the student, just as at the preschool and primary levels the general classroom teacher is charged with the education of the **whole child**. One of the major challenges for music teachers at the post-primary level especially is the development of programs which cater for children's wide range of backgrounds and interests.

To effect change in teacher education greater co-operation is needed between practising teachers, decision makers at the school level, teacher education institutions, employing bodies, and governments.

RECOMMENDATIONS

1. Institutions must prepare teachers capable of planning music learning experiences for children of all ages and with diverse backgrounds and interests.

2. All generalist teachers should graduate with the necessary **confidence** to implement music programs based on sound knowledge and skills.

3. Institutions should reserve a percentage of places in primary teacher education courses for students with specified musical pre-requisites as is already done at the post-primary level.

Indeed, in the selection of primary teacher trainees there should be positive discrimination in favour of students with advanced musical knowledge and skills.

Further, the music programs offered to these students should be based on a consideration of their musical experience and offer them more advanced studies.

4. Institutions must continue to offer a major study in music to all students entering primary teacher edcuation courses.

5. In their post-primary teacher education programs, institutions should emphasize the close relationship between general classroom music and instrumental teaching.

6. Institutions should provide courses which equip teachers to work across a wide range of musical styles and which cater for children's increasingly diverse interests.

. . . Your Loving Wife, Constanze

Elizabeth Silsbury
SACAE, Sturt Campus

I am leaving this letter for the one who may find it. I believe some explanation for my disappearance must be left. Generally my absence could be summed up as anger and disappointment in my friend Ludwig van Beethoven. Last night I was at the first performance of his Symphonies 5 and 6 in Vienna. Over the past five or so years I have watched Beethoven preparing his Fifth Symphony, eagerly awaiting a recital, which happened last night.

The document (five pages of close handwriting with many manuscript examples) from which I am reading came into my hands recently. The writer, Johann Eismann, went on to refer to his early friendship with Beethoven - they grew up together in Bonn - his loyalty in spite of the composer's "difficult temper which often results in quarrels with myself and other friends and landladies . . ., disappointments in love . . . and his deafness." He goes on "Just recently he has been an extremely difficult person to get on with. It seems he does not wish to be a part of the Music of the time. He appears to have broken away into this ridiculous music, full of Romantics 'writing from the heart'! What nonsense!" The Fifth Symphony, says Eismann, could have been magnificent, but was "full of romantic interruptions." He quotes Mendelssohn's reaction - "How big it is! Quite wild! Enough to bring the house about one's ears! And what must it be with all the people playing at once?"

Eismann goes on with a detailed critical analysis of the whole work, torn at times between his intellectual disapproval and his emotional sympathies. Of the Finale, he observes "The tempo becomes that of a Scherzo (why this needed to be done, I daren't ask)" and goes on "I believe this truly states Beethoven's madness, reintroducing material from his 3rd movement into his 4th - madness, and defies every rule and law in the writing of music." After accusations that the "exceptionally long coda" "ruins his whole mastery", the letter ends:

"Yes Beethoven, you were clever, but I can not ever be known to you again, all my beliefs and ideals of music have been shattered. How can this transformation be allowed by so many people. The Music Federation will never stand for it, and I being a part of this Federation must not be known as a friend of Beethoven's. Does he realize the circumstances in which he has put me, no, but he would not worry, for music is his life and always will be."

Another contemporary account of reactions to the first performance of the Beethoven Fifth is in my possession. It was written by Johann Ries to his friend Emilie in Tulin, describing his anxiety that his great admiration for Beethoven will jeopardize his chances of securing "my promotion within the ranks of the Musikalische Seitung, (for) my opinions must not be seen to differ (at least publicly) from Mr Hoffmann's." Ries went on to describe the symphony - "The working out (of the 1st movement) is not unlike our affair - astonishingly short, yet most dramatic . . . Beethoven's motives are unknown to me, yet I am sure that the cruel workings of love must be at least partially responsible. It reminded me of my own brave attempts to capture your heart - so much, in fact, that I found that tears streamed down my face, and I at once had to hide my face while I composed myself."

The letter ended with a request that Emilie allow Johann to spend a fortnight at her home to recuperate, on doctor's orders, from the shattering experience he has had. He makes a gentlemanly offer to "come to some mutual agreement on board and lodgings."

I have other equally precious documents. On original parchment, an obsequious dedication from J.S. Bach accompanying his presentation manuscripts of the Brandenburg Concertos and a letter from the Duke explaining why he never performed them: a letter from Mozart about the writing and the première of Magic Flute, a contemporary account of the first meetings between Brahms and Mühlfeld, the Diary, Will and Other Interesting Papers of Henry Purcell, found behind the pipes during recent restorations of the Great Organ of Westminster Abbey, a letter to Edouad Hanslick setting him right about the Liszt E flat Piano Concerto after its first performance, a first edition copy of de Musica, Paris, Vol. 13 No. 13, Paris 1829 with reviews of the first performance of the Chopin Etudes (the critic was shocked at the gaunt figure and huge, bright eyes of the composer-pianist) and a letter from millionaire expatriate dress designer Paulien telling her long neglected but now true love Alistair that hearing a performance of the New World in New York has made her realize "who I am and where I belong - . . . - start getting ready, because I am coming home."

All the documents referred to are original pieces of work written by students. The writers are either Allied Arts (Music) majors in Dip.T. or B.Ed., or medical students taking music at Sturt as an elective.

Anyone who teaches the same subject for a number of years runs the risk of becoming stale. We are particularly fortunate in music, especially with the period 1600-1900 because of the enormous wealth of material we have to call upon for our lecture content. Even so, student choice is inherently conservative, and the third or fourth account of Japanese influences in Madama Butterfly is bound to bring on tedium for which the unlucky student can be unjustly penalized.

After about 10 years of teaching and lecturing in the period, my interest in its music was undiminished but marking of formal essays and analysis exercises was becoming increasingly burdensome and tedious. Plagiarism was all too easy and all too obvious but too difficult to challenge, and merely made naturally dull writing duller. Only the merest exercise of empathy was needed for the realization to emerge that whatever tedium the lecturer was going through, the students had it worse. For my sake as much as theirs, a major change was essential.

For their final major assignment in 1982 the students were given the following options"

1. Write an article for a daily newspaper or weekend paper or a musical journal or a broadsheet on the first performance of the work you have chosen.

2. Write a letter to a friend who is either a D.Mus. or musically interested but uniformed and try to persuade her/him either to attend or to stay away from a performance of the selected work.

Similar wordings have been used subsequently, the most recent (Semester 1, 1987) being:

Essays should:

- be written in some appropriate context (letter, review etc.) as discussed in class and as agreed after consultation with the lecturer in charge
- demonstrate detailed knowledge of the chosen work(s)
- be accompanied by taped examples of good quality.

Each student was required to present a seminar on the chosen work(s) showing all the detailed formal knowledge usually expected.

I was totally unprepared for the first lot of assignments in 1982 using these requirements, and each year the revelations continue. Apart from the fact that marking has become an entertainment where once it was a chore, many of my judgements on students' appreciation and understanding of their chosen works and on their perception of music in general have been proved inadequate, or even wrong.

The explanation, I believe, lies in the challenges to their imagination. They may invent their own characters - writers and/or recipients of letters, music critics, anyone they like to involve, and their own situations, with the proviso that the story be plausible and that it have a major work as its core.

Consistent with current, post-Eisner theories of interaction rather than separation between cognitive and affective domains, exercising the imagination has a salutary and powerful effect on motivation to acquire knowledge. So far, almost all the invented characters are much better-informed than the students who invented them - at least, in my prior judgement.

The work has been superior to standard historical and analytical essays in a number of specific ways, as follows:

- Factual knowledge has been sought, often from unusual and non-musical sources (maps, history books) to substantiate judgements and authenticate contexts.
- Texts of Slonimsky, GBS, Hanslick, and Strunk and collections of composer's letters have been consulted, whereas attempts to get students away from the standard sources of Groves, Larousse and biographies have previously been unsuccessful.
- A number of students had gone to considerable pains to give their work extra authenticity by using parchment-like paper, presenting the papers as scrolls, using ribbons or sealing wax to secure them, writing in florid script with real pens with real nibs (no actual quills so far) and using flowery language appropriate for time when letter-writing was both a leisure pursuit and an art. The Purcell diary was entirely in 17th Century script, the student being in love with calligraphy as well as music.
- Because a discussion of the music is set into context, usually of time, place and imaginary or real people (often the writer is in love, and draws analogies between the music and her own emotions) it becomes more focussed, more perceptive and surprisingly more analytical.
- I was more than surprised, I was shocked by some of the first round of context assignments. In several cases, my judgements of students' abilities and attitudes proved to be inaccurate, in one case seriously so, and in nearly

every case since then, students have revealed capacities that I had not suspected from their other work in analysis, theory, orchestration, performance and historical studies.

Here are three examples:

Anne (19) was in my class for three terms. She was un-cooperative, diffident, even surly at times, played violin indifferently and reluctantly, did well in theoretical studies with no effort because she had Matriculation music, presented seminars that were correct but dull and wrote ordinary essays in Terms I and II. In Term III, when I switched to context assignments, she produced the letter from which came the extracts at the beginning of this paper. I was mortified that I had not provided her with the opportunity to show this side of her ability and personality until the end of our association.

Christopher (20) was the youngest of a bagpipe family and got the drums, to play. He is extremely deft and understands theory intellectually but his sight-reading is frankly terrible. He fell in love with romantic music - I talked him out of Mahler and into Brahms. In his seminar to took the Clarinet Quintet apart much more thoroughly than I had expected, but his major paper comprised mainly the conversation as Brahms and Mühlfeld get drunk together at their first meeting. Odd references to Brahmsey were mildly offensive, but nothing in Christopher's other work had even hinted at this imaginative streak.

Kevin also has a very sketchy musical background. His seminar on the Brandenburgs showed a pleasing capacity for serious analysis, largely achieved because his ears guide his eyes. I was still not prepared for the parchment, the florid script and the wit of his letter from the Duke of Brandenburg, because it showed not only understanding of the music and the situation but also hinted at uncourtly behaviour on the part of the Duke's musician.

I cannot claim 100% success, of course. Each year there are a few - no more than 5% overall - who get the idea of the context assignment requirements but are too limited in musical understanding and general gumption to write a good paper. I have had one of these this year - his assignment was very weak and only confirmed my general opinion of his limitations.

Literature on assessment of knowledge about music is plentiful, but I was unable to find any references dealing specifically with the ways that imagination can interact with intellect in the way herein described.

Johann Eismann's testament of disappointment inevitably came into the hands of Beethoven. Here is his reply.

My dear Johann,

I cannot tell you how desolated I am that you are unable to understand the burning of my inspiration and the importance of the new develop-ments I must initiate into our stale, formal, predictable styles of compo-sition so slavishly copied from silly old Haydn.

Wherever you are, I beg you to re-consider and try to believe in me. Then you will be part of that glorious company of the future who will recognize and hail my genius and bow down whenever my name is mentioned.

Your proud friend

Ludwig

MUSIC IS FUN

An Approach to Creative Music Education For Student Teachers

Deirdre Russell Bowie
Macarthur Institute of Higher Education, Sydney

The primary teacher trainees sat in the music room in silence. They realised that it was their first music lesson. At the end of two semesters of compulsory music curriculum lectures and workshops, they were expected to be competent generalist teachers who would program and present music lessons, based on the NSW K-6 music syllabus, to their future classes, regularly and effectively.

The multi-ethnic mix of students came from the south-west of Sydney, which is in many ways a deprived area, economically, and socially, especially where the arts are concerned. Most of them were fresh from the HSC exams, and had started at the Macarthur Institute of Higher Education, enrolling in the Bachelor of Education course, eager to make a career of teaching.

However, the thought of attending music lectures as part of the course requirements was quite daunting to many of them In discussion with them on that first music lecture, it became apparent that their previous experiences in formalised music education had been very negative. Most of them stated that in Primary School, they had done some singing, usually with the ABC broadcast sessions or the school choir; and others had occasionally played some percussion instruments in class; but as far as having a sequential, enjoyable music education and participating in movement, focussed listening and creative activities were concerned, the students had had very little experience.

Their Seconday School experiences with music were extremely negative. Only five out of the 25 students who had done any music in High School had enjoyed it and thought it was a worthwhile experience. The others were disenchanted with the method of teaching used, the content and the attitude of many of their teachers to them if they 'were not musical'.

A questionnaire to gain an overall view of the musical skills, interest, and abilities was administered at the initial lecture, also. The results were fairly disheartening. 66% of the students were total beginners in the area of formalised music training, covering the following aspects: keyboard, recorder, other melodic instrument skills; singing (choir), folk guitar and music theory experience. 21.5% had some knowledge and skill in one or more of these areas, and only 12.5% had had any sort of competency in one of these areas.

As they sat in their first music lecture at the Institute, discussing their attitudes to their previous music experiences, and their feelings in the present situation, several generalised themes arose from their disucssion. Some of the students were scared. They had had no previous musical experience. They had learnt some songs in Primary School themselves, but that was a long time ago, and they could not remember them. Yet they were required to teach music lessons in the forthcoming practice teaching session.

Others were rebellious. The little formal music education they had experienced had developed in them very negative attitudes towards the

subject. They had decided already that they would not put much effort into this course. As long as they just gained a pass, they would be satisfied - and they did not anticipate actually enjoying the course.

A few felt confident. They had studied music outside school as well as undertaking some music subjects in High School. They thought they would do well in the unit. If they could play the piano, or understand music theory, of course they could teach music in the Primary School. They glanced around at the other students, and smiled confidently to themselves.

However, some students had come with an opend mind - eager to learn some basic music skills for personal enjoyment, and also so they could pass them on to their future classes. They wondered if they would succeed well in the course, but knew that having a positive approach to learning new skills was very important.

This mixed medley of students were undertaking a B. Ed. course at the Institute. They were to be trained to teach in Primary Schools, (mainly in Sydney's south-west region), and were expected to graduate, being competent and confident in all subject areas, from Kindergarten to Year 6. Two semesters of music curriculum units were a compulsory part of their training.

This report seeks to outline the development of a group of typical students who completed the two compulsory music units, and elected, in their third year, to undertake 'Creative Music', which requires students to write, and produce, an original musical for children.

How do these students develop to such a degree of expertise and enthusiasm to enable them to produce a musical? Let us return to the Music Education classroom at the Institute.

During their first semester of Music Curriculum the students learned a varied repertoire of songs suitable for use from Kindergarten to Year 6. All of these came from one set text, *Music Is,* which was accompanied by a twin album of cassettes containing all fifty songs in the book, including nursery rhymes, folk songs, dances, singing games and original thematic songs. The students also learned to play the chords for these songs on the guitar, and had a basic introduction to keyboard skills and relevant music theory.

They participated, with an increasing degree of enthusiasm, in a variety of practical workshops which gave them 'tried and true' ideas and activities, based on the New South Wales K-6 Music Syllabus. The activities were in the areas of singing, listening, moving, organising sound and playing instruments, and were used to teach the five basic musical concepts of dynamics, duration, pitch, tone, colour and structure. They were also required to write lesson plans based on the five areas and five concepts. The students commented throughout the course that these activities generated, and developed in them feelings of achievement and success in an area where previously they had met only frustration and failure. They stated at the end of the unit, that the activities had helped to demystify and abolish the often threatening aura of mystery and elitism which tends to surround formalised music education.

The first semester of Music Curriculum was over, and then they were required to teach at least two music lessons over the four week practice teaching session. Most of the students were tentatively confident about this - they often began lessons with a song, which they accompanied on the guitar,

or used the cassettes to help build their confidence. Then they developed the children's skills in the areas of singing, listening, moving, playing instruments and organising sound. Many students reported that the children's positive and enthusiastic responses to their student-teacher's efforts were very heartening, and this motivated our students to take further varied music lessons with them. In many cases this was the only structured music that the children had, as many teachers found it very threatening and difficult to program and present music lessons based on the new syllabus.

With this positive reinforcement behind them, the students entered their second semester of Music Curriculum - many reporting that they had had a dramatic change in attitude and interest in the overall area of music education since the beginning of the year. This second course unit developed further the individual's guitar, keyboard, theory and singing skills and emphasised ensemble work, which could be used in classrooms. Further workshop sessions in the five areas and five musical concepts were presented, and the students also had the opportunity to make a variety of home-made instruments for classroom use, and to program a series of lessons on a theme, covering the five concepts and activities of the syllabus.

The final assessment item was a single group presentation of three related songs, using drama, constumes, percussion instruments, guitars, keyboard, dialogue and props. It aimed at giving the students ideas and practice in devising an integrated music and arts unit on a theme which could then be developed in the classroom, and finally culminate in the production of an item which could be used for a school assembly presentation. This practical assignment was seen to be enthusiastically worked on by all students, who ensured their group items were valuable, creative, learning experiences for those involved, and very entertaining for the audience, their peers. Each item was videoed, then replayed, for immediate feedback to the students, who reacted favourably to seeing themselves in a mini musical production on television. The actual quality of many of the performances was not, in real terms, of an extremely high standard. However, considering the background of the students, and the limited time allocated to music in the Teacher Education course, it was felt by both students and staff that the presentations were indicative of the high amount of time and effort put into the course by all involved.

In an overall evaluation of the two Music Curriculum course units, 98% of the students felt that the course had been of great benefit to them personally and professionally, and that they were now prepared to teach music in their classrooms competently and confidently.

As a further indication of their changed interest levels towards music, one third of the students elected to enrol in a 'Creative Music' unit in their third year. This unit required students to research and present workshop seminars on three main twentieth century music educators, and to initiate, develop and produce an original children's musical - quite an achievement when one looks at the lack of musical interest and ability of the majority of students when they first entered the Institute.

However, the musicals they produced were reported, by all involved, to be outstanding, and they proved to be a valuable learning experience for all

those concerned, including the lecturer, the students, and the teachers and pupils of the local schools who attended the productions.

Initially, groups were formed around themes in which the students were interested, ie. space, time travel, healthy eating. Each group set out a work schedule, which included deadlines for completion of script and songs, rehearsals and final performance. As the groups brainstormed ideas surrounding their chosen theme, gradually characters and a plot emerged. These were developed and a draft script was written. Then the characters were cast and the script was revised accordingly.

Original music and songs, including a recurring theme song, had to be included. Some students composed lyrics, others wrote a simple melody line to match them, while others devised simple accompaniments to them. In every case, the songs were well suited to the characters and the plot. This learning experience underlined the importance of cooperation between group members and exemplified how each student's talents could compliment those of the rest of the group. The lecturer was available for consultation with the groups whenever they needed assistance, and the students were also required to present a week by week report of their progress.

In many ways, this project was an integration of all the creative arts. Costumes, props, sets, lighting, choreography, dialogue, drama, singing and making music were all discussed and developed, each according to the different interests and abilities of group members, until they merged together in a cohesive finished product. This experience led the students to develop further their interest and ability in integrating effectively the Creative Arts into their future teaching programs.

Each group was responsible for contacting and liaising with a local school, organising for several classes to attend the production of the musical, and teaching some of the songs to the children at the school, prior to the performance. This activity proved to be valuable in itself, as it gave the students opportunity to liaise with the Principal and staff of a school, and to come in contact with some sociological and practical aspects of school life. Invariably, the schools responded positively to the invitation to attend the musical, and the students' visits to the schools ensured the follow-up activities which related to the musical, and covered several curriculum areas were devised by the students, and distributed to the children after the musical.

The performances were held in the 'Playhouse', a converted portable classroom on the Institute campus. Very simple props, sets and costumes set the scenes and characters, and the children were enthralled as they saw the plot develop, climax and conclude. An important aspect of each production was the opportunity for audience participation in movement sequences, singing, percussion instrument playing and creative activities, throughout the musical a video of the production provided immediate feedback for the cast, and all those involved. The children's seemingly high level of motivation and enthusiasm well rewarded the students for their fine efforts and hard work in producing and presenting an original children's musical.

So what happened to the mixed medley of new students who assembled in the Institute music room for that first music lecture? In their course evaluations at the end of each semester, they all admitted to having

improved greatly in knowledge, skills and attitudes in the area of music education. Most of them left the Institute, at the end of the Teacher Education course, having basic guitar, theory and keyboard skill, and a wide repertoire of songs and creative activites suited for Kindergarten to Year 6 children, and most of them were keen to put into practice what they had learned in their music lessons.

Those who had participated in the Creative Music Project had an added bonus - they had achieved a workable syntheses of the creative arts, they had developed their confidence and competence in Creative Music to such a degree that they were prepared now to develop and produce a musical, or at least a short presentation on a theme, with a class they might teach in the new year.

Such a change of attitude and ability is very pleasing and it has been repeated each year as students come through the music curriculum course units. It would make interesting research to see if these changes were short term or long term - it may be possible in the future to follow-up these students and find out if they are programming and presenting music lessons on a regular basis, as they receive permanent or semi-permanent teaching appointments in the near future.

Will their enthusiasm and motivation for music education continue, or will they, in turn, become swamped by the mundane chores, executive teacher expectations of them, required documentation of all work, and 'core' subjects to which they are expected to give priority. Will they let music and the other creative arts be pushed to the background to become a 'cinderella' subject again, thereby helping to create another generation of student teachers who sit in the Institute's music room in silence, fear or rebellion? Let us hope that the cycle will be broken - that music may develop and flourish in the classroom, led by highly motivated teachers who have let their own enthusiasm direct their personal knowledge and skills to lead their pupils into new and exciting creative learning experiences in music.

POSTSCRIPT

This change in attitudes, knowledge and skills occurred during two 12 week semester of compulsory music education (three hours weekly for the first semester, and two hours weekly for the second), and one 12 week semester of a music elective (two hours weekly for the semester). In the results of a survey administered by Kuring-gai College of Advanced Education, it appeared that, out of all the Colleges of Advanced Education and Institutes which offered Teacher Education courses, Macarthur Institute scored the lowest amount of compulsory teaching hours in the state. Since that survey, the hours of the two compulsory music units have been cut, and, as from next year, the third year music elective will no longer be offered, due to a rationalising of all curriculum areas and electives. It seems to be a losing battle to produce competent music teachers for the Primary School. And if our primary school teachers are not trained sufficiently, how can we hope that our children will receive a sequential, developmental and enjoyable education?

Towards Accuracy and Consistency of Terminology Used in Music Education

Noela Hogg
Victoria College - Burwood Campus

When one compares the terminology used in music education texts, it is clear that there are many different opinions about:

- what constitutes the main concepts in music;
- the placement of the various sub-concepts in relation to these major concepts;
- the definitions of some of the terminology used by music educators.

The purpose of this paper is to highlight some of these inconsistencies and to make a plea for music educators to establish procedures whereby a consistent taxonomy of music concepts can be developed.

I wish first to draw your attention to the diversity of opinion about what constitutes the major elements of music, beginning with significant Australian texts

In Table 1, the list on the left, that of the Victorian Education Department Guide to Music, contains no real surprises though some of these headings will be queried later. The N.S.W. Education Department headings in the text, Music (K - 6) are, however, surprisingly different. the first four categories relate to the characteristics of any individual sound - duration, pitch, dynamics and tone colour. Rhythm, melody, harmony and so on are presented elsewhere in the text as emerging from an organization of these fundamental aspects of sound.

TABLE 1
MAJOR MUSIC CONCEPTS

Australia (1) Victorian Education Department Guide to Music, (1982)	Australia (2) N.S.W. Education Department Music (K-6), (1984)
rhythm	duration
melody	pitch
expression	dynamics
tone colour	tone colour
style	structure
harmony	
form	

In table 2, the list on the left from Springboards: Ideas for Music, is different from the first list shown only in that it does not recognize tone colour as a major concept while Upbeat, shown on the right separates beat from rhythm and uses the term texture, omitting harmony as a concept in its own right.

TABLE 2
MAJOR MUSIC CONCEPTS

Australia (3) Burwood State College: Springboards - Ideas for Music 1982	Australia (4) Leask and Thomas: Upbeat
rhythm	beat
melody	rhythm
harmony	pitch
style and expression	dynamics
	tone colour
	texture
	form
	style

Two British texts are referred to in table 3 - that of Vulliamy which, in addition to the expected rhythm, melody, etc., lists lyrics and their meanings as a separate concept and that of Paynter who uses the term texture but not harmony and who lists 'form and structure' without defining these words in order to help us to distinguish between them.

TABLE 3
MAJOR MUSIC CONCEPTS

Britain (1) Vulliamy and Lee: Pop, Rock & Ethnic Music in School (1982) Ch. 1	Britain (2) John Paynter: Music in the Secondary School Curriculum (1982)
rhythm	rhythm
melody	pitch
harmony	timbre and texture
lyrics and meanings	duration, dynamics & tempo
form (verse)	form and structure
style and instrumentation	

The two texts shown in table 4, Musikit and Creating Curriculum in Music, both refer to horizontal and vertical pitch as separate music concepts.

The New Zealand text, Musikit, shown on the left of Table 4, is one of only a few which refers to tonality as a separate, music concept, while the Edelstein text on the right provides another example of a text that uses the term texture and omits harmony as a main concept.

TABLE 4
MAJOR MUSIC CONCEPTS

New Zealand (1) Buxton and Orams: Musikit (1986)	Canada, U.S., Iceland (1) Edelstein et al: Creating Curriculum in Music (1980)
rhythm	duration
pitch - horizontal (melody)	linear pitch
- vertical (harmony)	vertical pitch
quality- tonality	timbre
- texture	dynamics
- timbre	tempo
- dynamics	form
form	style
style	

The two American texts chosen for study and shown in Table 5 are the Beall text, Music as Experience and the Hawaii Music Curriculum Project. Together with the New Zealand Musikit, these texts make a clear distinction between texture and harmony, listing them both as separate, important music concepts. The Hawaiian list also highlights the four components of any sound - pitch, loudness, duration and timbre - under the heading of tone, as well as specifying the additional concepts of rhythm, melody, harmony, texture, tonality and form.

TABLE 5
MAJOR MUSIC CONCEPTS

U.S. (1) G.H. Beall: Music as Experience (1981)	U.S. (2) W. Thompson: The Hawaii Music Curriculum Project
rhythm	tone
melody	rhythm
dynamics	melody
tone colour	harmony
texture	texture
harmony	tonality
form	form
style	Gross associative concepts:
	aesthetic response
	social function
	historical succession

Those of us who work within a conceptual framework with trainee teachers are all too aware that it is possible to teach any of the concepts in a totally unmusical way and sometimes without any reference to music at all ! (for example, beat can be experienced through games such as "Matthew, Mark, Luke and John" and tonality and harmony can be taught through written exercises and without any reference to the sounds that are being represented visually). It is , therefore, of considerable significance that the Hawaii Music Curriculum lists the three gross associative concepts of aesthetic response, social function and historical succession, for, by doing so, teachers are encouraged to focus upon these fundamental aspects in all of their preparation and teaching.

These gross associative concepts bear a striking resemblance to the final statement of one of the key-note speakers at the seventeenth I.S.M.E. Conference held in Innsbruck in 1986. Karl Ehrenforth spoke of the numerous events throughout history which have resulted in man's alienation and concluded by saying that music can be justified in the school curriculum because it works towards achieving individual indentity, social identity and historical identity.

From table 6, it can be seen that there is an obvious link between personal identity and aesthetic response, social function and social identity, historical succession and historical identity.

TABLE 6

INNSBRUCK	HAWAII
• personal identity	• aethetic response
• social identity	• social function
• historical identity	• historical succession

A quick comparison of all the lists of major concepts outlined so far reveals that only the concept of form is common to these texts. Of course, apparent omissions might well be dealt with as sub-concepts but my point here is that, as music educators, we should be able to reach agreement about what the main concepts of music are. I do not think the task is beyond us, only that we have not yet addressed the issue.

What does it matter if our lists are different? Here are some points to consider:

1. Music contains a body of knowledge and music educators should be able to categorize this knowledge in a succinct, accurate and meaningful way.
2. If a major concept is <u>not</u> specified or is listed only as a <u>sub</u>-concept, there is a risk that it may not be given its due attention in the curriculum and that some of its sub-concepts may be overlooked altogether.
3. If a <u>sub</u>-concept <u>is</u> given the status of a <u>major</u> concept, there is a risk that, in a six or seven year program, the curriculum will be out of balance. Where several of these sub-concepts are given such status there is a risk that a program which purports to be developmental is only minimally so, and that other major areas will be omitted altogether.

These points should become clearer as I proceed.

It is useful to look further at those texts which differ in significant ways from the Hawaiian taxonomy. One of these is Upbeat - one of the most widely used and acclaimed classroom texts used in Victoria. Here, beat and rhythm are listed as separate concepts and the sub-concepts are as shown in Table 7.

TABLE 7
Leaske and Thomas: Upbeat (1984 -)

beat:	steady beat, beat or no-beat, accent, metre, syncopation, on-beat/off-beat, up-beat, graphic and conventional notation
rhythm:	long and short rhythm patterns, rhythm patterns, rhythm related to metre, syncopation rhythmic variation, up-beat, graphic and conventional notation

Clearly, there is considerable overlap here and one can question whether such overlap is particularly useful. Listing accent, metre, syncopation etc. as aspects of beat does not seem to me to be helpful, as these are ways of using beats rhythmically and are not aspects of beat per se.

The Hawaii Curriculum list of major concepts seems to me to be the most coherent of those indicated above and I commend it to you for further consideration. By referring to Appendix 1 you will see that, in the taxonomy of the Hawaii Music Curriculum, tone, i.e. sound, is seen to be made up of pitch, loudness, duration and timbre; beat and tempo are seen to be sub-concepts of rhythm; harmony, texture and tonality are viewed as three distinct major concepts, as it does within the other lists to which I have already referred. Style and expression can be dealt with, either within the gross associative concepts of aesthetic response, social function and historical succession or as sub-concepts under the headings of tone, rhythm, melody and so on, where they properly belong.

The New South Wales Education Department text, Music (K-6), lists pitch rather than melody as a major concept and indicates various terminology relating to it as shown in Table 8.

TABLE 8

N.S.W. Education Department: Music (K-6)

Pitch:	high/low
	higher/lower
	relatively high/low
	direction - up, down, same
	contour
	definite/indefinite
	repetition of pitch patterns
	melody
	phrase
	harmony
	accompaniment

In this text, melody and harmony are seen to be aspects of pitch rather than concepts in their own right, each with their own list of sub-concepts. The difficulty of this particular text is that it is also deemed to be developmental, with three stages covering the years from Kindergarten to year 6. Concepts such as melody, phrase, harmony and accompaniment are not specified until stage 3 ! Surely this is not what is really intended, for even very young children can perceive, and will certainly experience melody at least, from the very beginnings of a music program. It could not be intended that sub-concepts such as high and low should only be taught outside the context of melody.

Further, it can only be by the listing of an element such as harmony as a separate concept in its own right, that one can begin to determine appropriate stages at which the various sub-concepts might be introduced.

Then too, it seems foolish to deny even very young children the experience of such an important aspect of music as harmony and then, as a result of the omission, to declare that they are unable to perceive this element of music. It is in this way that the myth that children cannot begin to develop an understanding of harmony until about the age of 10 years is perpetuated.

A study of the sub-concepts of melody listed in Musikit is shown in Table 9.

TABLE 9

Buxton and Orams: Musikit

Melody:	high/low
	contour
	direction - up, down, same
	interval - steps, leaps
	legato, staccato
	range
	register
	conjunct/disjunct

Many of the same items listed under the heading of pitch in the N.S.W. document, yet musicians know that pitch and melody are fundamentally different. It should not be difficult to reach agreement about the appropriate use of each of these terms.

It is interesting to see how the taxonomy used in the Hawaii Curriculum deals with these two aspects of music. Under the heading of pitch only those aspects which refer specifically to individual pitches are listed - such as vibration, frequency and temperament.

TABLE 10

W. Thompson: The Hawaii Music Curriculum Project

tone:	pitch, loudness, duration, timbre
	Pitch: definite/indefinite
	vibration
	frequency
	wave form
	temperament, etc.
melody:	contour, phrase, sprechstimme, theme, call-response, period,
	section, cadence, legato, staccato, articulation, conjunct, disjunct, interval, diatonic, chromatic, motive, sequence, tonality frame, range arpeggio, melisma, text setting, glissando, microtone, portamento, and so on.

Under the heading of melody, appear all those aspects which refer to the musical organization of groups of pitches - contour, phrase, cadence, articulation and so on.

Australian texts reflect uncertainty about the distinction between texture and harmony, this is shown in table 12. Upbeat labels texture as a concept, and harmony as a sub-concept, while Springboards lists harmony as the major concepts and texture as a sub-concept. The Victorian Education Department Guide uses the term "harmonic texture", while the N.S.W. Music (K-6) refers to harmony as an aspect of pitch and includes both harmony and 'texture' activities under this sub-heading.

TABLE 11

Harmony / Texture:

Upbeat:

texture: dense or sparse melody or accompaniment
melody, harmony, counterpoint
chords, variations
different textures

Springboards

harmony: melody or harmony performing in 2 or more parts:
- echo songs
- ostinato patterns
- partner songs (pentatonic and diatonic)
- rounds
- descant, alto

Victorian Guide:

harmonic texture:
unaccompanied melodies
melodies with chords
two or more melodies played together

Some of these sub-concepts clearly do not stand up to scrutiny, for example echo songs and unaccompanied melodies cannot correctly be labelled as aspects of harmony.

Some overseas texts reflect a more consistent and logical approach:

TABLE 12

Harmony / Texture:

	Musikit	Hawaii Curriculum Project
Harmony:		one chord
	simultaneous tones	
	major, minor	chord
	chord progression	tertial, quartal harmony
	tonic chord	tonic chord
	triad	triad, inversion
	arpeggio	cadence
Texture:	unison	unison, simultaneous tones
	accompaniment	accompaniment
	solo	simultaneous tones
	ostinato	drone, ostinato
	round	round
	descant	descant
	partner song	monophony
	monophony	homophony
	homophony	counterpoint, etc.
	polyphony	

Many texts focus on expression and style as major music concepts and list various sub-concepts under these headings. Table 13 provides two Australian examples.

TABLE 13

Victorian Education Department: Guide

expression, tone colour and style:

- dynamics and tempo
- legato and staccato
- different styles of music
- music of ethnic groups
- classroom, ethnic and orchestral instruments
- style and mood
- instrumental groups

Springboards

style and expression:

- loud and soft
- fast and slow
- tone colour
- legato and staccato
- making musical judgements
- recognition of different musical styles

Table 14 provides two overseas examples:

TABLE 14

Edelstein et al: Creating Music Curriculum

style:

- stylistic idioms
- external influences (cultural, social, technological, economic)
- ethnic, national and popular styles
- historical setting

Beall, G.H.: Music as Experience

style:

- kinds of music
- cultural
- style of a composer
- historical periods

It is, of course, natural that music educators value the various apsects of style and expression in their music education programs. However, many of these terms belong under the headings of melody, rhythm, harmony, texture, tonality and form. It is the Hawaii Curriculum Project which allows us to relate style and expression to each of these major concepts when appropriate but also to relate them continually to the gross associative concepts of aesthetic response, social function and historical succession.

Having outlined some of the inconsistencies in textbooks about what consititutes the major elements of music and the placement of the various sub-concepts, it remains for me to focus on some of the definitions of

terminology used by various music educators. These are at times illuminating, at other times confusing and even inaccurate.

(a) BEAT/PULSE

TABLE 15

beat / pulse

- "The underlying steady pulse" (N.S.W. Education Department)
- "music often has an underlying, recurring beat which may vary from extremely pronounced to scarcely perceptible; each beat or only the accented beats according to the tempo, may be perceived" (Creating Music Curriculum, p. 230)
- "the underlying pulse present in most music; the rhythmic units to which one responds in marching or dancing" (The Musical Classroom, p. 348)

(b) METRE (METER)

TABLE 16

metre (meter):

- "the organization and measurement of accented and unaccented beats in groups. These groups may be composed of 2 beats, or 3 beats or multiples or combinations of 2 and 3 as defined by the accented beats" (Creating Music Curriculum)
- "the grouping of beats,

(c) CHORD

TABLE 17

chord:

- "2 or more pitches sounded at a time" (Music as Experience)
- "3 or more notes played simultaneously" (Victorian Education Department: Guide)

(d) COMPOUND TIME

TABLE 18

Compound Time:

- " 6/8 time there are three pulses to each beat" (Victorian Guide)
- "the basic beat is divisible into 3's" (Musikit)
- "6/8 indicates there are 6 beats in the measure with an accent on 1 and 4 . . . 6/8 may also indicate 2 beats to the measure and that a dotted quarter note gets one beat" (Bergathon and Boardman, P. 268)
- "a grouping of beats in which a simple meter (2/4) is multiplied by three (6/4)" (The Musical Classroom, p. 348)

(e) SCALES

TABLE 19

Major Scale:

- "the scale used most frequently in Western music, unique for its balanced structure" (Music as Experience)

Scale:

- "The pitches of which music is created may be organised in specific ascending and descending patterns call scales" (Creating Music Curriculum, p. 60)

(f) OTHER SUNDRY ITEMS

TABLE 20

quarter note:

- "a one-beat note" (Musikit)
- "quarter of the time value of a whole note" (Springboards, p. 337)

phrase:

- "a melodic unit having the feeling of completeness" (Music as Experience)

It is not possible today to analyse each definition in turn and I leave it for each music educator to note the inaccuracies and lack of consistency as well as the places where illumination of a concept has been succinctly provided.

By drawing attention to these things, I hope to pursuade music educators that it is important for each of us to look carefully at the way we use terminology and, further, that we should be striving in future publications for greater accuracy and clarity when presenting a conceptual framework and defining terms.

The use to which we put a conceptual framework is, of course, an important matter. Professor Keith Swanwick has drawn our attention to the danger of using a conceptual framework as an end in itself rather than as an educational tool in the development of musical understanding and awareness. Music concepts, he writes, "*have a place in a curriculum but as they are not the focus of musical attention so they will not be more than subsidiaries in our teaching*" (A.J.M.E. 29.56)

However, if we believe that heightened perception of the events of music results in heightened aesthetic response, a strong taxonomy and explanation of terminology should enable us, not only to clarify our own thinking, but to heighten the responses and thereby engender a greater valuing of music amongst the students we teach.

It should be possible at regional and national, and even at an international level, for bodies such as AMEL or Australian Society for Music Education, to develop a taxonomy that could be used as a basis for curriculum guides and music syllabuses for the years to come. Of course such a taxonomy would not remain static but would be open-ended and ready to accommodate new developments in music as they arise.

Achieving accuracy and consistency in the use of music concepts and terminology is an exciting idea which should be brought to fruition.

BIBLIOGRAPHY

Beall, G.H., Music as Experience, W.M.C. Brown, 1981

Buxton, C., and Orams, J., Musikit, New Zealand, 1986

Department of Education, N.S.W., Music (K-6) Syllabus and Support Statements, Government Printer, 1984

Edelstein, S., Choksky, L., Lehman, P., Sigurdsson, N., and Wood, D., Creating Music Curriculum, Addison-Wesley, 1980

Farmer, B. (ed.), Springboards: Ideas for Music, Nelson, 1982

Hackett, P., Lindeman, C., and Harris, J., The Musical Classroom, Prentice Hall, 1979

Leask, J., and Thomas, L., Upbeat, Bojangles, 1984, 1985, 1987

Paynter, J., Music in the Secondary School Curriculum, Cambridge University Press, 1982

Swanwick, K., "Dreaming or Wide Awake", Australian Journal of Music Education, 1954, 1981

Thompson, W., The Hawaii Curriculum Project, University of Hawaii, c. 1974

Victorian Education Department, Guide to Music, Government Printer, 1982

Villiamy, J., and Lee, W., Pop Rock and Ethnic Music in Schools, Oxford University Press, 1982

APPENDIX 1

W. Thompson, Hawaii Music Curriculum Project (c. 1972)

MUSIC CONCEPTS

Gross Associative Concepts:

Aesthetic response
Social Function
Historical succession

Tone:

pitch, loudness, duration, timbre, definite-indefinite pitch, vibration, vibrato, harmonic series, instrumentation, orchestration, frequency, intensity, dynamics, tone colour, special effects (tremelo, trill, flutter), silence, wave form, temperament.

Rhythm:

pulse (beat), tempo, ritardando, accelerando, rhythmic pattern, division of the beat, metre, accent, simple, compound, composite metre, duration, demiola, anacrusis, rubato, syncopation, melodic rhythm, augmentation, diminution, non-metric proportionate notation, rock accompaniment figures, polymetre, polyrhythm, rhythmic motive.

Melody:

contour, chant, phrase, cadence, sprechstimme, theme, period, section, call-response, motive, sequence legato, staccato, articulation, conjunct - disjunct, interval, diaton, chromatic, tonality frame, range, arpeggio, melisma, bass line, variation, text setting, transposition, glissando, portamento, ornamentation, graphic notation, inversion, retrograde inversion.

STAFF DEVELOPMENT - A COLLABORATIVE APPROACH

A joint programme of the North West Education Centres (Tasmania) Incorporated, a Commonwealth Department of Education sponsored Centre and the Education Department North West Region, Tasmania

R. Burrows, S.E.O.
North West Education Centre

The impetus to seek a new approach to servicing Professional Staff Development (PSD) in the N.W. Region, Tasmania, arose from an observation that the existing programme was resource wasteful and possibly incorrectly orientated to some degree as it was not effective in catering for the actual needs of the practitioner. This mis-match resulted in a number of regionally and centrally designed and run courses either being cancelled or having a low participation rate. This situation would worsen as schools evaluated the relevance/worth of such courses with the continuing reduction in resource allocation.

There was also a desire to have a PSD programme which complemented a current programme of high value; John Macrostie's Teacher Direct Assistance Programme (Wynyard High School). This programme has three major aims:

1. To assess the understanding that a teacher has about the relationships that exist between various teaching behaviours and the academic performance of students.

2. To increase the understanding of those relationships by the provision of an in-service teacher education programme developed by synthesizing the available research and theory dealing with teaching effectiveness.

3. To provide teachers with direct assistance in planning strategies for changing their current teaching behaviours towards more effective teaching behaviours.

A New Direction

It was decided to adopt a methodology that drew upon current and intended PSD activities in schools as a basis for the programme to be built around. It was considered that this approach would be a further recognition that schools have a direct and legitimate role to play in the content of the programme whilst acknowledging ownership of their project. Obviously such projects have a high level of commitment and acceptance from teaching staff and would if **sponsored** in other schools have a substantial chance of success having been developed at the coal face. Community involvement and views it was felt, were more likely to be represented in projects developed within schools. The programme was to be school based.

A wide range of schools were chosen not only to reflect the larger community aspect of education but to deepen the resource and information well. The intended range, K to 12, included Senior Secondary Colleges, TAFE

and Independent schools. Expressions of support were given from all types of institutions mentioned above. The Education Department approved this approach (for trial in the North-West region) and supported the programme changes.

The intention was to develop a register of school profiles to assist teachers in their planning and participation in the PSD programme. The register would be a compilation of information about staff development activities in which schools were currently involved and of those they wished to develop in the near future. The profiles were designed to be concise documents which contained sufficient information to identify projects to other schools which, if interested, should then contact key personnel in the author school for further details (see attachment A). The profiles would be presented as a part of the overall PSD programme and be a useful information resource that in the long term would help to:

- reduce the amount of ground work in establishing programmes through contacting others who have done something similar (reinventing the wheel)
- introduce teachers to other teachers interested in or working on similar programmes
- cut out unnecessary duplication
- promote pooling of resources between schools interested in like programmes
- promote a positive attitude towards the sharing of information.

The profiles would also act as a mechanism which recognised achieve-ment as well as having the capacity to exploit the strengths of schools for the betterment of staff and ultimately students in other schools. It was also an aim of the programme to provide an avenue to recognise individual teacher skills and raise their self esteem. The intention was also to give teachers the opportunity to have time away from their schools to visit/support other schools in need of their skills as well as to participate fully in joint activities.

The Education Centre's brief was to

- conduct the market survey
- compile the information gathered in a register
- maintain the register
- provide assistance with special requests, e.g. arranging consultants, venues, equipment, coordination of meetings etc.
- liaison with schools and education institutions
- examine methods of on-going media distribution.

Evaluation

The evaluation was an open and non-interventionary process, otherwise this may have inhibited the programme from evolving into a dynamic and supportive staff education activity. Also the programme was not to be seen as a monitoring or formal assessment tool. Any need for re-orienting direction of particular PSD activities was instigated through another "vehicle" in the Education system.

The evaluation items included:

- response from schools - willingness to participate

	- profile data returned
	- number participating
- school profile data	- content and type of activity
	- matching school activities
	- analyse gaps
- resource analysis	- needs (relief, equipment, etc.)
	- coordination role
	- utilisation of relief pool, e.g. staff relief to enable teacher(s) time away to develop a project of common interest to a group of schools
	- utilisation of central funds, e.g. travel
- long term	- survey schools to ascertain changes/ operation of PSD programme
	- use of register
	- updated content of school profiles
	- is it achieving what was planned?

Summary

The programme was an opportunity to have a stocktake of PSD resources held in schools and to renew the programme from a different direction. The programme had a broad formal structure but an informal and flexible operation to encourage the freeing of communication barriers. It was considered different as it had a high degree of collaboration and commun-ication across boundaries and systems.

The school groups included

100 State Primary/Secondary
19 Independent Primary/Secondary
6 Kindergartens
2 Special
2 Senior Secondary
4 TAFE
3 Adult Education Centres

Other distinctive features of the programme were:

- it was school based, as projects were instigated, developed and implemented by teachers (with support from outside that was not inclusive)
- it was teacher owned
- it allowed for recognition and reward of skilled teachers
- it was a low cost structure maximising already existing resources, both human and physical
- it was a model that through the sharing/sponsorship mode had the capacity to change and improve current teacher behaviour so that educational outcomes of children were significantly improved
- it was a structure that had the capacity to be able to incorporate all Commonwealth-funded priority programmes
- it was able to provide statistical evidence in which areas the resource pool should be used

- it was one that looked at the use of electronic media (with particular reference to remote locations) in the communication of ideas and participation in projects between schools.

ETHNOMUSICOLOGY IN NSW MUSIC EDUCATION

Dianne Bishop

Thirty years ago the term Ethnomusicology was little known in this country. Today it is a subject available to virtually all students of music at Australian universities. CAEs are also recognising the importance of Ethnomusicology and have been developing an ever increasing range of courses for trainee teachers, for performers and as general studies for a wide student body. In schools also there is a growing awareness of the relevance and potential of the music of other cultures in the curriculum. This paper seeks to review the present state of ethnomusicological teaching in NSW and represents the first part of an Australia-wide study of Ethnomusicology in music education.

Undergraduate courses in Ethnomusicology at NSW tertiary institutions are many and varied. Their diversity is a clear reflection of the nature of the discipline. Ethnomusicologists have traditionally disagreed over the definition of their discipline, but that offered by Nettl is widely accepted. Ethnomusicology, he says, comprises two main areas: firstly, the study of non-western music, in which he includes the music of non-literate cultures, such as Australian Aboriginal, and high cultures, such as Chinese, Japanese, Indonesian, Indian and Arabic. Secondly, Nettl identifies the study of folk music, both western and non-western, as a legitimate area of Ethnomusicological study. (1964, 5-7) Thus Ethnomusicology has much to offer in content.

The diversity of Ethnomusicology courses is also influenced by different approaches and methods that have been developed by Ethnomusicologists. Merriam (1977, 8 ff.) identifies two main schools: the first, established in Europe in the early decades of this century, is musicological in approach, with emphasis on transcription, analysis and history; the second, having its origins in the USA, is anthropological in focus, interdisciplinary in scope and frequently involves the study of present day and non-literate societies. A third approach, often termed BI-MUSICALITY, and which is also of American origin, involves the study of non-western music through performance and composition. (Nettl, 1964, 10-11) This range of approaches gives Ethnomusicology relevance not only to music students, but to dance and drama specialists and also to students in general or related arts programs.

The following information covering undergraduate Ethnomusicology courses in NSW universities and colleges, was recently collected by way of correspondence and interview.

Courses in Ethnomusicology are offered at most universities in NSW. The exceptions are Macquarie and Newcastle universities, which have no music departments. The University of Wollongong offers no courses in Ethnomusicology as such, but in its Bachelor of Creative Arts program there are interdisciplinary courses on the arts of non-western cultures, in which music is a component. At the remaining universities Ethnomusicology is well represented at both undergraduate and post graduate level. This survey includes undergraduate courses only.

It is fitting to begin with the University of Sydney, where Australian Ethnomusicology had its origins. Pioneering work in Aboriginal music was carried out by the anthropologist Elkin in the late 1940s and this was followed in the 1950s by the postgraduate studies of Trevor Jones. The first courses in

Ethnomusicology were given by Alice Moyle in 1960. (Peart, 1966, 13-15) Since that time a strong tradition in the study of Aboriginal and Asian music has developed at Sydney and this is reflected in the current course structure shown in Table 1. The approach taken in the Ethnomusicological components of Music I, II and III is highly analytical, but this is offset by the three other courses which are clearly interdisciplinary in scope and which involve staff from other departments.

In addition, the university offers two courses in Javanese GAMELAN. One is an extra-curricula activity for students; the other is a community course.

The range of Ethnomusicology courses at the University of New England is extensive. The outline shown in Table II reveals a breadth of content areas (although with emphasis on Aboriginal and Asian topics) and a balance between analytical, cultural and performance approaches. Field work experiences commence in the students' third year. There are also university-wide and community courses in Javanese GAMELAN.

Undergraduate courses in music have been very recently introduced into the B.A. program at the University of NSW. There is, however, a longer tradition of post-graduate courses. Ethnomusicology forms a substantial unit (two hours per week) of the courses listed in Table III the content areas being methodology, along with Aboriginal, Asian and Oceanic topics. Field work and performance do not feature in the courses.

Turning to the CAE sector, we find that Ethnomusicology has made little impact on Primary Teacher Education. Kuringai, Mitchell, Nepean, Macarthur, Northern Rivers and Sydney colleges have no significant input on non-western music in their B.Ed. (Primary) programs. Reasons are not difficult to find: the limited time available for Music in these programs necessitates a focus on basic literacy, performance skills and current curriculum issues. Lack of staff expertise is another factor. The Catholic College of Education, however, includes two courses in the B.Ed. (Primary) program, which acknowledge Australian multiculturalism in music. (Table IV) At Armidale CAE there are music components in three multidisciplinary courses which cover Aboriginal and multicultural Australian arts and the arts of near Eastern and Asian cultures. (Table VI) (No information has been received from Riverina CAE.)

Related arts programs, such as those offered at Sydney, Newcastle, Macarthur and Riverina, offer great scope for Ethnomusicological studies. However, this has not always been realised due to inadequate staffing, as the information in Table IV for Macarthur Institute of Higher Education indicates. In the newly established Associate Diploma in Expressive and Performing Arts at Sydney CAE (see Table VI) Music is one of four core courses following a non-western theme in the first year.

The most significant advances in Ethnomusicology have taken place in those colleges with degree programs in Music and Music Education, but even here, as at the Conservatoriums in Sydney and Newcastle, (Table V) staffing and budgetary problems have limited the number of courses offered. It is pleasing to note that students at the NSW Conservatorium of Music in Sydney take not only an academic course in non-western music, but study classroom applications of this music in a method course. The two Ethnomusicology courses offered as electives in Sydney CAE B.Mus.Ed. program have so far included both academic and classroom teaching approaches. (Table VI)

At this point I would like to comment on the second Ethnomusicology course offered at the St George campus of the Sydney CAE. The multicultural focus of the course, which I designed in 1981, is unusual in the context of NSW tertiary Ethnomusicology; so too is its emphasis on field work.

Each student taking the course is required to work, either individually or as one of a pair, with an approved ethnic music group. Following a period of observation and interview, the student then compiles a report on the group's musical culture together with a multi-media teaching kit.

This type of ethnomusicological field work, where the subjects are virtually at one's doorstep, is highly recommended by Nettl, especially for students before they proceed to more extensive field studies. (Nettl 1964, 69-70) Such a consideration was not important to the design of this course, although it happened that one student did proceed to graduate studies in Ethnomusicology and, with assistance from the Australia Council, undertook field work in the U.S.S.R. My own rationale involved a number of factors. Firstly and obviously, the multicultural approach was considered to be relevant to trainee teachers. Secondly, it was thought that the potential of community involvement in a school music program would be impressed on students through this exercise. The course also allowed for the broadening of research and professional skills and for the development of a substantial and largely independent study. In the context of the total B.Mus.Ed. program, which is semester based and geared to a policy of continuous assessment (thus many small assessment items), the opportunity for students to undertake a project of this size seemed to me important. I was furthermore concerned about the vast amount of formal face to face lecture classes that students experience during their college years. An alternative mode of presentation, in which formal lecture sessions were largely replaced by individualised tutorial assistance, was thus initiated.

There are, of course, problems which can arise with student field work. Student safety is a legitimate and serious concern and every care must be taken to ensure that no professional or personal offence is caused to one's cooperating musicians. However, careful supervision and liaison with the music groups on the part of the lecturer have so far resulted in happy and profitable working relationships among all concerned.

Ethnomusicology B, which has now run for several sessions, has elicited positive responses from both students and musical societies. Student projects have covered a wide spectrum: Greek, Croatian, Russian, Hungarian, Maori and Tongan are some of the cultures which have been studied. It is especially pleasing to note that valuable professional links have been made between ethnic music groups, students and the college. (At this point a slide/audio presentation, comprising part of a student project on Croatian music, was shown.)

Finally, we consider briefly the issue of Ethnomusicology in NSW departmental school. Writing in 1976, the secondary music teacher Frank Murphy, then at Fairvale High School, stated that "the overall situation with regard to the teaching of non-western music in Australian schools is still far from satisfactory". He went on to say that "of the innumerable high schools in the country with qualified music teachers, only about one-fifth appear to offer course work of any kind in non-western music, and most of this is of a superficial nature." Murphy noted that the NSW departmental curriculum documents in

use at the time made only passing reference to non-western music as an optional topic area (Murphy 1976, 35).

What progress has been made since then? With respect to curriculum documents the situation is unchanged. At both the primary and secondary level, the current documents (Music [K-6] - Syllabus and Support Statements, 1984, Music Syllabus 2 Unit 1 Course for Years 11 and 12, 1983, Music Syllabus 2 Unit (Related) and 3 Unit Course for Years 11 and 12, (1983), School Certificate Syllabus in Non Elective Music years 7-10, n.d., Syllabus in Music Elective Years 7-10, 1986) give teachers the opportunity, but little encouragement to include music of other cultures in their curricula. Nevertheless, recent discussions I have had with senior curriculum personnel, consultants and teachers have revealed evidence of developments in the teaching of non-western and multicultural music. It appears that such developments have resulted from initiatives taken by teachers themselves. To give just one example, a teacher at the Camdenville Primary School, which is located in inner Sydney suburb and which has a large and diverse migrant student body, has developed a music program which focuses on ethnic dance (involving parents, community members and community-based folk dance groups) and the development of language skills through music and dance. But a number of other factors besides teacher initiative have been influential also. The Aboriginal Education Policy and Multicultural Education Policy Statement published in 1982 and 1983 respectively by the NSW Department of Education require that all schools include Aboriginal and multicultural materials across the curriculum. Some teaching suggestions and resource lists for various subjects, including Music, have been produced by the Directorate of Studies. Inservice courses on ethnomusicological topics have been given to teachers, but recent cutbacks in funding have severely limited the usefulness of this avenue. Of more importance is the greater availability of resources designed for classroom teaching. However, this area requires much further development, particularly at the primary and senior secondary levels. Undoubtedly the greatest boost to the teaching of Ethnomusicology in NSW schools has been the entry into the teaching profession of young graduates with professional training in the discipline.

Tertiary music educators and scholars in Ethnomusicology can do much to expand and improve non-western and folk music studies at all levels. If we accept that Aboriginal, Asian and ethnic music have special relevance to Australian culture, we have a responsibility to provide quality tertiary courses in Ethnomusicology, to develop resource materials and to project our interest into schools and the community. Much has been done in NSW, as in other states. Universities are providing fine academic courses and advanced research opportunities. In the NSW CAE sector Ethnomusicology is having an impact on secondary music teacher training, but there is scope for a much greater input of non-western and folk music in Primary Education Programs and in Visual and Performing Arts Programs. In the words of Jennifer Lindsay, teacher of GAMELAN at the University of Sydney, we are still a good 25 years behind the United States in recognising the importance of non-western music.

TABLE 1
UNIVERSITY OF SYDNEY

Programs: B.A. (pass and hons)
B.Mus. (pass and hons)
B.Ed.

Course	Program	Comments
Music 1	B.A., B.Mus. B.Ed.	- Compulsory B.Mus., Elective B.A. B.Ed. - Has an Ethnomusicology unit
Music II	" "	As above
Music III	" "	- As above, with an introduction to Ethnomusicological method - Topics in Aboriginal and Japanese music
The Aboriginal Performing Arts	B.A., B.Mus.	- Elective - Multidisciplinary: anthropology, language, song and dance units
Notation of Dance	B.A., B.Mus.	- 3rd and 4th year elective seminar - Methodological in approach
Theory of Dance	B.A., B.Mus.	- As above
Dissertation	B.A. (Hons) B.Mus. (Hons)	

Note A non-curriculum course in Indonesian GAMELAN is offered to Music and other students.

- A community course in GAMELAN is also offered.

TABLE II
UNIVERSITY OF NEW ENGLAND

Programs: B.A., B.Mus.
Combined B.Mus./B.A.

Course	Program	Comments
Music 102-1 Physical & Social Bases of Music Making	B.A. B.Mus.	- Compulsory B.Mus. - Western and non-western organology - Comparative vocal studies - Applied ethnomusicology
Ethnomusicology 109-1	" "	- Compulsory - Musical cultures of the non-western world - European folk music - Performance workshop in Indonesian music
Ethnomusicology 210-2	" "	- Elective (2nd year) - The music of Indonesia and Oceania - Organology and transcription - Workshop in Javanese GAMELAN and CALUNG and Hawaiian HULA
Ethnomusicology 310-2	" "	- Elective (3rd year) - The music of Indonesia & Oceania and Aboriginal Australia - Field work methods and analytical techniques - Workshop as for 210-2
Ethnomusicology 225-2	" "	- Elective (2nd year) - The music of East Asia (Japan & Korea) and other non-western cultures - Organology and transcription - Workshop in Japanese KOTO and SHAMISEN, Okinawan SAN SHIN AND African percussion music.
Ethnomusicology 325-2	" "	- Elective (3rd year) - The music of East Asia and Africa - Rock and traditional music in Australia - Workshop as for 225-2
Ethnomusicology 400-6	B.A. (Hons)	- Dissertation

Notes: Courses 210/310 and 225/325 are offered in alternate years.

TABLE III
UNIVERSITY OF NEW SOUTH WALES

Program: B.A.

Course	Comments
Music 1A, 1B	- Elective - For students with limited musical background - Reference to social and historical context of music
Music 2B	- As above
Music 1C	- Elective - For students with HSC Music or equivalent - Ethnomusicology components
Music 2C	- As above

Note: The above courses have been recently introduced. Details of third year courses are not yet published

UNIVERSITY OF WOLLONGONG

Program: Bachelor of Creative Arts

Course	Comments
History of Arts 1	- Compulsory - Overview of contemporary trends in the arts, Australia and worldwide - Common language of analysis between various art forms
Traditional arts of the Pacific	- Elective - Broad interdisciplinary studies
Introduction to Aboriginal Arts	- As above
Aspects of Papua New Guinea Arts	- Elective - Has unit on music/performance

TABLE IV
MACARTHUR INSTITUTE OF HIGHER EDUCATION

Programs: B.A., B.Ed. (Primary)

Course	Program	Comments
Popular Music: a History	B.A., B.Ed.	- Elective
Sydney's Music	B.A., B.Ed.	- Elective - Units on folk and ethnic music

Note: Courses in Aboriginal Studies, Asian Studies and Anthropology are offered, but they do not appear to have Music components.

CATHOLIC COLLEGE OF EDUCATION

Program: B.Ed. (Primary)

Course	Comments
Music in the Australian Context: Past and Present	- Elective - Includes components on Aboriginal music
Dance II: Folk and Ethnic Dance	- Elective - Covers a wide range of cultures.

TABLE V
NSW CONSERVATORIUM OF MUSIC

Programs: B.Mus., B.Mus.Ed.

Course	Program	Comments
Ethnomusicology I-II	B.Mus.	- Compulsory - Introduction, methodology - Topics in Aboriginal and Asian music - Analytical approach
Ethnomusicology III-IV	B.Mus.	- Elective - Has not yet been offered
Non-western Music	B.Mus.Ed.	- Compulsory - Introduction, methodology - Aboriginal music and a wide range of other musical cultures
Music Education and the Adolescent	B.Mus.Ed.	- Compulsory - Unit on the place of non-western music in the classroom
Special Project Music Education	B.Mus.Ed.	- Compulsory - Provision for a non-western music topic related to the classroom

NEWCASTLE CONSERVATORIUM OF MUSIC
NEWCASTLE COLLEGE OF ADVANCED EDUCATION

Programs: DSMC, B.Mus.Ed.

Course	Program	Comments
Twentieth-Century Music	DSCM B.Mus.Ed.	- Compulsory - Non-western musical cultures studied in relation to their influence on contemporary composers.
Ethnomusicology	DSCM B.Mus.Ed.	- Elective - Not yet offered due to unavailability of suitable staff

TABLE VI
SYDNEY COLLEGE OF ADVANCED EDUCATION

Programs: B.Mus.Ed.,
Associate Diploma in Expressive and Performing Arts

Course	Program	Comments
Ethnomusicology A	B.Mus.Ed.	. Elective . Introduction to Ethnomusicology . Units in Aboriginal and Asian music
Ethnomusicology B	B.Mus.Ed.	. Elective . Field studies on ethnic music in Sydney
Music in the Arts I	Associate Diploma of Expressive & Performing Arts	. Compulsory . Music of Indonesia and Aboriginal contemporary Australia in the context of the respective culture and other art forms.

ARMIDALE COLLEGE OF ADVANCED EDUCATION

Program: B.Ed. (Primary)

Course	Comment
Growth of an Australian Consciousness	. Elective general study . Reference to Aboriginal music . Multidisciplinary
The Arts in Contemporary Australian Society	. Elective general study . Reference to multicultural music . Multidisciplinary
The Arts of Non-western Cultures	. Elective general study . Near Eastern and Asian topics . Multidisciplinary

REFERENCES

Ellis, C.J., (1971) "Music of our near Neighbours - Its Place in Music Education" Report of the Second ASME Conference. Adelaide

Jones, T.A., (1974) "Ethnomusicological Studies in Australia" Australian Journal of Music Education. 15, 53-59

McAllester, D.P., (1968) "The Present State of Musical Studies II - Ethnomusicology" Studies in Music 2, 15-20

May, E., (1965) "Widening Horizons - School Music and Ethnomusicology". Report of the Australian UNESCO Seminar on School Music. Sydney

Merriam, A.P. (1977) "Thoughts on Ethnomusicology" Studies in Music 11, 1-14

Nettl, B., (1973) Folk and Traditional Music of the Western Continents. 2nd ed. Englewood Cliffs: Prentice Hall

Nettl, B., (1964) Theory and Method in Ethnomusicology London: Glencoe

NSW Board of Senior School Studies (1983) Music Syllabus 2 Unit Course 1 for Years 11 and 12, Sydney

NSW Board of Senior School Studies (1983) Music Syllabus 2 Unit (Related) and 3 Unit Course for Years 11 and 12, Sydney

NSW Department of Education, Directorate of Special Programs (1982) Aboriginal Education Policy, Sydney

NSW Department of Education (1983) Multicultural Education Policy Statement, Sydney

NSW Department of Education (1984) Music (K-6) - Syllabus and Support Statements, Sydney

NSW Secondary Schools Board (1986) Syllabus in Music Elective - Years 7-10, Sydney

NSW Secondary Schools Board (n.d.) School Certificate Syllabus in Non-elective Music - Years 7-10, Sydney

Peart, D., (1966) "Asian Music in an Australian University" Hemisphere 10 (March), 13-17

LEARNING STYLES: A NEW CONCERN FOR MUSIC EDUCATORS

R. WARREN TILLER
BALLARAT CAE

The classroom situation represents a classic compromise. Grouping learners in little boxes may have been administratively convenient and institutionally economical, nevertheless the problems associated with teaching different students at the same time and same place were daunting. To the teacher it may have seemed that only strict discipline and rigidly applied lock-step instruction could succeed in the potentially chaotic setting.

INDIVIDUALIZING INSTRUCTION

Lock-step instruction had some rather obvious drawbacks. The pacing of instruction was one such problem. If the tempo of a lesson was aimed at the "average" student then the "slower" student became demoralized and the "brighter" student got bored. A similar problem occurred with regard to the intellectual level of the material being presented.

Most educators have probably always been concerned with the success of each of their students. This concern for individual success has motivated curricula innovations such as homogeneous grouping, programmed instruction, individualized instruction and personalized systems of instruction.

Music educators have been quite active in these last three areas. Research and development work by Bigham (1965), Barry Hofstetter (1979), Jumpeter (1980), Knapp (1976), McCarthy (1974), O'Connor (1976) Pupolo (1970) and Tiller (1976), all show a vital interest regarding programmed, individualized and personalized instruction.

In all the examples cited thus far, the common thread has been an attempt to devise materials, strategies, and delivery systems that all allow a student to move at his or her own pace while, at the same time, dealing with content written at the student's level of understanding. However, with recent research it is becoming evident that pace and level of understanding are only a part of the larger domain known as "learning style".

LEARNING STYLE

Learning style is the second frontier of individualized instruction. Teachers have long recognized that some students do not work well on their own. Given the most up-to-date materials, some individuals seem to need the element of human contact. Other students need a cool environment, background music, food, or bright light when involved in study. It appears that any individual will exhibit a variety of traits when learning most effectively. Research by Rita and Kenneth Dunn (1976) has identified 18 elements of learning style. These elements are grouped in the four categories of environmental elements, emotional elements, sociological elements, and physical elements. Their research has led to the development of two tests, the Learning Style Inventory, and the Productivity Environmental Preference Scale. With the results from these

tests, a teacher is better able to tailor the instruction environment, delivery system, and social climate to the needs of each individual.

George and Ward, (1977) have also conducted research in learning styles and have identified four basic categories of abstract random learner, the concrete sequential learner, and the concrete random learner. The above researchers give valuable insights into the most appropriate strategies and materials for individualized instruction in each of the categories.

Other learning style literature has been the outgrowth of brain research. The test Your Style of Learning and Thinking by Torrence, Reynolds, Reigel and Bull (1977), is a good example of these efforts. The information generated from this instrument can help to identify a student's perceptual strengths and preferences.

The research seems to indicate that some individuals respond best to verbal instructions, while others are better with visual and kinesthetic directions. A significant proportion of students process information subjectively while another segment of the population will be more objective in this regard. Some students are playful in solving problems whereas others are serious in doing so. One groups of students would be likely to learn a great deal from the use of metaphor and analogy but these devices would fall on deaf ears in other cases. A language-image dichotomy also seems to exist where one type of individual stores information in verbal form and another type holds that same information as an image.

The implication for instruction is striking. It appears that, to be most effective, instruction must be coded, presented, and sequenced so as to match the perceptual strengths of each student. In addition, acceptable responses must be broadened to include a wide variety of possibilities from the written word to the subtle gesture.

It seems incumbent upon the music educator to be aware of these research findings and apply them to his or her own situation. Catering to individual learning styles will involve the use of a wide variety of flexible materials along with a vast array of instructional strategies and learning environments. Making music learning a comfortable as well as rewarding experience, is certainly a worthy goal for the entire profession.

THE LEARNING STYLES PILOT TEST

When considering learning styles we must ask the question, are our tools sufficient for the task? Tests of learning styles are of a generalized character. They ask the individual to respond from an "on balance" perspective. The person taking the test is requested to base his or her answer on how they feel "most of the time". The underlying assumption appears to be that an individual will apply a relatively consistent approach to learning over a broad range of subjects. If this is true, one of these tests of learning style may provide valuable information for the music educator. On the other hand, if musical learning is significantly different from the more general educational activities, the music educator may have need for a specialized tool. The Learning Styles Pilot Test has been devised to make some preliminary inquiries into this question.

The first half of the Learning Styles Pilot Test surveys the twenty-one aspects of learning style that have been identified by Price, Dunn and Dunn, (1979). Individuals taking the test will be asked to respond firstly from a non-musical perspective. The same statements will then be repeated but the individuals will be asked to consider them from an exclusively musical view point. The data obtained will be analyzed to see if the responses to identical questions will be different when a musical or non-musical perspective is taken.

Several researchers have pointed out the problems that exist when an individual is forced to learn in ways that are not consistent with his or her own learning style. Work by Brown (1978), Dunn (1980), Dunn and Carbo (1979), John (1974), Kraft (1976), Cafferty (1980) and Trautman (1974) suggests that such a conflict can be a significant detriment to an individual's success.

The second half of the Learning Styles Pilot Test is addressing this possible conflict. Testee's will be asked to respond to statements about their preferences with regard to musical learning. Initially they will be requested to consider the test statements from the perspective of an "ideal" learning situation. Finally they will be asked to respond on the basis of the "real world" of musical learning as they have experienced it. Again differences in the responses to identical questions will be analyzed.

Lastly, individuals taking the test will be asked to identify their major performing instrument. Research by Kemp (1981), has shown significant differences in personality types relating to musical instruments being studied. Such relationships may also exist between learning style and instrumental media. Some indications along these lines may result from the information gained on the Learning Styles Pilot Test. It is also hoped that as a result of this experimental testing some clear research directions can be established.

REFERENCES

Bigham, W.M., "A Comparison of Two Response Modes in Learning Woodwind Fingerings by Programmed Text". Unpublished doctoral dissertation, Florida State University, (1965)

Brown, R., "The effects on Congruency Between Learning Styles and Teaching Styles of College Student Achievement". College Student Journal 12 (Fall 1978) 44-47

Cafferty, E., "An Analysis of Student Performance Based Upon the Degree of Match Between the Education Cognitive Style of the Teachers and the Cognitive Style of the Students." Ed D. Dissertation, University of Nebraska (1980)

Drushier, P., "A Study Comparing Programmed Instruction with Conventional Teaching of Instrumental Fingerings and Pitch Notations for Beginning Students of Clarinet, Flute, and Trumpet in a Flexible Scheduled Curriculum". Unpublished doctoral dissertation, State University of New York at Buffalo, (1972)

Dunn, R., "Learning - A Matter of Style" Educational Leadership 37, 7, (April 1980)

Dunn, and Carbo, M., The Reading Gamble Learning Magazine (August/ September, 1979)

Fisher, B., "Programmed Learning in Strings". The American Teacher (1965) 15

Froseth, J.O., "The Individualized Instructor" Chicago: G.I.A. Publishers 1974

Hefstetter, F., "Microelectronics and Music Education" The Music Educator's Journal, 1979, 65 (8) 39-45

John, U., "Structure of Failure" Education Index 25 (1974)

Jumpeter, J., "The Utilization of a Personalized System of Instruction in a Specific Area of a Music Appreciation Course" Unpublished doctoral dissertation, The Pennsylvania State University (1980)

Kemp, A., "Personality Differences Between the Players of Sting, Woodwind, Brass and Keyboard Instruments and Singers."

Knapp, J., "A Status Study to Assess the Degree of Individualized Instruction of Fifth and Sixth Grade General Music Classes and to Identify Appropriate Activities" Unpublished doctoral dissertation, The University of Oregon (1976)

Kraft, R., "Analysis of Student Learning Styles" Physical Education (October 1976)

McCarthy, J., "The Effect of Individualized Instruction on the Performance of Beginning Instrumentalists." Council for Research in Music Education (1974) 3

Meske, E. and Renehart, C., "Individualized Instruction in Music". Music Educators National Conference 1975

O'Connor, M., "Development of Discriminatory Music Listening Skills in Junior High School Utilizing Programmed Instruction" Unpublished doctoral dissertation, Boston University (1976)

Price, G., Dunn, R. and Dunn, K., "Productivity Environmental Preference Survey" Price Systems (1979)

Pupolo, U., "The Development and Experimental Application of Self Instructional Practice Materials for the Beginning Instrumentalists" Final Report no O.E.G. 4-9-340020-0031-057 , Office of Education, U.S. Department of Health, Education and Welfare, 1970

Tiller, W., "Individualized and Programmed Instruction - Group Guitar Lesson" Australian Journal of Advanced Education, July 1978

Torrance, E., Reynolds, C., Reigel, T. and Ball, O., "Your Style of Learning and Thinking" The Gifted Child Quarterly (1977)

Trautman, P., "An Investigation of the Relationship Between Selected Instructional Techniques and Identified Cognitive Style" Ed. D. Dissertation, Sty John's University (1979)

Wilt, M. and Indenbaum, D., "Music Discovery Activity Cards" The Center for Applied Research in Education Inc. 1978.

APPENDIX 1

Learning Styles Pilot Test

Read each statement and decide to what extent you either agree or disagree. If you strongly agree - mark SA. If you strongly disagree - mark SD. If neither of these options best describe your feelings, choose one of the options between SD and SA that would indicate how you feel most of the time.

For the first twenty-one questions, answer from a non-musical perspective. Exclude from your answer any consideration of your musical activities. Base your judgements only on those non-musical aspects of your work/learning.

Go now to question one. Mark you answers on the separate answer sheet provided.

1. I prefer to work in an open environment surrounded by sounds and with opportunities for conversation.

2. I believe my best work is done in a brightly lit space.

3. I feel I learn most effectively in a warm environment.

4. I like a very formal climate to work in with straight chairs, clear cut design, and direct lighting.

5. I do my best work with self-designed objectives and self-paced instruction.

6. I learn most effectively when I have long-term assignments and am provided help only when I feel it's necessary.

7. I prefer to begin my study with short-term assignments and then gradually increase their length and scope.

8. I appreciate clear-cut, precise directions for the learning tasks that I undertake.

9. I prefer to work and learn alone.

10. I feel I gain the most from group learning situations.

11. I like to learn in close association with people who are experts.

12. I prefer a variety of working/learning patterns. (Sometimes alone, other times with my peers or supervisors.)

13. The media aids that work best for me are: audio tapes, records and radio (along with precise oral instruction).

14. The media aids that work best for me are: film and filmstrips, computers, drawings, photos and transparencies, (along with written instructions).

15. I most enjoy hands-on learning.

16. I prefer active learning experiences that are slices of real life.

17. When I am working/learning at my best I appreciate the opportunity to eat and drink.

18. I do my best work/learning in the early part of the morning.

19. I am at my best after morning tea.

20. The afternoon is when I feel at my most productive.

21. I work and learn the best when I can move about.

For questions 22 through 42, answer exclusively from a musical perspective. Base your judgements only on these active music making components of your work and learning.

22. I prefer to work in an open environment surrounded by sounds and with opportunities for conversation.

23. I believe my best work is done in a brightly lit space.

24. I feel I learn most effectively in a warm environment.

25. I like a very formal climate to work in with straight chairs, clear cut designs and direct lighting.

26. I do my best work with self-design objectives and self-paced instruction.

27. I learn most effectively when I have long-term assignments and am provided help only when I feel it's necessary.

28. I prefer to begin my study with short-term assignments and then gradually increase their length and scope.

29. I appreciate clear-cut, precise directions for the learning tasks that I undertake.

30. I prefer to work and learn alone.

31. I feel I gain the most from group learning situations.

32. I like to learn in close association with people who are experts.

33. I prefer a variety of working/learning patterns. (Sometimes alone, other times with my peers or supervisors.)

34. The media aids that work best for me are: audio tapes, records and radio (along with precise oral instruction).

35. The media aids that work best for me are: film and filmstrips, computers, drawings, photos and transparencies, (along with written instructions).

36. I most enjoy hands-on learning.

37. I prefer active learning experiences that are slices of real life.

38. When I am working/learning at my best I appreciate the opportunity to eat and drink.

39. I do my best work/learning in the early part of the morning.

40. I am at my best after morning tea.

41. The afternoon is when I feel at my most productive.

42. I work and learn the best when I can move about.

For questions 43 through 63 answer from the stand point of an ideal situation. Each question could be prefaced with the word "ideally".

43. When engaged in a practical music task I place myself in an open environment with background sounds and conversation.

44. When working on a musical problem I choose a brightly lit space.

45. I find a warm room to practise my music.

46. A formal environment is the best for learning music.

47. The freedom to set my own objectives and pace my own practice is important.

48. I choose to learn through long term musical assignments and only want help when I feel it is necessary.

49. I begin my musical studies with short term tasks that gradually increase in length and scope.

50. My musical learning is facilitated by clear-cut, precise, unambiguous direction.

51. I want to work on my music by myself.

52. I want to learn my music with a group.

53. Having an expert close at hand is a big advantage when learning music.

54. Variety is the spice of life when working on musical tasks.

55. The media aids I find most valuable for musical learning are, audio tapes, records and radio (along with precise oral direction).

56. The media aids I find most valuable for musical learning are filmstrips, computers, films, drawings and transparencies (along with written instructions).

57. Hands-on experiences are the best for learning music.

58. Active experience in real music making is central to musical learning.

59. Being able to eat and drink while learning music helps to sustain the effort.

60. Musical learning should be an early morning activity.

61. Musical learning is best undertaken in the later morning hours.

62. Musical learning should be scheduled in the afternoon.

63. Being able to move about helps in learning music.

For questions 64 through 84, answer from a practical perspective. Make your judgements from the stand point of the "real world" of work and learning as you know it.

64. When engaged in a practical music task I place myself in an open environment with background sounds and conversation.

65. When working on a musical problem I choose a brightly lit space.

66. I find a warm room to practise my music.

67. A formal environment is the best for learning music.

68. The freedom to set my own objectives and pace my own practice is important.

69. I choose to learn through long term musical assignments and only want help when I feel it is necessary.

70. I begin my musical studies with short term tasks that gradually increase in length and scope.

71. My musical learning is facilitated by clear-cut, precise, unambiguous direction.

72. I want to work on my music by myself.

73. I want to learn my music with a group.

74. Having an expert close at hand is a big advantage when learning music.

75. Variety is the spice of life when working on musical tasks.

76. The media aids I find most valuable for musical learning are, audio tapes, records and radio (along with precise oral direction).

77. The media aids I find most valuable for musical learning are filmstrips, computers, films, drawings and transparencies (along with written instructions).

78. Hands-on experiences are the best for learning music.

79. Active experience in real music making is central to musical learning.

80. Being able to eat and drink while learning music helps to sustain the effort.

81. Musical learning should be an early morning activity.

82. Musical learning is best undertaken in the later morning hours.

83. Musical learning should be scheduled in the afternoon.

84. Being able to move about helps in learning music.

END OF TEST.

FIXED VERSUS MOVABLE DOH;

AN EXCURSION INTO MUSICAL MYTHOLOGY

Micheal J. Giddens
Victoria College - Toorak Campus

Fixed or Movable Doh? This question has inspired acrimonious debate for well over a century. However, the value of this argument, and its ultimate contribution to any enrichment of music education, seems doubtful. For as Doreen Bridges stated in 1982:

> The controversy over the use of so-called 'fixed doh' or 'movable doh' as a means of teaching sightsinging . . . ought never to have arisen. That it did so is an accident of history. That it still rages, particularly in English-speaking countries, is a disgrace to the music teaching profession. [1]

The aim of this paper is to focus attention on an historical misconception which has its origin in the fixed versus movable doh controversy. To this end, the discussion will highlight three distinctive and influential approaches to sightsinging and aural training. The first approach was founded in Switzerland by Emile Jaques-Dalcroze (1865-1950), who employed a fixed do nomenclature. The second approach, known as Tonic Solfa, was devised by the English clergyman John Curwen (1816-1880), who based his method on a movable doh. The third approach, that established by the Hungarian Zoltán Kodály (1882-1967), also uses a movable doh and is called Relative Solfa.

I shall endeavour to present three significant themes:

1. That despite Dalcroze's use of a fixed do, and the use of a movable doh by Curwen and Kodály, the three men shared a common and fundamental goal in their teaching of solfège. This goal is the cultivation of relative pitch, and an aural and visual appreciation of absolute or definite pitch.

2. That in English-speaking countries, the historical association between Dalcroze's solfège programme and other continental methods, instead of a critical assessment of Dalcroze's specific aims, objectives and techniques, has resulted in a general misinterpretation of his concepts.

3. That there should be an acceptance in English-speaking countries, of a nomenclature for absolute pitch, and a different nomenclature for relative pitch. This would then enable educators to more easily evaluate, appreciate, and implement the diversity of aural training strategies devised by such luminaries as Dalcroze, Curwen and Kodály.

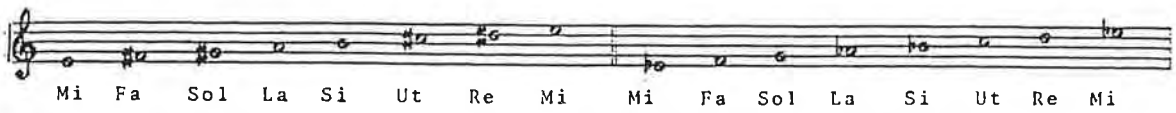
I shall now proceed to develop these arguments.

The Misconception Defined

The principles of the Continental Solfège system may be gleaned from the methods of Guillaume Wilhem, a Frenchman born in 1781. His treatise Manuel Musicale, consisted mainly of melodies to be sung at sight using the fixed solfa syllables which were part of the French vernacular, i.e. UT RE MI FA SOL LA SI.

Example 1

As was the tradition at the time, Wilhem permitted each 'fixed' syllable to represent a multiplicity of sounds. Ut (C), for example, served for the vocalization of Ut natural, sharp, flat, double sharp and double flat. Thus, the scales of Mi (E) major, and Mi flat major, were sung to the same sequence of mnemonics:



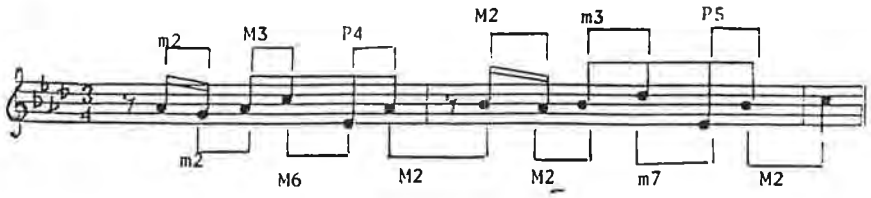
Interestingly, the ambiguities engendered by this peculiar French tradition, led Jean-Jacques Rousseau to complain in his book Emile (1762):

> Their [i.e. the French Musician's] method of sol-faing is . . . extremely and needlessly difficult . . . since, by this method, Ut and Mi, for example, may mean either a major third, a minor third, an augmented third, or a diminshed third. What a strange thing that the country which produces the finest books about music should be the very country where it is hardest to learn music! [2]

In the earliest stages of instruction, Wilhem presented melodies only in the key of Ut major, and considerable practice was devoted to the identification and aural memorization of intervals. Once the initial difficulties were mastered, Wilhem's students became quite fluent in their reading of Ut or C major melodies. Serious problems were encountered however, with the introduction of a wider spectrum of keys.

The study of tonality, i.e. the relationship of sounds to a key-note, was not considered by Wilhem. On the contrary, his students would sight-read a melody by calculating one interval to the next; a process which became increasingly demanding when keys of three, four, or more sharps and flats were applied. Indeed, under Wilhem's direction, the art of sightsinging was reduced to the laborious task of navigating one's way through a tortuous maze of dissociated intervals.

For example, this melodic fragment from a Prelude by J.S. Bach:
Example 2



would have necessitated identification and aural recall of the intervals indicated above. No wonder then, that very few of Wilhem's young students ever graduated to the Orphèon or advanced level of musical training.

Despite these disadvantages, Wilhem's methods were transplanted to British shores via the energetic, if misguided enthusiasm of John Hullah (1812-1884). A talented musician and minor composer, Hullah published a translation of Wilhem's Manuel, which he entitled Wilhem's Method of Teaching Singing (1842). Apart from the insertion of traditional English airs and quaint moral platitudes, Hullah's text represented a faithful adaptation of Wilhem's work, including the use of fixed do syllables.

In the beginning, Hullah's approach was greeted with fervent admiration. There are historical accounts of mothers actually weeping as their sons sang from the notation![3] (One hopes these were tears of joy at the tunefulness of the singing!) Furthermore, with the support of the recently established Committee of Council on Education (founded 1839), Hullah developed teacher training centres near London, and supervised the introduction of Wilhem's system into the government schools. Nevertheless, as had been Wilhem's fate in France, Hullah was unable to carry the average student beyond the preliminary stage. Bernarr Rainbow has commented:

> What none of those admirers could have foreseen was that Hullah's pupils - so proficient while their exercises and ear tests remained in the Key of C - were later to find themselves so severely handicapped by the 'fixed' solfa which had been unquestionably adopted from Wilhem, and that only those with pronounced musical aptitude were able to proceed to the use of further keys. [4]

Despite a concerted effort by Hullah to refine Wilhem's original ideas, his students continued to become confused and discouraged. Meanwhile, John Curwen's Tonic Solfa was achieving considerable popularity. In 1858 Curwen published The Standard Course of Lessons and Exercises in the Tonic Solfa Method of Teaching Music; and by 1860 animosity had arisen between supporters of Curwen's movable doh, and adherents of Hullah's fixed do. When Hullah's support showed signs of diminishing, he attempted to revive public interest by publishing a revision of Wilhem's treatise.

Entitled Time and Tune in the Elementary School (1875), this work was to have little impact. Its chief failing was Hullah's consistent denial of the importance of tonality, in favour of drilling students in the recognition of intervals. Hullah, according to some historians, possessed perfect pitch[5], and this ability probably prevented him from appreciating the serious limitations of Wilhem's method. Ultimately, Hullah's efforts faded before Curwen's more psychologically sound Tonic Solfa.

In 1910 Charles Ingham, an English educator always alert to new developments, visited Dalcroze's music school in Hellerau, Germany. Immediately convinced of the worth of Dalcroze's teaching, Ingham decided on his return to England to publicize what he called 'a well - nigh ideally perfect' approach to musicianship[6]. In 1911 Ingham published the first article in English describing Dalcroze Eurhythmics[7], but the discussion made only passing reference to the importance of solfège in Dalcroze's programme. In fact, having no desire to rekindle the still flickering embers of the bitter Hullah/Curwen conflict, Ingham decided it prudent to avoid introducing a method of aural training which used the notorious fixed do.

Other devotees followed in Ingham's footsteps, and despite a flood of British and American articles proclaiming the value of Dalcroze's eurhythmics, his contribution in the area of aural training remained virtually ignored. Additionally, although Dalcroze's texts pertaining to rhythmic movement were published in English translations, his numerous solfège books were not translated. This omission still remains unattended to this day. Taking such a dearth of information into account, one can understand how educators have incorrectly assumed a distinct similarity between Dalcroze Solfège and other Continental Fixed Do systems.

It was Ernest Read, a believer in the Curwen tradition of tonic solfa, and a director of musical studies at the London School of Dalcroze Eurhythmics (founded 1913), who first attempted to clarify the misconceptions surrounding Dalcroze aural training. In 1928 Read delivered a lecture to the Dalcroze Society of Great Britain and Ireland, entitled 'The Place of Aural Training in the Dalcroze Method'. Towards the opening of this address, Read stated:

> Movable Doh versus fixed do arguments even now raise the most bitter passion when the parties concerned persistently ignore the fundamental principles . . .[8]

The essential principles, in Read's opinion, involved the teaching of both the absolute or definite pitch of a note, and also its relationship to a keynote (i.e. relative pitch). Consequently, in discussing the Continental Fixed do system of solomization, Read remarked disparagingly:

> The ordinary French, Belgian and Italian methods of solfège . . . do not bother much about the teaching of relative pitch, but proceed direct to the teaching of definite pitch . . . and rely on the pupil

being sufficiently musical to skip a systematic training in tonality . . . implying that if a pupil has no feeling for tonality he should not be learning music at all.[9]

This attitude, Read continued, was the antithesis of Dalcroze's ideal. For unlike the followers of continental solfa, Dalcroze directed the student's attention to the natural tendency of non-tonic tones to be attracted to a central or 'Home' sound. Moreover, Dalcroze believed that the child's earliest music education should begin with the study of relative pitch, thereby preparing for a later assimilation of the more difficult concepts of absolute pitch and staff notation. Read informed his audience:

> Dalcroze, as you will see from a study of his books, gives hundreds of exercises for developing our feeling for tonality, and in these we see that he is not only a true tonic solfaist, but - and here is the point - he also teaches pitch and key with a thoroughness undreamed of before.[10]

From Read's account, the conclusion may be drawn that rather than adhering to the fixed do tradition of Wilhem and Hullah, Dalcroze's studies share much in common with Curwen's Tonic Solfa. Both these educators emphasized in their teaching the absolute and relative aspects of a sound. However, just as the relative aspects of Dalcroze Solfège are so often forgotten, so has Curwen's teaching of keys by means of definite pitch been devalued.[11] Nevertheless, Curwen's work on absolute pitch has been given its true prominence in a somewhat provocative article by Rainbow, entitled, 'Curwen, Kodály and the Future' (1979). He writes:

> The letter-notation of Tonic Solfa was first introduced only as an ancillary device and an approach to staff notation. Its exclusive use at a later stage of the movements history was an unfortunate consequence . . . of a desire to print music cheaply, thus bringing song books, hymnals and oratorio scores within the reach of the poor.[12]

Although Curwen's Tonic Solfa anticipated Dalcroze's efforts by almost fifty years, a direct influence is difficult to determine in depth. Such is not the case with the achievements of Zoltán Kodály. Kodály made Curwen's principles the basis of his own Relative Solfa, while simultaneously freeing these principles from 'inhibiting nineteenth century tonal schackles'.[13] As Doreen Bridges has explained:

> Doh was not necessarily the tonic, and in folk music particularly, often had quite a different function; the interval doh - me was always a major third whenever it occurred, but in the dorian mode, for example, would in fact fall on the seventh and second degrees of the scale.[14]

It should not be overlooked, that the system of music education that evolved under Kodály's guidance also drew on Dalcroze's contribution. Kodály acknowledged his debt to Dalcroze, from whom he and his colleagues borrowed and adapted various strategies for developing rhythm and musical hearing.

Unfortunately, these numerous threads which link the respective aural training approaches of Curwen, Dalcroze and Kodály, are often thrown into the background by the introduction of a red herring, that is, Dalcroze's employment of a fixed do nomenclature. This tendency is evident in the following remarks made by M. Suthers in 1981:

> Kodály followed the ideals of Dalcroze when he was formulating and writing music for the schools in Hungary. One point of divergence would seem to be that, where as Dalcroze required the study of Solfège, using the fixed 'doh' system, Kodály introduced to Hungary the music reading system used in England by John Curwen . . . The main thing to remember about both these systems, is that they are only 'a means to an end'; both develop the concept of pitch and tone-relations; which is the ultimate goal.[15]

Here, the inference is that despite the common goals, the implementation of Dalcroze Solfège necessitates using a fixed do, while the systems of Curwen and Kodály require a movable doh. But as Read pointed out almost sixty years ago, the application of Dalcroze's aural training strategies for English-speaking countries, merely required the adoption of two separate nomenclatures for the vocal expression of absolute and relative pitch.

Nomenclatures for Absolute and Relative Pitch

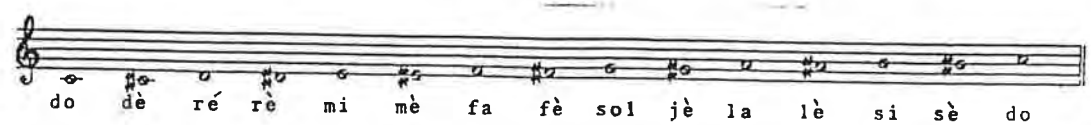
In order to clarify the ease with which Read's suggested adaptations may be accomplished, let us turn our attention to some specific solfège examples.

Unlike Wilhem, Dalcroze devised fixed do mnemonics which permitted chromatic alterations to be vocalized with separate syllables.

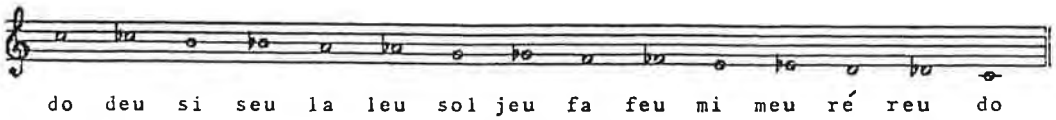
Dalcroze's Fixed Syllables

Example 3

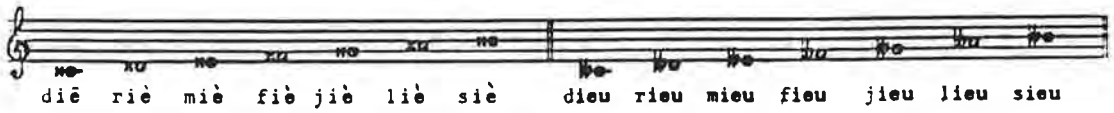
Sharpened Tones



Flattened Tones



Double Sharps Double Flats



In contrast, for the identification of relative pitch, Dalcroze used the Roman Numerals:

Example 4

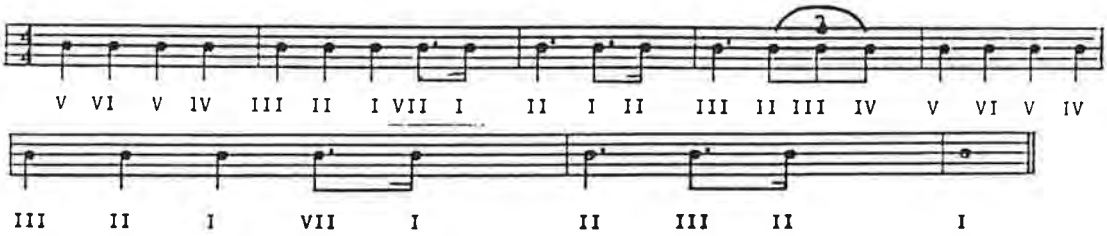
I II III IV V VI VII I^8

The following exercise, taken from Dalcroze's book Les gammes et les tonalités, le phrasé et les nuances (1906), demonstrates how the relative numerics may be utilized for sightsinging purposes.

Example 5

Mélodies á dechriffrer en Sol

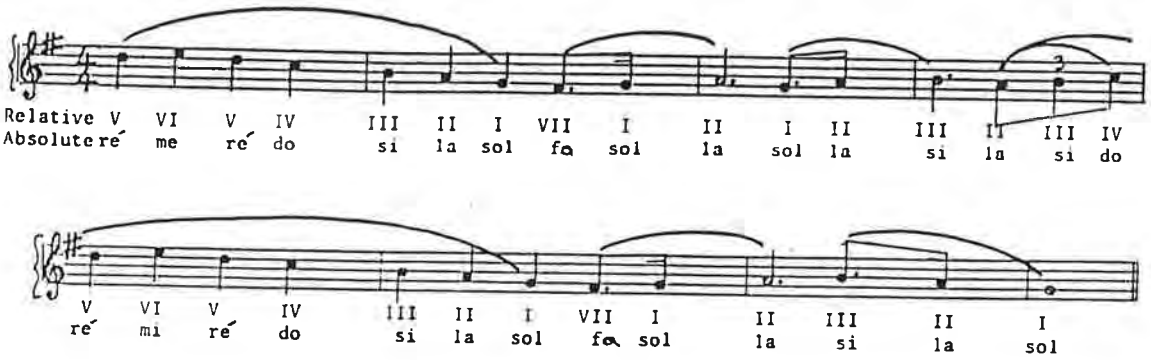
[Melody to Decipher in G major]



Presented with this relative notation, the student is given the keynote of the tonality indicated - in this instance, G major. The melody is then sung at sight, in rhythm, with special attention being given to the implied phrasing. On subsequent readings, the melody may be sung using fixed (i.e. absolute) syllables.

Example 6

Solution with both relative and absolute nomenclatures.



In English-speaking countries, where the solfa syllables have been traditionally employed for relative rather than absolute pitch, common sense dictates that an alternative nomenclature be substituted for Dalcroze's fixed mnemonics. As Erzsébet Szönyi has observed:

> Both fixed and relative systems have been employed side by side and have been of considerable use to music educators right up to the present day. However, it should be understood that one and the same system cannot be used to indicate two separate ideas; i.e. sol-fa syllables for both definite and relative pitch at the same time.[16]

Read suggested that the English practice of using alphabetical names to indicate absolute pitch, might also be applied for sight singing purposes. This solution seems quite satisfactory, especially if the student adopts the increasingly common practice of altering the letter names for sharps and flats. These alterations are tabled below:

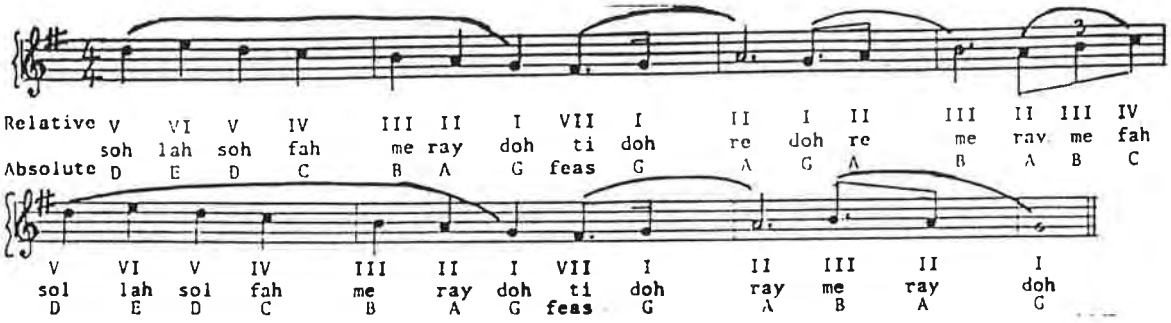
Example 7

#	x	♮	b	bb
cease	cease + eas	C	ces	ces + es
dease	dease + eas	D	des	des + es
eas	eas + eas	E	es	es - es
feas	feas + eas	F	fes	fes - es
geese	geese + eas	G	guess	guess + es
ace	ace + eas	A	ice	ice + es
bease	bease + eas	B	bes	bes + es

Using this alphabetical nomenclature, in addition to either Dalcroze's numerals or relative solfa syllables, Dalcroze's exercise may be practised without touching upon the fixed or movable doh dilemma.

Solution showing absolute alphabetical nomenclature, in addition to relative numerals and solfa.

Example 8



In concluding this paper, let me reiterate that the historical gulf between Dalcroze Solfège and the movable doh approaches of Curwen and Kodály, is entirely mythological. It is a gulf perpetuated by bias,

misunderstanding and ignorance, and fueled by that tiresomely persistent issue: Fixed Versus Movable Doh! To quote Ernest Read:

> To say . . that Dalcroze is a "fixed Doist" and a "movable dohist" at the same time seems an absolute paradox, but directly you grasp the fundamentals of teaching tone relations and keys you will find that this is no paradox, but only too true.[17]

Like Curwen and Kodály, Dalcroze was the most eclectic of educators. Let us then, like these great teachers, be alert to ideas past and present, rather than adhering rigidly to one particluar method. This must only enhance our students' knowledge and enjoyment of music.

Footnotes

1. Bridges, Doreen, 'Fixed and Movable Doh in Historical Perspective'. The Australian Journal of Music Education, No. 30, April 1982, p. 11

2. Rousseau, Jean-Jaques, Emile, J.M. Dent and Sons, London, 1976, p. 114

3. Rainbow, Bernarr, The Land Without Music, Novello, London, 1967, pp. 124-125

4. Ibid., p. 125

5. Ibid., p. 135

6. Ingham, Charles B., 'Music and Physical Grace: The New Rhythmic Gymnastics'. Good Housekeeping, Vol. 52, January, 1911, p. 14

7. Ibid.

8. Read, Ernest, 'The Place of Aural Training in the Dalcroze Method', Conference of Educational Associations, 1936, p. 10

9. Ibid., p. 12

10. Ibid., p. 14

11. Read states: 'The greatest weakness in both the Chevé and the Curwen methods is that they stop short where the musician desires to begin; I mean that they leave out the question of pitch almost entirely, to say nothing of the difficulties of learning the keys.' Ibid., p. 12

12. Rainbow, 'Curwen, Kodály and the Future', The Australian Journal of Music Education, No. 25, October 1979, p. 33

13. Bridges, p. 14

14. Ibid.,

15. Suthers, M., 'Music In Education',
Music Forum, No. 2, February 1981, p. 7

16. Szönyi, Erzsébet, Kodály's Principles in Practice,
London, Boosey and Hawkes, 1973, p. 20

17. Read, p. 14

Further References

Jaques-Dalcroze, Emile, Les gammes et les tonalités, le phrasé et les nuances, (3 vols.), Jobin, Paris, 1907-1911

Jules, Arnoud, 1600 Exercises Gradués de lecture et de dictées Musicales, Alphonse Leduc, Paris, n.d.

Macpherson, Stewart and Read, Ernest, Aural Culture Based Upon Musical Appreciation (3 vols.), Joseph Williams, London, 1914 ed.

Sanchez, Marta and Croptier, Marguérite, 'Solfège Jaques-Dalcroze.' Fédération Internationale des Enseignants de Rythmique, Newsletter, No. 2, 1980, pp. 1 - 4

Simpson, Kenneth, ed. Some Great Music Educators,
Novello, London, 1981

PROCESS CONSULTATION AND STAFF DEVELOPMENT IN MUSIC EDUCATION AT A LOCAL SCHOOL

Deirdre Russell Bowie
Macarthur Institute of Higher Education

INTRODUCTION TO THE PROCESS CONSULTATION PROJECT

Towards the end of 1986, the Principal of a local State school, located in the western suburbs of Sydney, committed his teachers to a staff development project which aimed at developing each teacher's personal and professional skills in the area of music education. A needs survey was conducted by him, and this ascertained the lack of confidence and competence teachers felt about programming and teaching music according to the New South Wales (NSW) K-6 Music Syllabus. [1]

A Music Education lecturer from a local Institute of Higher Education offered her services to assist in this staff development project, so, in liaison with the Principal, a Process Consultation model was adopted. [2] This model was the one which the Principal had been using in implementing change in various areas of the curriculum, and it was adapted to suit the current project.

From examining the needs survey, it was clear that teachers felt they needed assistance in several areas in order to be able to confidently prepare and present music lessons for their classes. Therefore, the Project Consultation project would aim at meeting those identified needs. It would aim to assist the staff members; (a) by developing their personal confidence in music education; (b) by developing their understanding of the concepts, terminology and presentation of the music syllabus; (c) by providing them with a variety of musical learning experiences related to the music syllabus; (d) by allowing them to experience a variety of programming methods, music materials and resources; and (e) by suggesting programming ideas and giving assistance in the planning and presentation of lessons to their individual classes.

In order to attempt to achieve these objectives, the following course of action was undertaken. Firstly, a series of three 2 hour workshops sessions, to be held during Term 1, 1987, at the local Institute of Higher Education, were planned, to provide staff with a variety of learning experiences, and to assist them in programming and presenting music lessons in relation to the NSW K-6 Music Syllabus. And secondly, throughout Term 1, weekly follow-up contact would be done by the Process Consultant (P/C) with individual teachers, to demonstrate and discuss solutions to felt needs.

This paper seeks to discuss the above points in more detail, and present a retrospective account of the case study of staff development in the area of music education in liaison with a P/C.

RATIONALE FOR IMPLEMENTING THE PROJECT

The staff at the school had a variety of musical abilities. They varied from those who could play simple songs on the piano or recorder to those who had had very little musical background at all. For music lessons, many of the teachers relied on the ABC broadcasts, and others asked the release-from-face-to-face teacher to take music lessons for them. These lessons were mainly percussion

lessons, based on the Popcorn and Other Sweets percussion scores. Some classes were involved in the local music festival concerts (choirs, aerobic displays and recorder items), and few, if any, had music lessons based on the new NSW K-6 Music Syllabus.

All teachers reported that few children in their classes played an instrument, or took dancing lessons out of school. The school has an annual turnover of approximately 50% of its students, and it also has a high ethnic population (over 70%) of the school community.

The new New South Wales K-6 Music Syllabus[3], available since 1985, initially generated a high interest in music teaching, and staff set out to try and implement this new approach in their classrooms. Most teachers attended some in-service courses, and made use of the skills learnt there. However, it was generally felt that these activities were presented somewhat in isolation, rather than as sequential learning experiences. Difficulties were also encountered with the format and terminology of the new syllabus, with making use of the programming matrix suggested, and the resultant insecurity in establishing a starting point.

AN EXAMINATION OF THE PROJECT IN THE LIGHT OF CASE STUDY LITERATURE

In setting up the project to assist the staff in implementing the NSW K-6 Music Syllabus, the P/C's approach was based on her twelve years' experience and practical working knowledge of the field. This was further supported and expanded by her on-going research into current curriculum development literature. As the school's problem-solving model was that described by Schein[4], the above integrated approach was then implemented within Schein's model and this was used as the framework for the overall project.

This retrospective account of the project details the step-by-step procedures undertaken, and relates them to the theoretical framework, i.e., Schein's model of problem solving. That this case study approach is a legitimate and credible form of inquiry into curriculum development practice, is supported by Wise[5]. He also concurs with the practice used throughout the project that, although a case study can be theoretically based, much of the work involved must be practically oriented to be of any value. Wise also emphasises the importance of the Process Consultant being a participant in the case study, as she was more able to understand the processes undertaken and to suggest improvements for later consideration.

This is important, as Wise points out, as an objective theorist has few practical solutions to the practitioner's problems. It is also exemplified in Millar's report on his case study.[6] Schein alludes to this, too, and in his list of assumptions underlying Process Consultation, concludes *that it is of prime importance that the P/C be an expert in how to diagnose problems and how to establish effective helpful relationships.*[7] Being part of the school based staff development, allowed the P/C to ascertain the needs and problems in the situation, and through an interactive approach, assist the staff in solving these problems. At the same time, however, one should be aware of the possible disadvantages (e.g. of bias and subjectivity) that participant-observer researchers bring to the project.

The project also seeks to implement Shaw's three bases for case study[8], viz: (a) *Descriptive studies* - as seen in the diary of weekly visits; (b) *Analytical studies* - as shown in the general comments about the processes and outcomes of the case study; and (c) *Deliberative studies* - e.g. when all the staff were individually asked to evaluate the project and the effect it had on their attitudes, skills and abilities in the area of music education, then the P/C could actively deliberate on the processes and outcomes of the project.

The underlying values and philosophy of the curriculum development approach were in line with those seen in Kelly's procedural algorithm[9]. They were an integral part of the framework of the case study, viz: (a) *Education has its own intrinsic value*, - this shown in individual teacher's evaluations and reactions to the project; (b) *Education is activity and experience*, as seen in the enthusiastic participation of all staff in the in-service workshops; (c) *Subject areas are arbitrary*; i.e., all five areas and concepts of music education were seen to be integrated totally in many of the learning experiences in the workshops, and also in some of the lessons presented by the teachers; and (d) *There is no division between 'basic skills' and other forms of learning*, as seen throughout the project, as teacher grew in knowledge, skills and positive attitudes through many different methods of learning, which were based on an androgological approach rather than a pedagological one.[10]

The theoretical principles underlying the curriculum development in the project are similar to those stated in the work of Ausubel[11]. (i.e. starting from a familiar concept, e.g. each workshop started with material with which all staff were familiar); Tyler[12], (using continuity and integration, e.g. the three workshops showed this throughout the activities presented); and Earl[13], (who relates practical case study to the framework of the theory, e.g. as was done with the project in relation to Schein's model). Everwijn[14], in his case study on nurse education, uses this approach also.

The actual processes used in the framework for interaction within the case study, correlate with the clinical supervision model, as expounded by Smyth[15], viz: *the effort to improve instruction that involves in-class and face-to-face interactive relationships between teachers and supervisors.* Attempts were continually made by the P/C to assist the staff in guided self-analysis of their planning and teaching music in the classroom. Thus, in consultation with the P/C they were able to analyse their own teaching behaviour, and then alter their practices accordingly. As the project was school-based, all teachers were involved in it, and, as Walton advocates[16], teacher participation in curriculum development was a strong point throughout the project.

Morgan[17] follows this ideal through, as he states the criteria for School Based Curriculum Development, viz: that it should be school wide, with all staff being involved in the development, process and evaluation. This happened throughout the project. Harlen[18] also agrees with this in her article, where she states that teacher participation is crucial to curriculum development.

The findings of Wallin[19] are also significant and relevant. He believes that change comes about through development and diffusion of new methods, and their acceptance by teachers. His projects show how research and in-service training can cooperate to support the school's local development work. This process consultation project was supported and stimulated by some external system (the P/C), as well as by an internal one (Principal and staff), while

ensuring the P/C did not take over the responsibility from the staff - a process which Wallin also advocates.

Thus it is apparent that the whole project is in line with current curriculum development literature. The case study process has been followed through, showing the underlying values and a framework on which it was based, outlining the theoretical principles, and using interactive approaches, - all of which is consistent with theoretical research, while still being very practically oriented.

INITIAL PLANNED PROCEEDINGS FOR IMPLEMENTING PROJECT BASED ON SCHEIN'S THEORETICAL FRAMEWORK

Through the P/C's past experience and practical knowledge, an approach to the case study was formulated. At the same time, current case study literature was being researched, and this supported and reinforced the initial approach and method.

This approach was then modified to operate within the constraints of **Schein's problem-solving framework**[20] which was being utilised by the school. This distinguishes two basic cycles of activity - one which occurs *prior* to any decision, or action, and one which occurs *after* a decision to act has been taken.

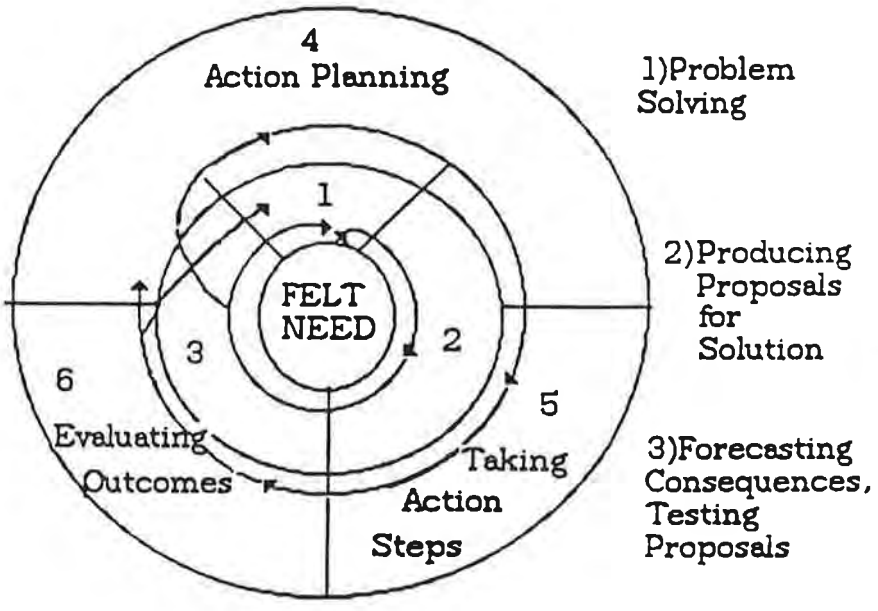
The **first cycle** includes:

1) Formulating a problem
2) Producing proposals for solutions; and
3) Forecasting the possible consequences of solutions, or testing solutions and evaluating them conceptually before taking any action.

The **second cycle** includes:

1) Planning for action;
2) Action steps; and
3) Evaluation of outcomes, which often leads back to the first cycle of defining a problem.

Figure 1: Schein's model, from his book Process Consultation: its Role in Organisation Development. p.8 (Addison-Wesley Pub. Co. Massachusetts. 1969)



As related to the school projects, the steps taken were as follows.

1) **Formulating the Problem**

The Principal realised that staff lacked confidence in implementing the NSW K-6 Music Syllabus in their classes. Survey results backed this up and showed that none of the staff were basing their music programs totally on the new syllabus. Instead most were using the release teacher, or the ABC broadcasts. In discussion with the Principal, the staff and the P/C, the following generalized reasons were given for the non-implementation of the syllabus: (a) lack of both a personal confidence with music, and ā professional understanding of the concepts, terminology and presentation of the K-6 Music Syllabus; (b) lack of appropriate resources, coupled with insufficient experience and ideas to implement the syllabus satisfactorily; and (c) lack of time (as music lessons took much more time to prepare in comparison with other lessons), together with the feeling that the programming suggestions in the syllabus were too complex.

2) **Producing Proposals for Solutions**

Staff needed to experience situations where they could, firstly, develop their personal and professional confidence in music by experiencing the concepts, terminology and presentation of the K-6 Music Syllabus, and secondly, interact with appropriate resource material and be involved in a variety of musical learning experiences based on the syllabus. Thirdly, they needed to experience situations where they could become confident in manipulating music activities to fit appropriately into music lessons based on the new syllabus and examine a variety of programming methods.

As well as the above group learning experiences, individual staff needed regular follow-up assistance in planning and presenting music lessons for their own classes.

3) **Forecasting consequences, testing proposals;**

It could be hypothesised that, if effective, the above proposals would influence positively each teacher's confidence and competence in teaching music lessons. In the experience of the P/C, the staff needed to be committed to change, and be prepared to take some risks in trying new ideas. In this situation, however, all staff were enthusiastic about the project. It was proposed that if they had all experienced activities based on the syllabus first hand, and then had individual assistance as well, they ought to become more confident in implementing the curriculum.

4) **Action Planning:**

In-service sessions for the staff, in intensive three 2 hour workshops to be held at the Institute of Higher Education, for three consecutive Tuesday evenings, were suggested. This would assist in enabling them, *firstly*, to build up their personal and professional musical experience, ability and confidence by experiencing first hand the underlying philosophy and concepts of the syllabus; *secondly*, to familiarize themselves with a variety of resource materials and participate in a variety of activities, based on the syllabus, and covering all grades and levels in a neutral environment; and *finally*, to gain practical ideas

and experience in a variety of programming methods, to help them plan lessons competently.

It was also planned that the P/C would attend the school every Thursday afternoon of Term 1, to assist individual teachers with planning, programming and presenting music lessons.

5) **Action Steps**

Three 2 hour in-service courses were held in March, 1987 at the local Institute of Higher Education, and the P/C attended the school on Thursday afternoons during Term 1, to work with individual staff members.

(These two actions steps will be discussed in detail further on in this paper.)

6) **Evaluation of Outcomes**

As discussed elsewhere in this paper, staff reported at the end of the project, that *firstly*, their personal and professional confidence in music had developed as they experienced and began to understand the concepts, terminology and presentation of the NSW Music Syllabus. *Secondly*, they found valuable the interaction with appropriate resource materials and the participation in a variety of musical learning experiences based on the syllabus. *Finally*, they felt that they had developed their confidence both in programming music units, and in presenting appropriate music activities in their lessons.

As well as the above group experiences, individual staff had regular follow-up, feedback and assistance with programming and lesson planning, as related to their own classes. An integral part of this process was the asking of teachers what follow-up assistance they would require from a consultant during Term 2. This was a continuing of the cycle from Step 6 to Step 1 in Schein's model. From here, the Regional Consultant would take over to continue through the full cycle again based on the newly stated needs of the staff with the aim of eventual autonomy and self-directed learning by the staff.

The above points show that the initial proposals for solutions to the teachers' felt needs were carried through, and the evaluation surveys carried out showed that the responses were very positive, and many changes had occurred with individual teachers, in relation to their music teaching attitudes, skills and knowledge.

REPORT ON VISITS TO SCHOOL

At the end of Term 3, 1986, initial planning meetings were held with the P/C, Principal and executive staff members. As a result of the discussion in these meetings, a schedule was drawn up to ascertain the direction and timing of the project.

During Term 1, 1987, part of the P/C's role was to work regularly with the staff, guiding them in self-analysis of their planning and teaching of music in the classroom. This was a weekly event, and throughout the term, a growing confidence in programming and teaching music by individual teachers was observed by the P/C. A diary describing planning meetings, and overview of procedures for the project, and weekly details of the interaction between the P/C and staff members, was kept by the P/C and some analytical comments on the project were noted as the term progressed.

Some examples of the weekly interaction between the P/C and staff members are as follows:

One teacher demonstrated teaching a song or other music activity with her class, and the P/C provide clinical supervision for her and discussed the problems and good points after the lessons. In another class, the P/C gave a demonstration lesson, and later discussed the content and procedures with the class teacher.

Another teacher discussed with the P/C her own lack of confidence and experience in teaching music. So the P/C suggested ideas and encouraged her to implement some of the activities undertaken in the in-service workshops. During the following weeks, the P/C followed this up with further discussion and encouragement, as the teacher put some of the suggestions into practice.

The P/C discussed with Principal the heavy workload experienced by teachers during Term 1. viz: the Principal was going for his promotional inspection, and the staff were committed to a regular, weekly Mathematics in-service course, as well as to the Music project. The P/C also received feedback from the Principal about the in-service course, and discussed with him the next steps to be taken in the project, i.e. distributing evaluative surveys, and analysing their results.

Several teachers asked the P/C for some practical suggestions and resources for e.g. songs, percussion ideas, work on instrumentation, music for movement etc. The P/C suggested ideas and examples for teachers to try.

In their evaluations, the teachers stated that this individual work was a valuable time, as they could discuss problems, and ask for practical, personalised assistance from the P/C, who in turn, could address these issues in the in-service courses, or in consultation with the Principal.

IN-SERVICE COURSE CONTENT, OVERVIEW AND EVALUATION

The three week in-service course included learning experiences in the areas of Singing, Listening, Moving, Organising Sound and Playing Instruments. Through these five activities, the five musical concepts of Duration, Structure, Dynamics, Pitch and tone Colour were experienced and learned. This section of the paper will briefly describe the content of each week's workshop session, and the results of the evaluative survey conducted at the conclusion of the in-service course. (A full description of the content of the in-service course can be found in the complete report of the project[21].)

Week One

Resource folders were distributed, which contained a booklet of all activities used in the workshops, categorised into the five musical concepts of the syllabus; a booklet of folksongs; lists of relevant resource materials; and examples of programming ideas.

Two workshops were presented, one was on *Starting with a song to teach the five musical concepts;* and the other was on *Pitch* activities. A summary on teaching the five concepts through the five activity areas of music education concluded the evening.

Week Two

The session started with time for feedback from the previous week's implementation of activities in the classroom situation. This was followed by workshops using activities to teach the concepts of *Dynamics, Structure and Tone*

Colour. The session concluded with a summary of the above activities in relation to the five areas of music education (singing, listening, moving, organising sound and playing instruments).

Week Three

A workshop on *Duration* activities commenced the evening. This was followed by the distribution and discussion on an article: *Questions about Implementing the NSW K-6 Music Program.* Five suggested methods of programming were then explained and discussed, i.e (a) teaching one concept through the five activities; (b) teaching one activity through the five musical concepts; (c) using the syllabus matrix (five concepts through the five activities); (d) using the Program Unit Booklets published by the local regional education office; and (e) using the Concept/Activity/Areas method. (These are further explained in the Appendix to the comprehensive report on the project[22].)

A variety of resources available to teachers were then displayed. These include records, kits, books, reference texts, instruments and instrument catalogues. All teachers were given time to peruse the materials and ask any questions about the course and the resources.

An evaluative questionnaire to survey the response of the staff to the course, was conducted at the end of the three week in-service. The results are as follows:

Summary of Evaluations of the Three Week In-Service Course on Implementing the New NSW Music K-6 Music Syllabus

Please tick your response to these statements:	Disagree	Undecided	Agree
The course was relevant to my teaching situation	0	0	100%
I have already used some of the activities with my class	0	0	100%
These activities were successful	0	12.5%	87.5%
I am able to adapt the activities to suit my class	0	12.5%	87.5%
The course covered all aspects of the new curriculum	0	0	100%
The course included activities for children K-6	0	0	100%
I will use at least one of the programming suggestions	0	0	100%
This course has clarified my understanding of the NSW K-6 Music Curriculum	0	0	100%
The resource kits which were distributed are useful to my teaching situation	0	0	100%
Being able to examine relevant resources was valuable	0	0	100%
I have already used some of the resources displayed	0	0	100%
I have become more confident in taking music lessons	0	37.5%	62.5%
I have become more confident in programming music lessons	0	12.5%	87.5%

RESULTS OF TWO SURVEYS UNDERTAKEN TO ASCERTAIN AMOUNT OF CHANGE IN TEACHERS' ATTITUDES AND ABILITIES ON COMPLETION OF THE PROJECT.

The following data is the result of two surveys which were conducted by the Principal of the school, in liaison with the P/C. The *first* one was distributed late in Term 3, 1986, before the commencement of the Process Consultation Project. It was a needs survey to find out initially what musical experience each teacher had and what methods each teacher was using to teach music.

The *second* survey was distributed at the end of Term 1, 1987, after the Process Consultation Project had been completed, to ascertain what change had happened in each teacher's attitudes, and methods of programming and teaching music.

The following points were drawn from the two surveys, and each teacher's answers were recorded, to show what change, if any, had occurred. This summary gives a generalised view of the responses. (A copy of the detailed, individualised results are contained in the initial Process Consultation Report[23].)

Results (Summary):

Pre-implementation of the Project:

Teachers' previous musical experience ranged from singing in school choirs, to basic piano playing, and music curriculum courses at Teachers' College.

Main methods of teaching music up until 1987, ranged from using the Release Teacher, to using ABC broadcasts, and singing songs related to the Social Science theme being studied.

Post-implementation of the Project:

After the P/C Project, many of the *activities experienced* in the in-service workshops were tried successfully in the teachers' classrooms.

In general, the teachers felt that *the assistance received* during the P/C project had altered their programming technique, to the extent that they were confident in programming music lessons based on the NSW Music Syllabus.

All teachers planning to make more use of the activities experienced in the workshops, in their *programs for Term 2.* they also felt they would actually teach music, instead of leaving it up to the release teacher, of the ABC.

This differed quite considerably from what most of them had been doing in the main part of *Term 1*, as many teachers did no music themselves previously.

The *needs* noted were mainly in the area of percussion instruments and resources.

It was also noted that during Term 2, it would be helpful if the *Regional Music Consultant* could be available to assist the staff members in revising their progress and in any arising difficulties.

In summary, it appears that, as a result of having participated in the Process Consultation Project, all staff underwent some degree of positive change in the musical attitudes, skills and knowledge.

A large proportion of the staff members came from a very poor music education background, and felt they were incompetent and lacked confidence, skills and ability to program and teach music lessons. By the end of Term 1, all teachers were taking music lessons which were in line with the NSW K-6 Music

Syllabus, and said they were much more confident in programming for the term's work in music. This indicates that the project had achieved its aims, and, based on their evaluations, it seems that with a little further assistance and interaction with a consultant, each teacher will move towards becoming more competent and confident in music education.

The next section presents a discussion of what seemed to be the main reasons for the project achieving its objectives.

A DISCUSSION OF REASONS FOR THE ACHIEVEMENT OF THE OBJECTIVES OF THE PROJECT.

As one examines the results of the evaluation surveys of firstly, the in-service course, and secondly, the overall project, it would seem clear that the project achieved its objectives. How did this come about and what factors led to these successful outcomes? The following four points are worth considering in relation to these questions:

1) General presentation of project: Preparation, Organisation and Enthusiasm:

All aspects of the project were well prepared and researched where necessary, as seen in these five points. *Before the project commenced*, a needs survey was distributed to all staff. The results of this were used to plan the direction of the project, and to give direction to staff. Secondly, the project had its framework in the theory-based model as expounded by Schein, but was practically oriented and the P/C and staff worked together in the practical school situation.

Prior to *the three week in-service course*, the P/C had tried all activities to be used in the workshops, and all resources, aids and instruments were prepared and ready before each session. The P/C had also prepared a music resource folder for use in the in-service course and for future reference.

Fourthly, the weekly visits to the school were well coordinated by the staff and the P/C throughout the term, and finally, 'attitudes are caught, not taught', is an old saying, and seems to be true in the case being examined. Some of the teachers stated that, as a result of the P/C's obvious enthusiasm for the subject and thorough preparation prior to the workshops, they themselves became more enthusiastic about music lessons. They in turn observed apparent greater motivation and interest by their pupils in their music lessons. This, they said, seemed to be in direct correlation to their change in attitude, and their newly learnt skills and knowledge in the area.

2) Process of P/C - Staff Interaction

A high degree of interaction occurred between the P/C and the staff. The approach was interactive, the teachers had an initiating role in the project, and there was continuous feedback between the P/C and teachers.

Firstly, *a mutually interactive and androgological* [24] *approach* seemed to be a key factor in achieving the objectives of the project. The P/C worked on a level with the teachers by not taking an exclusively didactic approach, and not assuming she had all the knowledge, and the staff had none. Instead, she worked alongside the staff, encouraging them and facilitating learning, assisting

them where necessary, and sharing the arising problems and achievement of objectives with them.

Secondly, *the teachers had an initiating role* in the project, in that they determined their needs and the direction of the staff development. It continued to be a two-way process throughout the term, with the P/C working with the staff on role reciprocity. The P/C asked staff for consultation advice, and to detail their needs in their particular classroom situation. Then she responded to their recommendations and expressed needs.

Thirdly, the teachers experienced *increasing positive reinforcement* throughout the project. As the P/C gave them some input, through group workshops and individual discussion, the staff put these ideas into action in their classrooms. As they found they were successful, they shared this with the P/C, who in turn gave them more input, which they tried out with their classes, and achieved more success. This built up their positive experiences and helped to develop their personal and professional confidence in music.

3) Commitment of P/C, Staff and Principal

Another key in the achieving of the objectives of the project was the commitment to it of all involved, as seen in the following comments.

The Process Consultant was seen by the teachers and Principal to be enthusiastically committed to changing the attitudes, skills and knowledge of the staff, to enable them to confidently and competently implement the NSW K-6 Music Syllabus in their classrooms. Her willingness to commit a large amount of time and energy to the project ensured the preparation and organisation was thorough, and the presentation and interaction with the staff was of a high standard.

The staff, also, individually, and as a whole, showed their commitment to developing themselves personally and professionally in Music Education. From their comments, and the P/C's observations, it appeared that they were willing to participate in the project enthusiastically.

And finally, the Principal, (despite his many other commitments), supported the project fully, and did all he could to ensure the enthusiasm and cooperation of staff, as well as preparing the organisational structure necessary for the project to take place.

4) Evaluation

Regular, continuous evaluation was another key factor in the success of the project. There was continual professional collaboration with the P/C, staff and Principal concerning the needs assessment and resulting assistance. Each week the P/C discussed the project with the Principal, evaluating it so far, and planning future steps. Staff also regularly discussed and evaluated their progress with each other and with the P/C.

In some ways, this was an atypical situation. It had the unique advantage of the P/C's enthusiasm, resources and personal time commitment, alongside a united and committed staff and a highly motivated Principal. These additional factors may not be quite so available in perhaps more typical school settings. Therefore, the approach may have to change, e.g., a longer lead-up period may be needed to gain the support and commitment of the staff and Principal; and also

the project may have to be implemented over a longer period of time to achieve the same results.

However, other apparently negative factors, such as the high multi-ethnic population of the school, having little parental involvement or interest in school music, and being situated in a disadvantaged Western suburb of Sydney, did not seemingly hinder the project.

5) Conclusion

The above points are seen to have been key factors in determining the success of the project. In reference to the possibility of undertaking a similar project with another school, it would be important to take in to consideration the above features and relate them (a) to the conduct of the in-service program, and (b) to the role of the consultant to effect permanent change in the staff as individuals and as a whole.

SUMMARY AND CONCLUSION OF PROCESS CONSULTATION PROJECT

The P/C project aimed to meet the felt needs of the staff, that is, developing the personal and professional musical attitudes, skills and knowledge of each teacher involved with the project. Through participation in an intensive course of in-service workshops, and interaction with the P/C in the classroom, each teacher showed a developing competence and confidence in teaching music, and achieved the objectives of the project.

The project was firmly based on a theoretical framework, and it related clearly to the current curriculum development literature; yet it was also well balanced with a strongly practical presentation, which made it relevant and valuable to the staff involved.

The project achieved its objectives, as, by the end of the term, all teachers who participated in the project had shown they had (a) developed their personal confidence in music education; (b) begun to understand the concepts, terminology and presentation of the music syllabus; (c) participated in a variety of musical experiences related to the music syllabus; (d) experienced a wide variety of programming methods, music materials and resources; and (e) developed in their confidence and competence in programming and presenting music lessons.

This achievement of the project's objectives was due, it seems, in part, to the high level of commitment from all involved, and also to the high standard of organisation, presentation and interaction throughout the project.

Further contact with the staff at a later stage could be of value in determining if changes which have already occurred during the project, are short term or long term changes. This later contact could also be used to clarify further issues arising from teachers' implementation of the NSW K-6 Music Syllabus over a period of time, and in providing assistance, where necessary, to seek solutions to emerging problems. This process consultation is seen to be a continuous process with each educational challenge enabling the staff to become more self-confident and self-initiating in Music Education and other areas of curriculum development.

[1] NSW Education Department. K-6 Music Syllabus and Support Documents, Sydney, 1984

[2] Schein, E.H., Process Consultation: Its Role in Organisation Development, Addison-Wesley Pub. Co., Massachusetts, 1969

[3] NSW Education Department. Ibid

[4] Schein, E.H. Ibid

[5] Wise, R.I., The Need for Retrospective Accounts of Curriculum Develop-ment, *Journal of Curriculum Studies*, 1979, Vol. 11, No. 1, 17-28

[6] Millar, C., Curriculum Improvement of Social Innovation? *Journal of Curriculum Studies*, 1984, Vol. 16, No. 3, 297-310

[7] Schein, E.H. Ibid

[8] Shaw, K.E., Understanding the Curriculum : The Approach Through Case Studies, *Journal of Curriculum Studies*, 1978, Vol. 10, No. 1, 1-17

[9] Kelly, A.V., Research and Primary Curriculum, *Journal of Curriculum Studies*, 1981, Vol. 13, No. 3, 215-225

[10] Giegold, W.C. and Grindle, C.R., In Training: A Practical Guide to Manage-ment Development, Lifetime Learning Publications, California, 1983

[11] Everwijn, S.E.M., Organisation and Integration of Learning Experiences in a Curriculum: A Case Study, *Journal of Curriculum Studies*, 1983, Vol. 15, No. 2, 183-197

[12] Everwijn, S.E.M., Ibid.

[13] Everwijn, S.E.M., Ibid

[14] Everwijn, S.E.M., Ibid

[15] Smyth, J., A Teacher Development Approach to Bridging the Practice-Research Gap, *Journal of Curriculum Studies*, 1982, Vol. 14, No. 4, 331-342

[16] Walton, J., School Based Curriculum Development in Australia from *Some Perspectives on School Based Curriculum Development.* The University of New England Press: Australia, 1978

[17] Morgan, R., The Problems of Involving Teachers in School Wide Curric-ulum Development, *Some Perspectives on School Based Curriculum Development*, The University of New England Press: Australia, 1978

[18] Harlen, W., A Stronger Teacher Role in Curriculum Development? *Journal of Curriculum Studies*, 1977, Vol. 9, No. 1, 21-29

[19] Wallin, E. To Change a School: Experiences from Local Development Work. *Journal of Curriculum Studies*, 1985, Vol. 17, No.3, 321-350

[20] Schein, E.H. Ibid

[21] Russell-Bowie, D., Report on Project: Process Consultation and Staff Devel-opment in Music Education at a local school, (Unpublished) Sydney, 1987

[22] Russell-Bowie, D., Ibid

[23] Russell-Bowie, D., Ibid

[24] Giegold, W.C. and Grindle, C.R., Ibid